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A Cultural Approach to the Adaptation from Novel to Film. A Study of Adaptation with Special Reference to the Transmission of Cultural Codes and Values.

being a thesis submitted for the degree of Doctor of Philosophy in the University of Hull

by

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1. Introduction

Throughout the twentieth century, the expansion of the filmic medium has become a vitally important social phenomenon. The technical advances of the last few decades have been particularly revolutionary in the development of film as a mass medium. Given the significance of developments such as computerised image and sound, and the high technology of the film-making equipment, the dawn of the twenty-first century is an especially exciting moment to establish a solid base for theoretical approaches to the key area of adaptation. The proliferation of studies and research within this field during the last two decades, especially in the 1990s, suggests that the world of scholarship is presently searching for a well-founded methodology.

The art of adaptation is as old as the creation of the cinema as a visual medium. In fact, the question of adapting literature to the screen was considered well before the cinema became an audio-visual medium: the first adaptations of novels emerged early in the era of silent cinema. Since literature was one of the first sources of inspiration for the early cinema, both media have traditionally been linked almost from the outset.[1] However, any scholar interested in the history of this field will inevitably agree that the lack of a systematic, methodological and theoretical approach is the main weakness of this area of study. Only recently has attention been paid to this gap in scholarship, and

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[1] Adaptations of classics were a common practice during the years of silent cinema; some well-known examples of these are Méliès's French version of *Le Juif Errant* (1903); Francesco Bertolini and Adolfo Padovan's *L'Inferno* (1911), an Italian adaptation of Dante's classic; the French version of Victor Hugo's *Les Misérables*, adapted by Albert Capellani. Likewise, during the late twenties and early thirties, numerous literary adaptations were filmed. These included globally popular classics such as Mark Twain's *Yankee at The Court of King Arthur: Connecticut Yankee*, FOX 1931; B. Stoker's *Dracula*, Universal Motion Pictures 1931; M. Shelley's *Frankenstein*, Universal Motion Pictures 1936; Dickens's *Great Expectations*, Universal Motion Pictures 1934; L.M. Alcott's *Little Women*, RKO 1933; and E. Zola's *Nana*, MGM 1933; and adaptations of other less popular novels such as U. Sinclair's *Wet Parade*, MGM 1929; O. Wister's *The Virginian*, Paramount Productions 1929; M. Reed's *Spinner in the Sun: Veiled Woman*, FOX 1929; or J.H. McCarthy's *The Vagabond King*, Paramount Productions 1930. For further references to early adaptations, see Enser (1985): *Filmed Books and Plays 1928-1983*, which offers an account of all filmed novels and other literary genres during the early period.

the present thesis is intended to provide a contribution towards the development and discussion of new views on and approaches to the important field of adaptation.

The work presented here is research which, within the gradually expanding field of adaptation from novel to film, offers an innovative, original approach. Its originality lies in aspects of both form and content. It offers new horizons by proposing a particular methodology and focus of study. It presents two detailed case studies to which this methodology and focus are applied. The methodological approach, which will be presented in detail in the next chapter, is mainly characterised by two aspects: the importance afforded to narrativity, and the proposal to use semiotics as a tool of research for the reading of images.

The specific focus of study proposed will be the identification of cultural indicators and cultural values within the process of adaptation, as well as the way in which film-makers reflect and interpret them in the process of transfer from one medium to the other. Owing to the wide range of perspectives from which this area of study can be approached, it is crucial here to establish the limits of this research.

Aspects directly related to the process of adaptation, such as questions of translation, language, accent, dialect, the role of the script, the subtitling and dubbing, or questions of audience impact and reception, are outside the scope of this thesis. Any of these aspects could be a specific focus of study and all could be suggested as proposals for further research. I have necessarily left aside these issues in the process of narrowing the object of study of the present thesis, for the sake of a close, detailed analysis of the main themes and objectives which will be described in the following section.

The boundaries of research in this thesis comprise the following concise aspects: the proposal and application of a methodology of study for the process of adaptation between the two media (which will emphasise the importance of the narrative and the

use of semiotics as a tool for reading and decoding the audio-visual medium), the establishment of a specific focus of study: the transmission of cultural codes and values through the adaptation process and, finally, a detailed analysis of two particular case studies which will allow us to draw final conclusions about methodological aspects and about new guidelines for investigation in adaptation.

According to these established boundaries of research, this thesis will, therefore, consider the necessity of offering a rigorous analytical methodology as a way of conferring on adaptation the category of a scholarly field of study. A major contribution of this piece of work is also the intention of breaking the traditional attempts to establish supremacy between the two media, and rather consider each version, novel and film, independently. This 'independence' refers to the fact that, although references and comparison between film and novel have to emerge at some level in all analyses of adaptation, these references will never be given a status of supremacy of one medium over the other.

1.1 Aims, objectives and justification

The paragraphs above have outlined the nature of this research and the way in which the study will be developed. Before presenting a brief introduction to the case studies, it remains now to state the main aims of this research, as well as the justification of this object of study: the transmission of cultural codes and values through the adaptation process between written and audio-visual media.

The attention to cultural codes and to the transmission of cultural values contains a great potential contribution to the methodological aspect of adaptation. This is the main reason why this area of study has been considered important enough to warrant academic attention. The phenomenon of novel adaptation to film has been a practice for

the more than ninety years of the existence of cinema as entertainment; comment on it at all levels, ranging from the gossipy to the erudite, either from film critics, film criticism discourse, or from popular audiences, has always accompanied this kind of production. Therefore, the discussion about adaptation is neither new nor uncommon. However, it is most important to remark here that an overwhelming majority of these comments and studies have exclusively focused on the nature and success of the adaptation involved. In other words, this 'success' means the evaluation of the film in terms of its fidelity to the literary text. In fact, such an issue has attracted the attention of film criticism for nearly sixty years in a way that few other related issues have.[2] As will be illustrated later on, the discourse has remained practically the same during so many decades. It is, then, time to move on towards new approaches.

One more reason to justify the attention to the establishment of new conclusions about this particular field of study is the role of mass media in contemporary societies. It is not an excessive claim to affirm that such a role is essential and that the rise of the mass media has reshaped twentieth-century societies. Moreover, mass media are a key tool today for communication amongst different cultures. Thus, the present thesis can also be regarded as a cultural reading of media in the sense that it approaches a specific type of audio-visual media (film) from a perspective different from the traditional studies on mass media: either economic, marketing, business, political, or sociological approaches.[3] The ultimate purpose of this reading is to confer on adaptation

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[2] For studies dealing with the issue of fidelity, see Bluestone (1957), Spiegel (1976), Eidsvik (1977), Orr (1985), Beja (1979), Cohen (1979), Andrew (1980), Klein and Parker (1981), Ellis (1982), Larsson (1982), Giddings, Selby and Wensley (1990), Orr and Nicholson (1992). Also see discussion about traditional approaches to adaptation in Chapter 3 of this work (subsection 3.1, dealing with literary productions adapted to mass media), where a more detailed review of works dealing with this issue will be offered.

[3] For an illustration of these main tendencies in mass media studies, see McQuail (1969). Fiske and Hartley (1978); Gurevitch, Bennet, Curran and Woollacot (1982); Geraghty (1991) Boyd-Barret and Braham (1987); O'Sullivan, Dutton and Rayner (1994); Hamelink and Linne (1994)); Bignell (1997); Asamen and Berry (1998). Opposing these approaches, the focus of study here will refer to readings of cultural implications of adaptation as a phenomenon of the mass media.

the status of an independent discipline, which although interacting with general studies of mass media, traditional literary criticism, film studies, as well as cultural studies, presents aspects of research exclusive to this phenomenon.[4] The relationship between cinema and literature is a field of study which can be approached as a cultural phenomenon of the twentieth century, and adaptation is the discipline to which this discourse belongs. Consequently, adaptation can be regarded as an independent discipline and not as a subordinated domain within film or literary studies. It is most obvious that references to both filmic and literary studies need to be made when studying adaptation, however, this should not deprive adaptation of its status of a discipline, or discourse, in its own right, precisely characterised for being a site of interaction between film and literature.

The transmission of cultural values through the adaptation process as an object of study emerged as the result of an initial reflection on two very basic observations. The first one refers to the fact that a thorough revision of studies about adaptation from novel to screen processes revealed that the principal foci are based on a limited range of perspectives.[5] These are concerned with either technical aspects, comparisons between versions, linguistic aspects, the debate about supremacy of media, or subjective and personal evaluations in regard to the quality of certain case studies.[6] The transmission of cultural codes and values is a key aspect constantly ignored in most of these works, and

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[4] Some of these exclusive aspects of study refer to the implications of the process of adaptation itself: constructions of audio-visual images departing from a written text; audio-visual representations of written narrative styles; language and accent questions; restriction/ freedom of film-makers facing the original text, amongst others.

[5] See H. Ross (1987) for an extensive bibliography, listing 2500 articles and books (published from 1908 to 1985) about the relation between film and literature. Also, see Dick (1990); Giddings, Selby and Wensley (1990); Orr and Nicholson (1992); Peña-Ardid (1992); Kline (1996); Giddings (2000); Sheen (2000); Sinyard (1986, 2000); McKillop and Platt (2000) for recent studies.

[6] B. MacFarlane (1996) mentions three chief approaches that are constant in the study of adaptation: the issue of fidelity from text to screen, the individual, impressionistic view by the critics about what the two texts are like, and the implied sense of the novel's supremacy or, inversely, that a film is a film and there is no point in considering it as an adaptation.

perhaps the clear presence of this theme has provoked its underestimation because it is usually taken for granted but never explored in depth.

The other basic observation relates to an initial reflection about the potential impact and contributions that this neglected theme of study could bring to adaptation as a disciplinary discourse. General observations with regards to this question will be presented in the concluding chapter, but it can be here advanced that the importance of an in-depth study of these issues can be of interest to various fields of study, not only to the field of adaptation, but also to all other disciplines interacting with it: media and cultural studies, literature, and film studies.

Other basic aims of this study are, firstly, to establish conclusions about methodological questions and about how cultural codes can be read and disseminated through the process of adaptation. Secondly, to open up new horizons and original approaches to the phenomenon of adaptation, in order to leave aside traditional perspectives which repeatedly limit new developments within this field of study. Thirdly, to consider the film as a final product of the process of adaptation, as an independent artistic creation under no circumstances subordinated to its original source. Although reference to the literary work is always a point of departure in the study of adaptation, as well as is a constant practice in all detailed analyses of literary filmic adaptations, it is here important to make clear that those references do not mean the subordination of the film to the novel. This thesis intends to turn away from the traditional conception of the literary references as prevailing elements in the critical analysis of adaptations. These kind of references are here considered as any other aspect of study within adaptation, with no treatment of supremacy over other elements. The two case studies will provide evidence of this: they present many other points of

discussion apart from the references to the novels, mainly treating the film as the film-maker's reinterpretation of a text rather than his/her success in reproducing it.

The achievement of all these objectives will require other implied aims. In order to establish conclusions about methodology, it is a basic objective to deal with questions of types of media, their differences, and the importance of narrative as a main element playing a role in the process of adaptation. In the establishment of conclusions about the transmission of cultural codes, the analysis of codes, their reinterpretation throughout time and dependence on historical and cultural contexts, and the constructions of audio-visual images of culture will be the main objects of study and will be applied to the two case studies.

In order to leave behind traditional approaches, this study will avoid conventional perspectives, such as the establishment of supremacy between media or analysing the level of fidelity of the audio-visual version to the original text. Finally, directly related to this, when trying to consider the film independently, as an individual product, the main aim is to avoid a comparative study in terms of fidelity between cinema and literature nor between the two case studies. It is obvious that, having two different media, as well as two different case studies, the attention to comparison at some level will emerge at certain points of the research. However, the terms in which the comparative references will be made will at all times avoid comparisons in terms of allegiance to the source text. On the contrary, instead of comparing how faithful the film has been to the text, the mutual references to text and film or to both case studies will refer to forms of interaction and connections between them.

The subjective approaches with no 'scientific' bases, the establishment of supremacy of the written medium over the audio-visual one, the consideration of the differences between the two media as incompatibilities and barriers instead of as

complementary and interactive, the fixation with evaluating the adaptation in terms of a comparative study between both written and filmic versions in the context of fidelity, the establishment of criteria of 'adaptability' (that is, considering some types of work more adaptable than others) and many other similar issues are only a brief summary of the traditional perpectives this study intends to escape.

All these reasons, together with the initial observation of the lack of a strong, well articulated methodology and theory of adaptation, urge the presentation of a new, original approach as a major contribution to the establishment of this area as a scholarly field of study.

This thesis is intended to be a step further in the recognition of those many guiding principles of study which have yet to be discovered within adaptation. It also intends to break into unexplored aspects of this phenomenon, taking into account the contemporary cultural aspect in which it is framed.

Thus, the work here presented subscribes to McFarlane's statement in his Preface to *Novel to Film*: "without wishing to raise the study of adaptation to the level of a science, I believe it is possible to apply to it analytical methods more rigorous than has commonly been the case." (McFarlane 1996: viii). The reason why this field of study needs a new approach is, then, the response to the question of how to overcome the lack of mobility provoked by traditional approaches. In other words, the new approach to adaptation presented in the following case studies has emerged out of the consideration of the necessity of discovering new aspects of study which leave behind traditional prejudices.

The need for new perspectives is also based on today's undeniable fusion of all Western social communities with the mass media. The role of the mass media in the development of contemporary culture should be noticed in any study of cultural

contents. Thus, the increasing symbiosis of different cultural forms and the implications of mass media and culture also effect the relation between literature and film, as they affect other means of cultural expression. Moreover, the wide range of perspectives which can be adopted are also potential approaches to adaptation left open to debate here and as ideas for further study: the question of global, trans-national, or regional audiences and the impact caused to their cinema and literature by the audience reception.

In conclusion, the final results of this piece of research should refer, on the one hand, to to the cultural themes approached in the case studies and, on the other, to proofs of viability of the proposed methodology, as well as their contribution to adaptation as an academic field of research.

1.2 Description of the two proposed case studies

There are two main reasons why adaptations from the classics have been chosen as case studies for the purposes of this thesis. The first reason refers to the implications of the concept of "classic" in the study of cultural contexts and in the exploration of cultural values in the process of adaptation. Classical literature (understanding by this not a period, but any literary work which has achieved a place in the history of literature of its nation) has become "classic" because it has become part of the culture of the country. Thus, a literary classic offers a great potential analysis concerning the values of its cultural context in place and time. Although coming from a very specific background and having strong roots in its cultural context, in many cases (e.g. ancient classics) they cross their cultural barriers and become universal classics. The presence of this background will be very fruitful in the discussion about repeated mythic patterns and in the establishment of conclusions about cultural codes and values.

The other main reason why classics have been chosen as case studies for this thesis refers to the fact that the process of adaptation requires a "re-elaboration" of all those cultural values. Film-makers face the question of taking and leaving out themes, new ways of presenting them if they want to be innovative, and an individual reading of the works which may depend on specific backgrounds and circumstances (a film-maker's version is nothing other than a personal interpretation). Consciously or unconsciously, film-makers "re-elaborate" cultural values, and the adaptation processes they undertake can always be analysed from the point of view of what is relevant and irrelevant in defining a culture and its society. Part of this definition is given by the socio-political system in which the adaptation is produced. Despite the film-maker's awareness of his/her own historical and social situation, his/her freedom of artistic creation is, to some extent, limited. This restriction comes from the particular conditions of film production. All films are products manufactured within a certain system of economic relations by their own individual efforts. In this sense, there is no way that a film can escape the transmission of codes and values of its socio-cultural context.[7]

Two specific case studies have been chosen for this research project: *The House of Ulloa* (1886), a novel written by Emilia Pardo Bazán in the Spanish language. Its filmic version, as a television series, was directed by Gonzalo Suárez (1986).[8] The other

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[7] For further reading on this theme, see Commolli and Narboni (1992) in their discussion on the relations between cinema, ideology, and criticism.

[8] Emilia Pardo Bazán (1851-1921) was a very prolific Galician writer who lived between the end of the nineteenth century and the beginning of the twentieth. She was appointed for different political posts, was a Professor of Romanic literatures and a very active feminist, fighting for the rights of women, in spite of her right-wing and strongly conservative views. Her literary work was strongly influenced by the French literature of the end of the nineteenth century. It gradually changed from the Naturalism of the style of Zola's to the symbolism, spiritualism of French literature and the psychology of Russian literature. *The House of Ulloa* portrays the situation of nineteenth-century Galician culture, raising questions of social class and gender, rural versus urban societies and economies, political situation, social/cultural identity versus individual identity, and other similar issues.

There is a continuation of the story in a second novel, *La Madre Naturaleza* (1887) (Mother Nature). The television series produced by TVE (Spanish Television), filmed by G. Suárez in 1986, presents four episodes. The three first episodes constitute the adaptation of *The House of Ulloa* and, therefore, are the object of analysis in the case study presented in this thesis. The fourth episode refers to the novel *La Madre Naturaleza* and will not form part of the study offered in chapter 4 of this work. The English version of the novel has been translated as *The House of Ulloa*, whereas *The Manor of Ulloa* has been the

case study is *The Portrait of a Lady*, a novel published by Henry James in 1881 and adapted to the screen by Jane Campion in 1996.[9] They are two specific works from two different cultures, with different backgrounds, different contexts, and a different kind of adaptation process. Despite these differences, the analyses presented in Chapters 4 and 5 will gradually reveal a great number of similarities between the two works.

Both novels were created in the same historic period. *The House of Ulloa* was first published in 1886, and the main action, although without stating particular dates, refers to the social and political context of previous decades of that same century. *The Portrait of a Lady* first appeared in 1881, and it also portrays the same historic period. Some common themes can be identified, both in the novels, in the film/TV productions, and in the adaptation processes, which may be differently treated in a critical study depending on cultural context.

In the formal aspect, only the novels will share some similarities (particularly in the narrative mode, as will be illustrated further in Chapters 4 and 5). The film/TV versions will present outstanding formal differences in their filmic narrative mode. This will enrich the illustration of the variety of perspectives of study within the scope of adaptation.

As far as the content aspect is concerned, some of the common themes between the two works are, for example: the opposition between different communities (rural-urban communities in *The House of Ulloa* and America-Europe in *The Portrait of a Lady*), social class, gender, family relations, individual identity confronted with the cultural impositions of the collective, questions of language and dialect, and many

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title chosen for the TV series. The English title of the novel has been chosen to refer to both Pardo Bazán and Suárez's works throughout this thesis.

[9] Henry James (New York 1843- London 1916) was also a very prolific author, the contrast between America and Europe being one of his main constant themes. He studied and lived in several European countries, studied law at Harvard University and finally chose England as a definite residence. He became an English citizen in 1915, mainly as a reaction against the USA joining the First World War. "Englishness" is a recurrent theme in his work. Many of his works have been adapted to screen.

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others. Some elements clearly indicating features of a certain culture and commonly present in both productions are the setting (natural landscape, climate and architecture of the place), dress codes, religion, social gatherings (meals, dancing and music). Superstition and witchcraft as part of folklore in the case of *The House of Ulloa* is also an example of an element implying features of a paticular culture.

Regional versus shared, cojoint European culture is also an issue to be studied in this work. *The House of Ulloa* is set in Galicia, a community with its own culture and language within Spain. *The Portrait of a Lady* is set in various countries of Europe (England and Italy in the film) and, aditionally, "Europeanness" is a main theme. Likewise, the filmic recreation of that precise historic period, offering a view of those two contexts more than a century after their initial creation, will be a major common theme of study in both cases. The particular double perspective of study referring to a minority and to a general, collective culture determined the selection of these two case studies. Galicia as a minority culture and Europe as a general cultural context allow us an exploration of the specific focus of study from two different perspectives within the same historic periods.

Some aspects to be discussed in the analyses of both case studies will refer to questions such as how a group, or a member of a group, is represented in cultural forms; how members of groups see themselves and how they are seen by outsiders; how images representing culture are constructed; or what the symbolic meaning of those images is.[10] According to the importance given in the present work to cultural issues, particularly to interpretations of cultural codes and values in different historic contexts, as well as to the question of minority versus general (in the sense of collectively shared) cultures, the case studies here examined are, respectively, representative of each context: generality

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[10] An in-depth study of cultural representations in images can be found in Richard Dyer's (1993). *The Matter of Images. Essays on Representations.*

and minority. Both of them are late twentieth-century recreations of nineteenth-century novels. *The House of Ulloa* represents the minority, regional culture: that of Galicia. *The Portrait of a Lady,* meanwhile, represents Europe as a shared, cojoint culture, as an idea seen by an American outsider. It is much easier to map Galicia as a nation, with its own geographical space, its own culture, its own language, customs and traditions, than it is to establish a similar map in the case of Europe. As shown in James's novel and Campion's film, Europe is more a cultural idea than a nation; there is England, there is France, there is Italy, but there is also the idea of European culture, of European cultures, customs, traditions, ways of life, in other words: Europe as a concept. Chapters 4 and 5 will offer a detailed account of these issues with the application of the proposed methodology of study.

There is yet one more reason for choosing *The House of Ulloa* as the case study in terms of a representation of a European minority culture: whereas the literary work of Emilia Pardo Bazán, in particular *The House of Ulloa,* has been extensively studied by literary criticism, the television series has hardly been approached and academic research on it has yet to be published.[11] The present thesis will be the first in-depth study of the adaptation of this particular classic.

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[11] Short reviews in newspapers, some interviews, and other minor references can be found in TVE (Spanish Television) archives (see bibliography for full references). However, no academic research on the television series has been published. Thorough investigation has revealed that one academic project is under way at Santiago de Compostela University (Spain) within the History Faculty, but had not been published at the time of writing this thesis.

1.3 Review of previous work in this field of study

It is not easy to summarise in a short space an account of the different trajectories that studies about adaptation have developed throughout the twentieth century. Traditionally, these studies have always contemplated three main directions: the issue of fidelity, the establishment of subjective, individual impressions about the quality and success of the adaptation, and the establishment of supremacy between the two media (which can be manifested in two ways: either considering the supremacy and prestige of literature over cinematic work, or considering that film is a unique medium and there is no point in evaluating it in relation to any other media, even when it has been adapted from a novel).

In the late 1950s a movement emerged which tried to deviate from these premises and to work on new theories. Significant names in the decades of the second half of the twentieth century are Bluestone (1957), Wagner (1975), Beja (1979), Sinyard (1986), Andrew (1980), Klein and Parker (1981), Ellis (1982), Larsson (1982).[12] During the 1990s, this movement became stronger in its attempt to find new approaches to adaptation, and is growing even more numerous, since there has been a booming expansion of studies about adaptation during the last decade. Giddings, Selby and Wensley (1990), Orr and Nicholson (1992), or McFarlane (1996) are examples of authors who explicitly deal with theory and definitions of adaptation. However, many others have contributed a great number of articles and short publications devoted to specific adaptations during the last decade. The two following chapters will gradually display more references to traditional approaches and previous work in this field of study.

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[12] All quoted authors are only some of the most important and well known authorities in the field. Many others could be mentioned, but the short list here is due to reasons of space. The reference of their works to particular decades does not mean that they only wrote on these particular dates. On the contrary, most of their work expands throughout different decades.

Despite these critics' explicit intention of seeking new horizons in this field of study and their attempt at innovation in the academic discourse on adaptation,[13] traces of main traditional tendencies can still be found throughout most of their work. Besides this, a commitment to undertake thorough studies with alternative proposals is yet to be found.

McFarlane's theory can be considered a turning point in the history of studies of adaptation, mainly because of his identification of the problematic issues and the proposal of a methodology and of an agenda for further study. His influence is present in the most recent studies, even when they deliberately deal with some of the traditional issues. Erica Sheen's (2000) statement in her introduction to *The Classic Novel from Page to Screen* is an example of this: having McFarlane very present in her discussion, she justifies the deliberate purpose of studying the issue of fidelity in the adaptation of classics. The justification is based on the grounds of what has not been said about fidelity, leaving aside the formal aspect to go into a much more complex one, related to institutional roles in terms of analysing ideology and how the faithful reproduction of a classic serves the institutional system for purposes of reaffirming the establishment:

> whilst the term [fidelity] may have a limited use from a formalist perspective, from an institutional point of view there are many things to be said; the first of which is that an institutional point of view is precisely what it requires. The tendency for 'fidelity critics' to make 'objections, on the basis of fidelity-related issues ... couched in terms of amorphous ill-defined disapproval' is in itself a phenomenon worthy of analysis. (Sheen 2000: 2-3).

The importance of her remark in relation to the present discussion is, firstly, the indication of the awareness of McFarlane's identification of fidelity as one of the traditional limiting approaches in the adaptation discourse and, secondly, the establishment of a specific focus of study (in this case, the analysis of fidelity in terms

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[13] See, for instance, Eidsvik's (1977) "Towards a "Politique des Adaptations" and Orr's (1985) "The discourse on adaptation", where both authors clearly state the need for moving away from conventional approaches to novel screening in order to make progress in this kind of research.

of its relation to institutions and ideology). Both observations prove the importance that McFarlane's work on theory of adaptation has had for the development of criticism on this discipline.

In *The Classic Novel from Page to Screen*, Neil Sinyard points out another tendency of evaluation aboundingly present in the last decade, and to which this thesis, as can be concluded from the analysis of the two case studies, will subscribe: the adaptation considered as a personal interpretation of a text by the film-maker.[14]

> the most interesting adaptations are those which, through these changes [of formal structure], disclose a personal interpretation of the text, so that the film becomes part critical commentary written by the camera and part palimpsest - that is, a fresh creation is revealed under the skin, as it were, of the original. (Sinyard 2000: 148)

Sinyard's observation reflects on the intertextuality of adaptation, which is proof of recent developments in this critical discourse and of the wide range of perspectives of study within adaptation. The difference this piece of research presents with regards to Sheen and Sinyard in their recent work about classic novels adapted to screen is its intention of proposing new foci of study. While *The Classic Novel from Page to Screen* does offer innovative views on the fidelity issue, the present thesis intends to enter new fields of approach which are not related to any of the traditional ones; ultimately, it intends to be one of the pioneer texts following the suggestions presented in *From Novel to Film*. At the same time, it aims to represent a step forwards in McFarlane's proposal on the grounds of the originality here presented: the combination of case studies and the methodological proposal.

As a last observation concerning the two specific works chosen as case studies for the application of the methodology, it should be here remarked that only one study

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[14] This should not be confused with one of the traditional approaches which this thesis intends to defeat: the establishment of subjective, individual judgments about the quality or success of the adaptation by the film critic. The personal interpretation refers here to the film-maker as the artistic creator of the audio-visual version, with the same legitimacy   the author of the written novel has, and does not refer to the critic or the scholar evaluating that creation.

linking both authors, James and Pardo Bazán, has been completed.[15] That study refers exclusively to the literary dimension of the two writers. Consequently, the present thesis will be the first work referring to the audio-visual dimension linking these two authors. In addition, this is the first study of the filmic version of *The House of Ulloa*.

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[15] By Darío Villanueva (1984): *"The House of Ulloa*, Naturalism and Henry James".

2. Approach and methodology

Having emphasised in the Introduction the lack of a solid methodology as a main problem in traditional studies about adaptation, a detailed description of the methodology which will be used in this thesis follows in the present chapter. It will consist firstly of the description of the main theory chosen as a starting point and, secondly, of the presentation of certain proposed modifications and contributions to it.

Within the field of study of the process of transferring novels into films, there are many different approaches depending on how and from which aspect the study is focused. The debate about the film's success in reproducing the text on the screen and the comparison between the two forms of discourse are conventional approaches which will be out of the scope of this thesis, whose aim is to offer an innovative approach. Rather than discussing what a good adaptation is and how to evaluate adaptation quality, the main focus here will be on how the adaptation has been made and which elements have played a role in that process within a specific focus of study: the transmission of cultural codes in the elaboration of the adaptation.

2.1 Exposition of the departing theory and methodology of research

Brian McFarlane's (1996) theory of adaptation has been chosen as the starting point for the methodology to be used in this thesis. It departs from the importance of the function of narrativity, and its main argument is constructed around the significance of such a function. His theory of adaptation from novel to film is presented and developed in his work *Novel to Film. An Introduction to the Theory of Adaptation* (1996). McFarlane's methodology is one of the most recent contributions to this field of study.

Before expounding his theory and the issues for a new agenda, the author raises the question of why this process (adaptation) has been constantly practised for the ninety years of existence of cinema as entertainment. The principal reasons stated by some critics (McFarlane 1996: 7) are gross commercialism on the one hand and, on the other, an elevated consideration for literary works. The expectation that popularity achieved in one medium might guarantee success in another is undeniable for film-makers. Eidsvik (1977, p. 33) affirmed in his "Toward a 'Politique des Adaptations'" that films, particularly the ones made in Hollywood, are commercial products and the producer must convince his/her backers to get the money for manufacturing the product. The only reason to which backers will attend to in order to accept the investment is the presentation of good odds for making a profit. A most effective way of doing that is opting for adaptations: "the fact that a book sold well proves that an audience exists for something outside the formula." (Eidsvik 1997:33).

However, the film-maker's valuation and allegiance to the source work and author is also a crucial determinant in his/her choice, very often prevailing over the commercial reasons. Beyond the debate about the reasons for this constant practice of adaptation, there is a more important factor to remark at this point of the discussion, which is to admit that this phenomenon has constantly been neglected as a scholarly field of study. It is, then, time to explore it under an academic frame of research.

"After six decades of writing about this subject within such a field, the discourse has remained nearly the same during all this period, the main problem being the lack of a serious, strong, coherent methodology" (: ` McFarlane 1996: 194). The reason offered by McFarlane for the lack of development on the subject is a fixation with three main issues: the fidelity of the adaptation, the individual, subjective comparison, and the establishment of supremacy between the two media. These repetitive approaches to the

matter prevents the development of this field of study, since new perspectives and views are always relegated and become secondary under those three main approaches.

The insistence on the issue of fidelity has obscured other potential approaches to the phenomenon of adaptation and has also rejected the idea of it as an example of interaction among the arts (̄ ̄ McFarlane, 1996 p. 10). Likewise, it does not afford attention to the important distinction of what can be directly transferred from the text to the screen and what requires a process of adaptation. In his redefinition of issues and presentation of a new approach to this phenomenon, Brian McFarlane complains about another systematic tendency of the traditional criticism insisting on fidelity:

> it marginalizes those production determinants which have nothing to do with the novel but may be powerfully influential upon the film. Awareness of such issues would be more useful than those many accounts of how films 'reduce' great novels [...]. There are many kinds of relations which may exist between film and literature, and fidelity is only one - and rarely the most exciting. (McFarlane 1996: 10).

This leads to the view of a fresh, new perspective on adaptation focusing on questions beyond this issue. Thus, in his theory of adaptation, McFarlane subscribes to other critics' proposals of strategies seeking to deprive fidelity of its privileged position.[1]

Concerning the problems that an individual, subjective comparison between novel and film usually brings up, McFarlane points out "the absence of a methodology for arriving at more rigorous, objective statements about what has gone on the process of transposing a text created in one medium into a text in a very different medium" (McFarlane 1996: 195). Personal interpretations can never be turned down as long as they are coherently discussed, however, they tend to ignore the attention to a methodology, to the extent that these kinds of study hardly establish any at all.

McFarlane's new perspective offers the function of narration as a departing point for his methodology. His distinction between "transfer" and "adaptation" is the first

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[1] For discussions about other critics' proposals, see Orr (1985): "The discourse on adaptation". Orr discusses the context of tradition and attempts at innovation in the middle 1980s.

point to take into account as far as the terminological aspect of the present work is concerned:

> 'transfer' will be used to denote the process whereby certain narrative elements of novels are revealed as amenable to display in film, whereas the widely used term 'adaptation' will refer to the processes by which other novelistic elements must find quite different equivalencies in the film medium, when such equivalencies are sought or available at all. (McFarlane, 1996: 13).

Another important aspect of analysis is the narrative itself, understanding by this the series of events told, both in the novel and in the film. According to the semiotic structuralist pattern, a narrative is made out of functions (this means that everything within a narrative signifies, therefore it has a function). McFarlane (1996, p. 13) explains Barthes' terminology and definitions,[2] according to which he distinguishes two main groups of narrative functions: *distributional functions*, also called *functions proper*, refer to actions and events in a horizontal line and are strung together linearly throughout the text. The other kind of functions, the so-called *integrational functions* or *indices*, refer to certain concepts, more or less diffuse, but necessary to the meaning of the story, so they are rather vertical than linear. There is yet a further distinction within the distributional functions: *cardinal functions* and *catalysers*. The former are the 'hinge-points' of narrative, that is, the crucial moments and actions which, all together, constitute the bare bones and structure of the story. The eternal debate on 'faithful adaptation' lies precisely in the keeping or alteration of these *cardinal functions*. The latter, *catalysers*, are complementary and supportive to the *cardinal functions*, they account for the minor details and particular reality surrounding them, and they can even modify or 'deform' them.

McFarlane cuts this subdivision of narrative functions into the two initial ones:

> For my purposes, the earlier distinction between distributional and integrational functions, with the metaphors implied in their characterization, provides a more

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[2] McFarlane refers to Roland Barthes's "Introduction to the structural analysis of narratives" (1996) in *Image-Music-Text*. Trans. Stephen Heath. Fontana/Collins. Glasgow 1977, p. 89.

accessible and usable taxonomy in establishing what may be transferred from a long, complex work in one medium to a long, complex work in another. (McFarlane 1996: 15).

The following aspect of the approach within the methodology is the question of different types of narration. McFarlane maintains that the various narrational modes registered in the novel are difficult to sustain in film narrative. Thus, in every analysis of a process of adaptation, the narrational mode of the novel (first person narration, omniscient narrator, restricted consciousness or free indirect speech) should be identified, as well as the multiple ways of representing these in the filmic narrational mode (subjective cinema, oral narration or voice-over, central reflector).

Yet dealing with the question of the terminology to be used in this study, it is necessary to clarify the meaning of the concepts to be analysed. Having established the definition of the concepts *transfer* and *adaptation*, other terminology that this approach will bring about should be considered now. Directly linked to the previous concepts of 'narrative functions' and 'kinds of narration', when it comes to the study of transfer, inevitably, the questions arise of what is transferable and what is not, as well as what the film-maker has chosen to transfer. This will involve another terminological distinction: *narrative* is that which can be transferred and *enunciation* is that which cannot be transferred. The structuralist semiotic distinction between *story* and *plot* is related to this distinction, the former being the basic succession of events as a kind of "raw material" and the latter the distinctive way in which the "story" is arranged.

Novel and film can share the same story, the same 'raw materials', but are distinguished by means of different plot strategies which alter sequence, highlight different emphases, which -in a word- defamiliarize the story. In this respect, of course, the use of two separate systems of signification will also play a crucial distinguishing role. (McFarlane 1996: 23).

As far as the *adaptation* is concerned, the *indices* (or *signifiers of narrativity* in semiotic terms) are commonly called *enunciation* in film theory. The indices are the determinants of the particular interpretation and adaptation by the film-maker, the

elements by which he/she can put his/her own stamp, for the adaptation is always the film-maker's choice. There are some key researchable areas of study within the field of adaptation.

First of all, due to the difference in systems, one of these areas consists of the study of two signifying systems. In the case of the novel, there is a verbal system of communication, which works conceptually. Words are signs with a signifier standing for a specific signified or meaning. The written text, then, is basically a stream of concepts which are automatically decoded through the recognition of the signifiers by the readers. On the contrary, in the case of film, there are visual, aural and verbal systems, which work perceptually. The presence of images and sounds added to a verbal system implies the existence of a decoding system of perceptions. Images, sounds and all kind of iconic representations, characteristic of all audio-visual media, represent a flood of perceptions sent to the receiver of the message, who will decode them in a very different way from the signifiers of the written text. The adaptation from the conceptual to the perceptual system will involve questions such as how to choose visual suggestions from written texts and how these visual elements, coming out of written ones, can affect the "reading of the film".

This leads the discussion now to another key area of study to be considered within the adaptation: linearity versus spatiality. The conceptual system of the novel is structured in a linear stream of concepts, one coming after another, whereas the perceptual system of the film is structured in a frame under which many different elements come together at the same time. This is the base for the different decoding processes mentioned before. In the novel, the author can choose the order of signifiers and their importance, so that the reader receives them in a certain order of preference. Trying to keep an order of preference about what should be perceived first in film is a

challenge, for the linearity as in the written text is not possible in the audio-visual system. In a scene of a film, there is always a bombardment of elements under a frame,[3] but which the viewer will see simultaneously and the order of preference of striking elements will depend on his/her particular conditions of perception.

This attention to the disposition of elements in the frame, together with the importance of the narrativity, will make the analysis of narrational mode a crucial aspect of the process of adaptation. Narration, or narrative point of view, is framed within this distinction between telling and presenting. Thus, the analysis of the narrational voice in the novel and how this has been represented on the audio-visual medium will be a fundamental aspect of study. This audio-visual construction of the literary narrational voice will be called enunciation of narrational mode.

Finally, three other concepts remain to be mentioned in order to complete this exposition of McFarlane's theory, and which he presents as new issues and agenda for further study: the identification of character functions, the identification of mythic and/or psychological patterns, and the question of codes.

As far as the first concept is concerned, when studying the character functions, the author adopts V. Propp's distinctions, which follow a strong structuralist pattern.[3] The isolation of a sophisticated narrative into categorizations or functions distributed among different 'spheres of action' ('hero', 'villain', 'helper', etc.) will help, according to MacFarlane, to determine the kind of adaptation made.

The second concept, the identification of mythic patterns, lies in another structuralist assumption, traditionally rooted in studies of anthropology. This assumption relies on the idea that there are certain fundamental patterns, or myths,

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[3] In *Novel To Film* (1996, p. 24), McFarlane reviews Propp's notion that the all-important and unifying element of the narration is found in the characters' functions, that is, the role they play in the plot. His main point is that these functions are distributed among a limited number of 'spheres of action', which, as repeated structures, are deeply rooted and have implications for all narrative expressions. Consequently, a further way of systematizing what happens in the transposition of novel into film can be found here.

which are permanently present in all kinds of human discourses, and preserved through all kinds of translation and throughout time. This means that they are present in both written and audio-visual media, and, therefore, maintained in the transposition between them: "the denotative material which provides the vehicle for these patterns may change from novel to film without affecting the connotations of the mythic and psychological motifs themselves." (McFarlane 1996: 25). This means that, even when the kind of narrational mode changes in the processes of transfer and adaptation, these patterns remain unaltered as universal values.

The third and last issue presented as agenda for further study refers to codes, which are also a very important area of research within adaptation. It is impossible to establish fixed codes with their particular rules within the film scope. However, it is true that many of them can be studied depending on the different perspectives of approach taken when studying the theory of adaptation. First of all, it must be taken into account that film does not have the same structuring syntax that a novel has, so one way of establishing a code would be trying to read a structuring syntax for the film. Other researchable codes are language (dialect, variety, accent, indicators of class, origin, etc.); visual codes (trying to read images as the "vocabulary" of film); non-linguistic sound codes (music and other kind of sounds which are not verbal language); cultural codes (involving all references to a particular culture, society, place and people) and many others to be mentioned throughout this study.

McFarlane does not offer a definition for the term 'code'. He directly speaks about codes as enabling a 'reading' of film narratives and implies the existence of cinematic codes by referring to Metz's grammar of cinema (McFarlane 1996, p. 29) and by the enumeration of extra-cinematic codes: language codes, visual codes, non linguistic codes, cultural codes. Likewise, he refers to the codes' property of

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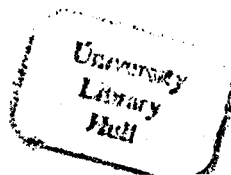
construction "through frequent exposure to their deployment in a particular way, without there being any guarantee that they will always be used in this way" (McFarlane 1996: 28). A further exploration of the concept 'code' will be offered in the following chapter, in the section devoted to the importance of semiotics within the media.

2.2 New contributions to the expounded theory and methodology

Up to this point, the exposition of the methodology has only presented the departing point for the one to be used in this thesis. The following pages will offer some objections as well as contributions to it and will define the final methodology used for the case studies in this thesis.

One of the most outstanding features of McFarlane's work is its strong reliance on structuralism. It could be said that the dawn of the twenty-first century is already leaving behind post-structuralism and postmodernism and is open to new definitions within cultural studies for ideology, subjectivity, gender, and other related cultural issues. The idea of the post-modern condition is nowadays used by various cultural critics (Angela McRobbie 1994, Stevenson 1995, Michael Real 1996) to describe several features of contemporary media culture, such as certain styles of magazine designs, music videos, films. According to this, the theory above could be objected to on these grounds: the inappropriateness of following structuralism today.

The importance that the present study confers on the structure of narration is the reason why both theory and methodology approve the application of a structuralist inclination to this thesis. In the process of transposition between the two media, the structure of the narration will be crucial for the construction of the whole process, and all related aspects will directly depend on the narrativity. Consequently, if structuralist connotations are justified on the grounds of the crucial role the structure of narration

plays in the analysis of adaptation, then following McFarlane's premises cannot be considered a step backwards when trying to open up new approaches to adaptation. The openness of the present piece of work to combination with other critical approaches and the establishment of conclusions about the particular focus of study, themes, and particular case studies are likewise proof of the move beyond traditional structuralism which this thesis represents.

Examples of those recent critical approaches to be combined with the structuralist perspective are the attention to cultural practices in the Spain of the 1980s, questions of gender, some feminist, postmodernist perspectives, questions of cultural identity and constructions of images, amongst others. These views will emerge throughout the discussion of the two case studies.

The presence of themes and critical approaches such as the *gaze*, portraits of bodies, or the expression of twentieth-century cultural values through the construction of audio-visual images will be themes to be explored in *The Portrait of a Lady*. Similar themes and the political and cultural context of the Spain of the 1980s will be explored in *The House of Ulloa*. Thus, the particular focus of study proposed for the two works here analysed is precisely the aspect that will mean a step forward in studies of adaptation: the possibility of opening up this methodology of research, with a structuralist base, to the most recent critical approaches.

The importance of the narrative functions in cinema is here supported according to its ultimate purpose of creating, constructing, and transmitting a story conveying a particular message, regardless of its form and content. This importance of studying and structuring the narration also leads to McFarlane's structuralist identification of mythic or psychological patterns. Discourses such as anthropology, ancient mythology, concepts such as intertextuality, and many others, all provide proof of the reproduction

and repetition of basic human cultural patterns. Whether universal values can be established or not out of that repetitive phenomenon is not the aim of these paragraphs. The purpose here is to remark that structuralism can work as a tool for other aims, such as establishing a methodological basis for the study of adaptation.

Once the reasons for relying on a structuralist approach have been explained and once the openness to other critical cultural readings has been remarked, the modifications proposed for McFarlane's theory follow next. They emerge out of the following objections to it: the most important one refers to the establishment and definition of functions in the terminological aspect. The divergence on terminology is mainly based on the confusion provoked by too many definitions of functions, which at the same time are ambiguous. An example of this ambiguity is the vague barrier between the terms "indices" and "catalysers", which are given a very similar kind of function. Leaving the division into the two initial kind of functions (distributional and integrational) seems a stronger, more coherent definition for the sake of the methodology working efficiently. This means that the division of narrative functions into distributional and integrational, the former being the transferable hinge-points of the narration and the latter being the additional data to the story, would be a clearer structuration of the narration.

Although McFarlane himself has emphasised the appropriateness of cutting the initial exposition of functions into these two basic ones, as his own words illustrated above, he still applies some of the rejected terminology in the application of his theory to the empirical case studies presented in *Novel to Film*. Thus, in his identification of functions, he uses the initially rejected Barthesian terms, studying the transfer and adaptation of 'cardinal functions' and leaving behind the study of integrational functions.

Likewise, for the purposes of the present thesis, the shot division of the film (McFarlane 1996, pp. 203-261) in the way McFarlane presents it in his case studies is considered as a non-essential element for the study of the adaptation, being a demanding task which does not report essential information for the establishing of conclusions on adaptation. Yet dealing with the application of the methodology presented to his five case studies, a further objection refers to the comparative connotations that the analysis of film shots and identification of functions acquire in *Novel to Film*. In other words, his identification and omission of functions in studying the films confers on his analysis the character of a comparative study between novel and film which is not quite an innovative perspective; on the contrary, it has been defined as one of the traditional points of view preventing the further development of this field of study.

A third objection to McFarlane comes from the discrepancy about the usefulness of his analysis of character functions as he presents them. Although having accepted the existence of structuralist mythic patterns above, the isolation of characters in 'spheres of action' and in basic functions seems difficult to apply to narrations with a complex tapestry of characters as the ones which will be presented in the two following chapters. The more sophisticated the narration, the more difficult it is to establish barriers in character functions, which makes that basic functions, such as the dichotomy villain-hero can be ambiguously interpreted.

McFarlane himself does take this observation into account: "no doubt the character functions are more clearly displayed in a Russian folk-tale than in a complex nineteenth-century English novel or a feature-length film" (McFarlane 1996: 24); however, he does not offer an alternative to it. Propp's classification is not enough for a study in depth of the complex set of structures that James's and Pardo Bazán's original characters constitute. It is precisely the importance of the entanglement of social

functions which all the characters play that makes this approach fundamental in a study of the theme of the individual facing the social collective s/he inhabits. A further, more complex discussion than Propp's is required here due to the deep connotations of cultural and social role that all characters bear in the conglomerate of social relations which are presented in these two works. A simple definition of a function is not enough in this case. An additional detailed discussion of each character's role will be required for a proper understanding of transferable components of narrative contributing a portrait of a certain culture.

Thus, for the purposes of an in-depth analysis of interrelation among characters, McFarlane's proposal is not adequate and an analysis of each character in relation to his/her social medium will appear as a more reasonable option of study. Hence the study of the sections devoted to the relations between the individual and his/ her identification with the group.

This idea of the individual identity and the cultural impositions of the collective group leads the discussion towards a turning point in which alternatives to the objections, therefore contributions to the theory, will be presented. Perhaps the most valuable contribution to the guidelines for innovative investigation within adaptation in McFarlane's work is the establishing of specific foci of study: from the special focus on fidelity (in *Daisy Miller*), which is most legitimate despite the preferred tendency to go for more innovative ones, to others such as realism and symbolism (in *Great Expectations*), processes of alternation (in *The Scarlet Letter*), search for identity (in *Random Harvest*), or remake and intertextuality (in *Cape Fear*), they all allow new perspectives of study within adaptation.

The special focus of study in the present work will be the analysis of the transmission of cultural values through the process of adaptation, which is intended to

be one of those innovative perspectives, according to McFarlane's guidelines for investigation: "my purpose has not been to arrive at comparative evaluations of novel and film, a surely pointless enterprise, but to try to establish some guidelines for exploring the different natures of the experiences by the two related texts." (McFarlane 1996: 197). Thus, the following case studies will present an analysis of the process of adaptation in its quality of providing information about the cultural codes of the source text as well as of the cultural context in which the adaptation has been produced.

The methodological procedure, then, will consist of, firstly, the identification of the distributional functions of the narrativity in the novel and film; secondly, of the analysis of their respective narrational modes in order to study how the adaptation potentially indicates elements of cultural context; and thirdly, of the analysis, in terms of both form and content, of indicators of culture. This analysis will take into account the cultural elements of the source text, which means the attention to a nineteenth-century context, and those of the period in which the film was made. In order to achieve this, particular attention will be given to the analysis of integrational functions as well as to the characters in their mythic pattern of individuals struggling with their identification with the collective.

A basic contribution to the methodological approach here presented will be the use of a combined methodology when it comes to analysing the phenomenon of adaptation. The need to expand the proposed theory of adaptation further is justified by working on two media which, as has been said before, work independently of each other. Every medium has its own unique set of characteristics, and the codes will be also unique to each medium. When working with literary adaptations to audio-visual media, the tools of traditional literary criticism do not fit the filmic discourse. Any attempt to decode any media text should be logically made in a context based on the conditions of

the structure of that code. Any evaluation of the medium based on another medium's tools of research will be condemned to failure due to the inability of application that inevitably will emerge at some point of the study.

A way of avoiding the "medium/research tools clash" which will emerge is precisely the use of an adequate methodology for the audio-visual medium. Such a medium requires the reading of images, and a semiotic approach to them is the proposed combined methodology here. The justification for choosing this lies in its adequacy to study codes and decodification processes of cultural indicators together with images. It is in the attempt at finding all these cultural features in the audio-visual versions of the novels that semiotics as a discipline comes into its own as a methodological approach within this study. Semiotics understood as the study of signs and icons will be the tool for researching and analysing the elements mentioned above. It is through a semiotic approach that it is possible to evaluate what certain images in films imply about social community and culture as well as to read and decode that meaning.

The reading of filmic images which are product of a literary adaptation from a symbolic semiotic point of view is a most justified methodological choice on the grounds of the scope of study of semiotics. Such a discipline is based on the study of a system of signs; all codes are also a system of signs, and images combined with sound codes make a system of codes, therefore, the symbolic semiotic reading of images applies to the study of filmic adaptation.

A combined methodology will be needed in order to proceed to the study of both fields with the appropriate approach for each of them. Such an observation has been noticed as early as the 1970s. Fiske and Hartley (1978) clearly illustrate this view:

> The tools of traditional literary criticism do not quite fit the television discourse. At best they can be used in the way a metaphor works - the unknown tenor of television might be apprehended by means of the known vehicle of literary criticism. But even here there are problems, one of the most fundamental of which is the difficulty in recognizing that literature and television are two different types of media. Every medium has its own

unique set of characteristics, but the codes which structure the 'language' of television are much more like those of speech than of writing. Any attempt to decode a television 'text' as if it were a literary text is thus not only doomed to failure but it is also likely to result in a negative evaluation of the medium based on its inability to do a job for which it is in fact fundamentally unsuited (Fiske and Hartley 1978: 14-15).

Traditionally, there has been a tendency in contemporary society to evaluate and judge all kinds of media following the prescriptions of literacy. Such a tendency is simply the consequence of dominant cultural values, based on five hundred years of print-literacy (see Fiske and Hartley, 1978 p. 15). Often, the written word is considered more assertive and prestigious because it prevails throughout time. On the contrary, images, particularly the ones of television and film, that is, the non-printed ones, are considered ephemeral, episodic, momentary. This opposition between the two media is due to social and historical conditions. During the last few decades, cultural criticism dealing with mass media has been searching for a formula to create an appropriate language for television and cinema discourse. This is also partly the purpose of the present work.

A more detailed discussion about the importance of semiotics within the audio-visual medium will follow in the next chapter. The main point to be raised here is the justification of the election of a semiotic reading as the proposed combination. Although McFarlane's theory aims to comprise both media, and achieves it relatively well with his study of technical codes, the special focus of study chosen for this thesis requires particular attention to the reading of images.

According to Bignell's words in his *Media Semiotics*, "there is no perfect analytical method for studying the media since different theoretical approaches define their tasks, the objects they study, or the questions they ask in different ways." (Bignell 1997: 3). Consequently, the methodology here presented does not intend to be the ideal one, but to prove its viability.

The particular language for reading images in this study follows Bordwell and Thompson's *Film Art: An Introduction* (1993). The terminology offered in this work for general purposes of film criticism, which is particularly summarised in the glossary of the book (pp. 408-412), will be used for the semiotic image reading of the narrative functions analysed in the two case studies. In the next chapter, a further exploration of semiotics, reading images, and cultural codes will be offered and these sections will contribute a supportive development of the methodology here presented and preceding the actual application of it to the specific cases of adaptation. The conclusions established after the result of that concrete research will prove it viable for the purposes of a cultural study of film adaptations from literary works. At this point of its presentation, its coherence can be supported with the same words that supported the starting point methodology: "the critic has the right to appropriate whatever s/he needs from wherever it can be found, and use it for purposes somewhat different from the original ones." (McFarlane 1996: 15).[4]

Finally, a last observation about the methodology here proposed refers to the secondary role conferred to the script as an aspect of study of the adaptation in this thesis. Its importance is crucial and it is always taken into account in the analysis of such a process. However, this secondary role responds to a personal subscription to the idea that script-writing can be considered as a writing genre of its own, on the one hand, and, on the other, to the possibility of studying theoretical and methodological bases of adaptation without a systematic approach to script-writing.

A methodology which can be applicable to the study of all adaptations means that it can also be used when, for various reasons, access to the script is not possible. The existence of this potential problem would automatically invalidate a methodology

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[4] The original quote belongs to Robin Wood, 'Notes for a Reading of *I Walked with a Zombie*', *Cine Action!*, 3-4 (Winter 1986), 9, but it has been taken from McFarlane's *Novel to Film*.

of research which contemplated reference to the script as an obligatory step in the study of adaptation.

Thus, for the purposes of this thesis, references to the script will be most valuable contributions, well-founded, and provide proof of possible thematic hypotheses. Nevertheless, they will not be an indispensable part of a methodological application. To reinforce the view above, Laura Jones (author of the Screenplay of *The Portrait of a Lady*) reflects on the function of the script as follows:

> The novel *The Portrait of a Lady* exists as a thing in itself, finished, complete. The film also does. But a screenplay, by the very fact of its function, can't exist in this way. It is always only one part, however crucial, of a process. It is a finished, complete object only for a short time: between the final writing and day one of production. Then it disappears into the whole. (Jones 1996: v).

This is the reason why the script will be only considered as a complementary element in this thesis. In its category of 'complementarity', one could say that it is an essential but not exclusive part of the adaptation process. The following chapter, dealing with aspects of approaches to adaptation, particularly with most recent developments in the field, will constitute, together with this chapter focused on the methodology, the grounds and background for the application of the methodological proposal.

As a summary of the main points of the said methodology, it should be noted that it departs from the importance of narrativity, with its division into two main functions: distributional and integrational. The distinction between the concepts of transfer (all that can be directly transferred) and adaptation (all that requires a process of finding equivalences from the written to the audio-visual medium) is also a basic main point in the methodological description.

The establishing of a specific focus of study and the attention to the characters follows on from McFarlane's theory, but working further on it and contributing new horizons based on most current critical issues, some innovations will be added. The first

one will be the semiotic reading of images. The second will be the identification of cultural codes and values transmission as the specific focus of study, which will bring up current themes such as different perspectives of study of the individual facing the group; gender; the construction of symbolic images; the historic evolution of cultural codes and values; regionality versus globality, or collectively shared culture; and other related issues.

Finally, the study of the characters in relation to their social medium and in their narrative functions, rather than in the structuralist functions proposed by McFarlane following Propp, will constitue the remaining main methodological feature of this thesis.

3. New approaches to the theory of adaptation from novel to film

Throughout the previous sections, a general overview of the phenomenon of adaptation has been offered, as well as the guidelines for new approaches, and a new methodology. The present chapter will deal with these aspects in more detail, with the intention of both exploring the present situation of this field of study and establishing the introductory grounds for the specific case studies to be presented, together with the final conclusions to be drawn out of them.

3.1 Literary productions adapted to mass media

3.1. I Implications of type of media production

The adaptation of literary texts to the audio-visual media has been widely studied from many different perspectives and approaches. It is not the purpose of this section to give an account of all the issues implied in such a study, since the elements and considerations to be explored are endless: from questions of narrative technique, style, language, sound, image and so on, to questions of content and audience impact.

The existence of two different signifying systems, verbal and audio-visual, with the consequently implied change of medium is one of the most important aspects to be taken into account when analysing the adaptation of written texts to the screen. Different types of media imply different techniques and different formal approaches. However, the content aspect is as important as the formal one. Within that content aspect, a key consideration is the analysis of adaptations of the classics from new perspectives and in

a new light. From initial imitations of real life, as was the tendency at the time of early cinema, contemporary cinema has come to develop highly innovative interpretations, opening up new streams of criticism. Despite the existence of these innovative versions, vindicating the free interpretation of already existing works, the connection between written and audio-visual media should not be disregarded.

In the introduction to their book *Screening the Novel*, Giddings, Selby and Wensley affirm that "Film may have been a non-verbal experience, but it based its narrative on the Western European cultural experience of literature." (Giddings 1990: x). According to this view, the actual birth of the cinema as a medium of communication is directly linked to literature as an art. Thus, the change of medium brings up the debate about different ways of communicating certain original contents.

Each new attempt of adaptation from novel to screen purports to tell in new terms a previous narration and all the elements implied in it. Even though film and television have their own techniques and forms, involving questions of production, distribution and consumption, film/television makers usually try to keep the original contents of the text while trying to be innovative in their own versions. There are several basic problems the adapter must face in such a task. One of them is the stylistic aspect. Traditionally, there has been a tendency to adapt literature, particularly nineteenth-century literature, strictly following the literary realistic style. The main characteristic of such a style is the faithful representation of reality and, accordingly, this kind of production has usually attempted to seem authentic and true to the period in the way of a synthetic, historical realism. Probably as a consequence of the incompatibility of such a style with the freedom of creative art and imagination, new interpretations have recently emerged. In the following chapters, some features of these new readings, as well as

other factors influencing their creation, will be analysed, *The Portrait of a Lady* being a good example.

Amongst many other aspects the adapter has to face, the recreation of chronology and the selection or omission of significant facts are two basic problems of adaptation. At a later stage of this research, it will be noted that the choice of interpretation of all these issues will always be determined by contemporary values. Referring to these basic problems of adaptation, Giddings, Selby and Wensley wrote in the same introduction mentioned above that

> we are only projecting on to the 'past' the assumptions of the present. It is fascinating to note that our modern class structure and the means for the distribution and consumption of culture so distort our perceptions of the past. [...] The media, then, are unwittingly part of an ideological conspiracy in which we are invited to look back at our past through the distortions of our present culture. (Giddings, Selby, Wensley 1990: xi).

Those assumptions of the present distorting perceptions of the past are a key element in the process of transfer, which will be analysed in the following chapters. The transmission of knowledge of past historical periods will always be seen in the light of the time in which the adaptation is made. Thus, two elemental aspects are to be considered when entering the debate concerning the transfer of novels into television and film: on the one hand, the already mentioned formal, technical aspect of type of media; on the other hand, the media in their sociological, cultural aspect, radically influencing the form and technique chosen by the adapter. It is difficult to separate the two aspects in a study, for both fields are interwoven and there is not a clear barrier between form and content at all. Film makers constantly encounter the dilemma of how to face the differences in the contexts of production and consumption. Developing this view, Dudley Andrew makes the following reflection:

> What conditions exist in film style and film culture to warrant or demand the use of literary prototypes?... The choices of the mode of adaptation and the prototypes suggest a great deal about the cinema's sense of its role and aspirations from decade to decade. Moreover, the stylistic strategies developed ... not only are symptomatic of a period's style, but may crucially alter that style. (Andrew 1984: ›104).

This implies that the adaptation is not simply a matter of translating a story from the literary medium into moving images. Andrew's words can be further explained in noticing that the cultural and aesthetical codes of every historic period of time are equally important influential elements in adaptation as the existence of two different media and signifying systems.

These two media also imply the existence of two different narratives with their respective different strengths and weaknesses for language, sound and pictures. In accordance with these observations, the present work will analyse some of these aspects. The study here presented will pay particular attention to the study of images. Although verbal and sound codes have been relegated to a secondary object of study within this thesis due to reasons of space, these other aspects directly related to the two different media should be left open to debate and proposed for further research, as a contribution to the general purpose of opening new horizons in potential new approaches to adaptation.

One of the reasons why particular attention to the visual aspect has been chosen for this study is the advanced technical characteristics that this medium has developed during the last decades of the twentieth century. Several authors (Giddings, Selby, Wensley, 1990) have observed that cinema matured at a time when the dominant modes and style in Western European and North American culture were mainly naturalism and realism, which explains the tendency to transpose classics of the nineteenth century into 'historical' realism, in which everything must seem authentic to the period. However, the experimental techniques born in the second half of the twentieth century, particularly those used nowadays, have provoked a more independent development of artistic imagery for cinema. This is also a reason leading to the consideration of adaptations as artistic creations, independent of their written versions.

Thus, both *The Manor of Ulloa* and *The Portrait of a Lady* will be studied as discrete entities without any comparative perspective with regard to the nineteenth-century novels. The approach taken will show how, despite belonging to the styles of naturalism and realism and seeming to be true to the period, there is much in both of them of that contemporary strain of artistic imagery mentioned above. Moreover, the richness of images in symbolic meanings will emphasise the independence of each medium as far as exclusive properties are concerned. One of the most outstanding exclusive properties of the visual medium is its sense of immediacy, whereas the written form responds much better to the narrativity of 'once-upon-a-time'.

Film's strengths lie mainly in the sense of location in time and place and in the amount of information which can be transmitted in a short space. This medium is good at conveying considerable information and detail in only a few seconds' sequence. Together with the images, sound and music codes contribute the possibility of such a wide potential of information. The case studies in the following pages will present image analyses which will prove this, and a good example of this conveying and storing of information will be the opening sequence of Campion's *The Portrait of a Lady*, in which classic and contemporary values are combined, resulting in a mythic pattern.

3.1. II Traditional approaches to the phenomenon of adaptation

These considerations about traditional prejudices regarding the view of the differences between the two media lead the discussion now to a more detailed exploration of the traditional studies of adaptation. Only a brief overview can be provided here, the purpose of which is to offer background information as a starting point for developing the new guidelines offered by the methodology to be used in this thesis.

The link between both media, written and audio-visual, has traditionally been illustrated by criticism with two 'classic' quotations in this field. On the one hand, we have Conrad's statement of his novelistic intention in 1897: 'My task which I am trying to achieve is, by the powers of the written word, to make you hear, to make you feel - it is, before all, to make you see'. On the other hand, there is D.W. Griffith's statement of his cinematic intention in 1913, consciously echoing Conrad: 'The task I am trying to achieve is above all to make you see.'[1] These two statements are the starting point of the contents, ideas and contributions of the present chapter. They comprise the expression of the ambiguity provoked by the narrow link between the two media, but also the impossibility of treating them alike. There are gaps impossible to bridge between the written and the audio-visual media. As the quotes above reveal, both of them make the individual see, the main difference being that the image of the written medium is mentally and individually exclusive, whereas the audio-visual image is collective. In other words, the mental images created out of the reading of a text will be different for every reader, exclusively created in his/her own mind and impossible to share with anybody else. However, all images shown in any form of audio-visual media are shared

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[1] Joseph Conrad 1945. Preface to *The Nigger of the Narcissus*. J.M. Dent and Sons: London, p. 5.
D.W. Griffiths quoted in Lewis Jacobs 1939. *The Rise of the American Film*. Harcourt, Brace: New York, p. 119. Both quotations have been taken from McFarlane 1996, pp. 3-4.

by all viewers, they all actually see the same images and the individuality lies in the personal interpretation of those shared images. Above all these considerations, the most important linking point between the two media is the function of narrativity, as has been said in the methodology presentation. Both media have the main function of narrating, telling stories.

In order to achieve a better understanding of this common function of telling a story, it is necessary to examine the importance of some outstanding points in the history of the relation between novel and film. Towards the end of the nineteenth century, some important changes occurred in the novel, basically consisting of leading to a stress on showing rather than on telling. This was partly a result of the emerging visual medium by that time. Alan Spiegel (1976) and Keith Cohen (1979) give accounts of the processes of transmutation among the arts, in particular between film and literature. They refer to concepts concerning the common body uniting film and the modern novel. Spiegel pays attention to the greatest authors of the nineteenth century, from Flaubert, whom he claims was the first writer of this period presenting a great deal of visual information in his works, to Joyce and James. Particularly referring to Henry James, Spiegel says that his work is characterised by "a balanced distribution of emphasis in the rendering of what is looked at, who is looking, and what the looker makes of what she sees" (Spiegel 1976: 55). Cohen sees Conrad and James as significant in a comparison of novels and film because the two authors break with the representational novels of the earlier nineteenth century. Opposing that previous tendency, both authors inaugurate the emphasis on "*showing* how the events unfold dramatically rather than recounting them." (Cohen 1979: 5).

There was a particular effect of these changes in the novel, which led to the stress on showing rather than telling, and to the attention to physical objects, behaviours and figures:

> to de-emphasise the author's personal narrating voice so that we learn to read the ostensibly unmediated visual language of the later nineteenth-century novel in a way that anticipates the viewer's experience of film which necessarily presents those physical surfaces. Conrad and James anticipate the cinema in their capacity for 'decomposing' a scene, for altering point of view so as to focus more sharply on various aspects of an object, for exploring a visual field by fragmenting it rather than by presenting it scenographically (i.e. as it were a scene from a stage presentation). (MacFarlane 1996: 5).

Finally, another significant moment in the history of the relationship between the two media is the gradual replacement in popularity the nineteenth-century novel experienced owing to the new medium of film. This was partly due to the application of literary techniques of the nineteenth-century writers to the cinema. "Conrad with his insistence on making the reader 'see' and James with his technique of 'restricted consciousness', both playing down obvious authorial mediation in favour of limiting the point of view from which actions and objects are observed provide clear examples." (McFarlane 1996: 6).

From the 1930s onwards, film history is full of literary adaptations, both in the Hollywood industry and in the rest of the world's productions. Literary adaptation has occurred at all levels: short stories, long novels, theatre, best-sellers, and minor, unpopular works.[2] The choice of the mode of adaptation has always changed depending on the aesthetics and on the dominating style of the period. From the set of classic adaptations filmed during Hollywood's classic period - *Wuthering Heights, Jane Eyre, Madame Bovary*, for instance - which follow the realistic style imitating life, one comes to today's adaptations of works and authors taking into account various kinds of audience - global, regional, transnational, etc.- and the possibility of opting for a wider

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[2] See Introduction for references to early adaptations.

range of formal styles, left to the adapter's free choice. Jane Campion's film version of *The Portrait of a Lady* is a clear example of an innovative, personal style. And this question of style, inevitably, leads to the discussion of the question of "types of adaptation".

The eternal consideration of whether the film adapted from a literary work is faithful to the original text or not has raised many debates and many different types of adaptation, in terms of how close the film is to the novel. Here follows a brief account of how some critics have classified different tendencies in adaptation.

Gillian Parker and Michael Klein (1981) talk about three types of adaptation. The first one is the attempt at faithful, literal adaptation, closest to the novel; the second one consists of preserving the core of the narrative structure while either reinterpreting or deconstructing the initial text; finally, there is the type of simply choosing some aspects of the contents of the literary text as raw material for an original work. The titles they offer as examples are, respectively: *Tom Jones*, *Barry Lyndon* and *Apocalypse Now*. (Klein and Parker 1981, pp. 9-10).

Geoffrey Wagner classifies adaptation in three categories: (a) *transposition*, 'in which a novel is given directly on the screen with a minimum of apparent interference', (b) *commentary*, 'where an original is taken and either purposely or inadvertently altered in some respect ... when there has been a different intention on the part of the film-maker, rather than infidelity or outright violation', and (c) *analogy*, 'which must represent a fairly considerable departure for the sake of making another work of art'.[3]

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[3] Geoffrey Wagner 1975. *The Novel and the Cinema*. Fairleigh Dickinson University Press: Rutherford, NJ, 222. The quotation is taken from McFarlane 1996, p. 11. He also quotes as examples of classification of fidelity in different categories (see pp. 10-11): Dudley Andrew, who speaks of 'fidelity, intersection, and borrowing' and Michael Klein and Gillian Parker, who define the equivalent categories as 'fidelity to the main thrust of the narrative', 'retains the core of the structure of the narrative while significantly reinterpreting or, in some cases, deconstructing the source text' and 'the source merely as raw material, as simply the occasion for an original work'. The parallel with Wagner's categories is clear.

Morris Beja prefers a dual classification: either a faithful, close reproduction of the novel or a free, creative one (1976, p. 82). On the contrary, other critics, like George Linden (1971) and George Bluestone (1957) consider that the degree of faithful reproduction is not significant at all for judging the adaptation, "for changes are inevitable the moment one abandons the linguistic for the visual medium." (Bluestone 1957: 5). According to this view, a good adaptation "should be a work of art in its own right which excites the reader to go re-experience that work in another medium: the novel." (Linden in Marcus 1971: 169). The conclusions about adaptation to be drawn out after the presentation of the two case studies will show that this is not a main objective in the creation of adaptations. The point held here is that the film-maker creates the adaptation as a re-interpretation and re-creation of a previous text, not with the intention of provoking the experience in another medium, but of making the film stand on its own and as an independent work of art.

In this constant approach to the treatment of adaptation throughout the history of filmic and literary criticism, Charles Eidsvik (1977) pointed out a new direction of study. The innovation consisted of demanding the creation of a policy of adaptations and the reference to adaptation as a unique art form rather than as theory:

> it might be useful to propose a *Politique des Adaptations*, a policy designed explicitly to promote analysis of films adapted from books.
> A policy is not a theory. [...] I think the adaptation is as or more important in film history than the *film d'auteur*. What I envision as the practice of an adaptations policy is no more or less than a revamping of film history by reexamining the sources of film's growth as an art form. [...]. Carried out vigorously *Une Politique des Adaptations* just might make film critics examine their values and the values of the works they admire [...] I am sure that the adaptation's contribution to film's uniqueness will be better recognized. I do not believe we can afford to continue to belittle the adaptation. (Eidsvik 1977: 36-37).

As has been stated in the introduction, during the 1980s and 1990s studies about adaptation proliferated in a very wide range of perspectives. In her article "The

Accidental Tourist on Page and on Screen: Interrogating Normative", Karen Kline (1996) sketches an outline of the history of film adaptation with four critical paradigms.

The first and oldest paradigm refers to "fidelity" or "translation", which has already been discussed. A second paradigm is defined by Klein as "pluralist". This pluralism refers to the first concession by criticism to the film's ability to exist in its own right and to the exchange of contributions that the novel brings to the film and vice-versa. Authors subscribing this paradigm are Beja (1979), Dudley (1980), Insdorf (1984), Boyum (1985), MacKay (1985), Recchia (1987), and Levine (1989). The third paradigm, which Kline designates the "transformation" paradigm, considers the novel as raw material which the film alters significantly. Authors adopting this approach are Klein and Parker (1981), whose view has been described above together with Cohen's (1979), and McDougal (1985), who values the film's retention of some trace elements from the novel. Orr's critiques of film-maker Orson Welles's adaptation of Kafka's novel *The Trial* is offered as an example of the transformation paradigm by Kline. She also mentions Miller (1980) and Orr (1992) as authors emphasising a more radical separation between novel and film in the transformative paradigm.

The fourth paradigm, called "materialist" is concerned with the institutional factors affecting cultural production. In 1996, Kline considered it as a recent addition to the repertoire of critical approaches to film adaptation, opening up the grounds for the discussion of adaptation to include the cultural context. Several authors (Larsson 1882, Vineberg 1985, and Kline herself) criticise this paradigm on the grounds of a shift of the discussion towards the external factors of production of adaptation, such as institutional or commercial, the relegation of the adapted work itself to a secondary position, and encouraging a neo-Marxist critique of the commercial systems supporting book publication and film production.

The position of the work presented in this thesis with regard to such a debate would place this study outside all four of these paradigms. The aims, objectives and justification of this work in the Introduction have stated the position concerning the three first paradigms. As for the fourth one, this thesis subscribes to the opening up of the grounds of discussion by entering into the cultural context. However, the filmic adaptation continues to be the main body and object of study. At no point will references to external factors of production relegate the discussion of the works chosen as case studies or the application of the proposed methodology to secondary positions.

The proposition here is, then, to advocate the attention to both text and context, always focusing the attention on the filmic text, from whatever perspective the discussion takes. The following pages and the next two chapters will illustrate this position.

Finally, as a last observation on traditional approaches to adaptation, it should be noted that the other discipline implied in the study of literary productions adapted to mass media is literary criticism, which has extensively treated the theme of adaptations from novel to television and film. Traditionally, literary criticism tends to be a very hermetic discipline in terms of technical-textual aspects, and not to be open towards studies of sociological or cultural aspects. This seems to be contradictory, since language and literature are two phenomena inherent to the concept of culture, as well as two main indications of it.

After these general observations about the implications of the different types of media productions, together with a general overview of traditional approaches to adaptation, the discussion moves now towards the detailed description of the specific focus of study established in the methodological scope of this thesis.

3.2 Special focus: the transmission of cultural values

Considerations regarding the importance of mass media culture nowadays are the reason why the present special focus of study has been chosen to be a new approach to adaptation. This section will concentrate on the analysis of questions concerning the relation between the mass media and today's cultures and societies, with the purpose of introducing the background issues which will be later illustrated with the presentation of the particular case studies.

One of the main features defining contemporary Western societies is their reliance and dependence upon regular contact with the mass media for information, opinion, entertainment, ideas and a wide range of other resources. This bond between society and the mass media helps to maintain a sense of community identity. The importance of this phenomenon has been defined as "ritual interaction with modern media" by Michael Real (1996).

> By this, he means that forms of media consumption - reading, watching, listening and so on - are particular ways of creatively participating in the life of modern culture. This active participation operates to express aspects of collective identity and to bind individuals into the society and culture as a whole. (O'Sullivan, Dutton, Rayner 1994: 3).

According to this, it is important to notice that the nature of cultural experience in modern societies has been profoundly affected by the development of systems of mass communication.[1] Some media researchers have defined the extent to which this development has reached the concept of "media saturation",

> a term used to describe the centrality and pervasiveness of the media and of mediated experience in modern, twenty-first-century cultures. This implies the increasing involvement of the media in public, national and global life, the growth of time and expenditure spent in private, everyday *media involvement*, and the popularity of media-related or media-derived activities. As a result, media are held to 'saturate' society, culture and identity. (O'Sullivan, Dutton, Rayner 1994: 352).

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[1] For detailed data and statistics of mass media consumption in modern societies and particularly in British culture, see O'Sullivan, Dutton and Rayner 1994, pp. 6-12.

This involvement of the media with culture and vice-versa is the basis of one of the main points for discussion within the case studies: the influence of the cultural context in the adaptation as an artistic creation and, therefore, the dynamism of cultural codes. This dynamism arises from the reinterpretation of the same values in different historic contexts.

3.2. I Concept of culture

Rather than provide a general definition of the term "culture", the intention here is to explain what is understood by the term as applied in this work, and by other terms such as cultural codes and values.

The starting point in carrying out this task is to admit that there is not a unique, valid definition for the term "culture", and there are unlimited approaches to its meaning. It is a vast concept whose definition embodies other vast terms: society, knowledge, customs, codes, and suchlike. Thus the attempt to find a definition for "culture" can become a vicious circle, a chain of abstract, complex terms leading to other abstract, complex terms. A global definition for this concept refers to the integrated pattern of human knowledge, belief, and behaviour. Culture consists, therefore, of language, ideas, beliefs, customs, taboos, codes, institutions, tools, techniques, works of art, rituals, ceremonies, and all capabilities and habits acquired by man as a member of society.

Every human society has its own particular culture, or socio-cultural system, which overlaps to some extent with other systems. The attitudes, values, ideals, and beliefs of the individual are greatly influenced by the culture in which he lives, and an individual may, of course, live in or travel among several different cultures.

It is in this light that the term "culture" will be seen in this work. It will mean everything related to a specific social organisation and all that it implies. Besides the general concept of "culture", the case studies will also refer to specific cultures: Galician culture, and European culture. In particular, they will refer to two particular constructs and portrayals of these.

"Cultural indicators" will be all those features shown which belong to a particular culture. Similarly, "cultural codes" will be the expression used to designate shared conventions, rules, and patterns of behaviour used within society. Cultural codes are known only by the members of the society in which they operate, and when they are transposed to other social systems, they are usually out of context and lose their agreed meaning. It is with that loss of meaning that cultural clashes are produced. With the emergence of the mass media and the central importance acquired by them in contemporary societies, the phenomenon of cultural clash is becoming increasingly common.

The analysis of this concept will be part of the study presented here. Thus, a "cultural reading of media" implies a study of culture through the media. The specific aspects of culture to be considered are the expression through mass media, particularly film and television, of cultural codes and values, understanding by these "an organised cultural system of signs, language or symbols, and its rules, which govern and allow for the communication of meanings and interpretations" (O'Sullivan, Dutton, Rayner 1994: 347).

3.2. II Cultural implications in adaptations of the classics

Individual and collective cultural identities are fundamentally linked with this idea of personal place, culture and biography. Much of a sense of identity and belonging is rooted in and derived from the immediate, familiar surroundings. Taking into account the brief considerations above about mass media and contemporary culture, one could say that the phenomenon of adaptation from classic novel to film has much to offer in terms of re-reading and re-creating cultural contexts. Relating Dutton, O'Sullivan and Rayner's definition for the concept of "cultural code" to these same authors' definition of the term culture, this is

> often understood as the 'whole way of life' which distinguishes a society or social group. Culture refers especially to the systems of ideas, belief and values which characterise and make up the world of the group and the systems which allow for communication, representation and meanings, from languages to computers, music and digital images. (Dutton, O'Sullivan, Rayner 1994: 348)

One could say, then, that the concept of cultural code involves all kind of encoded information shared by a particular social community.

The process of encoding and decoding this kind of information (usually, producers encode and receivers decode meanings) will be the basis on which the study of cultural values through the process of adaptation will rest. Thus, the following chapters will present a specific study of transmission of cultural values in two particular contexts: a European shared, cojoint culture and a Galician minority culture, both placed in the same historical periods: the nineteenth century for the original novels, and the end of twentieth century for the time of their respective adaptations.

This study of differences in cultural codes according to each context will ultimately lead to a reading of the dynamism of cultural codes. In other words, such an

analysis will allow us to establish conclusions about how encoded cultural values change within the same community throughout time.

Adapting implies re-creating and assuming past conceptions from a present context and perspective. This insight implies a reading of differences in cultural assumptions and influential factors affecting these changes. One of the most clearly influential factors in the change of cultural values for all communities throughout the twentieth century is the possibilities which the mass media offer for that:

> it seems almost ironic that no previous age in history has had better means with which to reconstruct the past than ours. Not only do we inherit a vast storehouse of objects [...] but we have photography, film and sound recording which enable us to see and hear what our ancestors actually looked like and sounded like. (Giddings, Selby, Wensley 1990: 30-31).

The aspects studied in the adaptations of *The Portrait of a Lady* and *The House of Ulloa* will deal with a wide range of culture-related phenomena: the role of social institutions, social behaviour codes, cultural mythic patterns (such as the individual facing his/her social group), European shared, cojoint culture versus minority, constructions of visions of culture according to particular time and place, the dynamism of cultural codes, cultural clashes, and other similar issues.

Thus, for the special purposes of the focus of study chosen in this work, the analysis of transmission of cultural values of the classics has a rich potential of researchable perspectives. The lapse of time between the original creation and the contemporary audio-visual constructions creates an area of study with endless perspectives.

Because all individuals belong to a specific culture, the image created in the reader's mind strongly depends on his/her cultural environment. For every individual, images, words, expressions, behaviour and reactions are interpreted and understood with reference to a certain society and culture. That is why the case studies presented later on will regard the film-maker's cultural context as playing a crucial element in their

construction of images, thus echoing Neil Sinyard's reflection on adaptations of the classics:

> Novels describe: films depict. At their best, adaptations from one to another should not be seen as travesty but translation, not a reductive illustration of an inimitable masterpiece but an imaginative retelling of classic material in a new form and for a new audience. (Sinyard 2000: 160).

The classics studied in this thesis will offer a further dimension in the study of the relations between cultural context and construction of images: *The Portrait of a Lady* presents, in both novel and film versions, a vision of Europe by a non-European author, and *The House of Ulloa* in its filmic version presents an image constructed by a non-Galician film-maker. Text and images, in each case, portray a culture seen from outside, meaning that the outsider might portray a quite different view from the one that a member of that culture would give. Every individual identifies him/herself with a code of values socially accepted within the culture he/she belongs to. An attempt to portray others' culture might result in a failure if there is an inadequate understanding of it. However, it might also result in success through the attentive observation of details, some of which are not perceived by members of that culture because these details are so embedded in the cultural codes of that particular community.

Film and novel are both narrative forms, and both of them are referential. When references to a common point, culture in this case, are made from different frame works in terms of time and distance, the analysis of those references inevitably enriches the comments on the object of study.

J. Orr stated that "the picture book is at its best when film and text are part of the same culture, part of the same age, yet also when some time has elapsed between book and film, when the picture-book is also a retrospective rendering of the text." (Orr 1992: 3). The illustration of the cultural perspective and transmission of codes and values will prove the inappropriateness of judging the quality of an adaptation in terms of time,

place, or retrospection, which, ultimately, represents a fixation with the issue of fidelity. The study of the adaptations of the two classics in this thesis will show how the increasing symbiosis of different cultural forms, including written, audio-visual, and electronic media, can enrich the cultural exchange among and between both members and non-members of any given social group. Moreover, the differences in place, time, shared context, and social environment will reinforce the historical connections between word and image throughout time, characteristic of all cultures.

In conclusion, culture, communication, and mass media are key aspects of study when analysing the adaptation of classics, and vice-versa. This mutual importance is what raises the transmission of cultural codes and values as a necessary object of study within the discourse of adaptation.

3.3 Importance of semiotics as a methodological tool

It is in this reading of cultural codes and values within the adaptation as a final product of its own that semiotics proves to be an important element when it comes to the study of the audio-visual media. It is a key area of research which cannot be ignored when dealing with language, image, and cultural values, or with adapting written texts to audio-visual versions.

Semiotics is mainly related to linguistics, since it deals with communication and studies an aspect of language: the way in which language works as a system of signs. However, the strictly linguistic aspect of semiotics is only one branch of it. Other studies in semiotics are concerned with non-linguistic matters, although always concerned with the carriage of meanings, like photographs, images or the perception and understanding of reality, for example. Among the many who have produced seminal

work on semiotics, two deserve particular mention: Ferdinand de Saussure, and Charles S. Pierce. Semiotics as a proper field of study originates mainly in their work, and they are usually known as the "fathers" of this discipline. [2]

The concept of sign and its definition is a crucial point in Saussure's theory of language. The revolutionary sense of his ideas about language is that he proposed that our understanding of reality is shaped by signs, rather than signs reflecting an existing reality. This means that language as a system of communication provides the conceptual framework through which reality is available to us, instead of the traditional existing convention of words being labels attached to ideas and things which already existed in human mind before language came along. According to Sassure's proposals, then, the language system we use creates our concepts of reality and we cannot think or speak about something for which there are no words in our language. A linguistic sign is an element within the communication system which stands for something. The main characteristic of the sign is its arbitrariness. The arbitrariness lies in the fact that there is no connection between the sign and its referent (the thing for which it stands) and there must be a social agreement among the users of a language for identifying a sign with its referent. Every sign has two components which cannot be divided at all: signified and signifier. The latter is the actual sequence of marks composing the sign: the letters. It is

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[2] The *Course in General Linguistics*, based on Saussure's work, was the seed for the development of further studies in semiotics, even though, originally, it was a major contribution to the discipline of linguistics. Saussure was an academic living at the early twentieth century who taught linguistics at Geneva University. Although he did not leave any written work, some of his colleagues and pupils assembled notes taken from his lectures and edited the *Course in General Linguistics* (1915), which contains his major contributions to linguistics and semiotics. He viewed linguistics as a privileged part of a much broader science he predicted would one day exist, which he called semiology. In order fully to understand the meaning and importance of semiotics and the methodology of study which will be applied in this work, it is here necessary to provide a brief explanatory account of Saussure's ideas about communication.

His main point was that language is made up of signs which communicate meanings and that all other things communicating meanings can potentially be studied as linguistic signs too. Thus, semiotics or semiology can be defined as the study of signs in society, the study of linguistic signs being a branch of it. This informs the discussion about language-based media and image-based media later on in this study.

the material vehicle which conveys the signified concept. The signified is the concept to which the signifier refers: the meaning.

All linguistic signs are articulated in a system, following certain rules and conventions. So, a language is a structure of rules, and linguistic signs are only meaningful if they are used in accordance with the rules of that language. This implies that every sign may be defined by its difference or opposition to the other signs of the system; they are meaningful and work by contrast. When we move from the study of linguistic signs to the study of visual signs, we will see that meaning can also be conveyed in terms of what cannot be seen. In other words, for Saussure, language is a system with no positive terms. Signs acquire their meaning only by what they do not mean.

This Saussurean view of communication as a structure of signs was the starting point of the movement born at the beginning of this century called structuralism, which involved not only linguistics but also other disciplines such as anthropology. As written and spoken language can be investigated to find out how it is structured as a system, the same can be done with other media. Any medium in which meanings are generated by systems of signs can be the object of this kind of investigation. Thus, "semioticians search for the systems which underlie the ability of signs like words, images, items of clothing, foods, cars, or whatever to carry certain meanings in society" (Bignell 1997: 9). It is particularly in this aspect that semiotics becomes very important in the study of cultural values and representations in audio-visual systems. The systems in which signs are organised into groups are called codes (9), and it is in this approach, the study of codes, that we need to refer to semiotics when trying to study the transmission of cultural values through mass media.

In studying the iconic nature of signs, it is important to define the concepts of denotation and connotation. The former refers to the signifier and the latter to the signified, or meaning. The denotative meaning of an image is very clear to define: it is the image itself and whatever it portrays, a person, an object or any other thing. The connotative meaning is a much more complex dimension. Connotation is any added value to the denotative value, that is, any implicit meaning accompanying the explicit one. Within the connotative order, emotional and mythic meanings will often come across and will require a different reading, depending on the context and cultural environment.

The study of codes is a specific aspect of the study of signs. In other words, the semiotic approach chosen here will be the study of how signs work in terms of social and cultural function, rather than on their structure itself. The concept 'code' does not necessary imply a static system. Since all codes depend on their users' agreement, seen from a diachronic point of view, the immense majority of codes will change over time. Such dynamism is extendible to all social aspects: societies constantly change their values, beliefs, and behaviour, and the important role that TV and the other mass media have had in these changes during the twentieth century is undeniable. In a way, the assertion that codes are always dynamic and changeable can be misleading, since there are examples of static codes, such as the movement of pieces in chess or the steps of a traditional dance. However, most codes are dynamic systems and, just as they depend on their users' agreement, they also change according to their users' changing needs and practices. This inevitably leads to the eternal tension between tradition/convention and innovation/originality. There is a wide range of cultural codes exemplifying such an issue: from the different dimensions (written and spoken) of the basic element of communication, such as language, to the most complex systems of social organisation

such as political or legal systems; not to mention such things as beliefs, new technologies in communication, and science.

"Anything that a man does or makes contains encoded signs of his culture, and the way in which he does or makes it is determined to a considerable extent by his culture's conventions" (Bignell 1997: 60). These words mark the extensive connotative dimension of the concept of cultural code. It is actually the traditional aspect of a code which enables it to communicate and to convey meaning. By means of the said conventions, cultures establish and maintain their identity. Conventions act as linking points in all codes, whether of behaviour, language, dress, architecture, or others, in any cultural system.

Having said this, it is to be presumed that the number of codes which can be identified within a culture is extensive. Not only is it difficult to list all types of codes, but also to identify them in practice. The aesthetic codes of art, for example, are more difficult to delimit than the logical codes (the mathematical or scientifical ones, for instance). The former (aesthetic codes) operate on both connotative and denotative levels of signification. Because of this connotative aspect, they are less strict and rigid than the logical ones, and they can play with conventions and meaning. Generally, new art forms begin by breaking previous codes and they appear meaningless at first. Whilst they become widely used and known, they also become conventionalised and, consequently, more easily decoded.

Reading images means analysing meanings. The semiotic reading of sequences representing integrational and distributional narrative functions will offer a view of a nineteenth-century context from a late twentieth-century perspective, precisely through the symbolic connotations (in terms of culture) of the iconography presented in each film.

The iconographies presented by both Campion and Suárez in their respective works are particular constructions of two different cultures. They are assuredly individual constructions, each of them a product of an artistic process of creation. However, they are also definitely influenced by their respective cultural contexts in the production of such artistic creation. It is through this semiotic symbolic reading of images in the enunciation of narrational modes that the aspects of both form and content are brought together in the process of adaptation, and that conclusions about the influence of culture and its dissemination can be established with the presented methodology and special focus of study.

The analyses of these types of written and audio-visual materials, novel and film, will also serve to introduce and evaluate semiotic methods, and to show how this discipline can be extended or challenged by the combination with other approaches. The growth of semiotic theory and the presence of its vocabulary in a wide range of disciplines confirms the importance of the semiotic discourse as a tool for addressing diverse cultural forms.[3]

This thesis aims to maintain a consistent focus of study on a cultural analysis of the process of adaptation, in which the semiotic reading plays a key role, while, at the same time, the application of other cultural theories will be acknowledged. The acceptance of semiotics as a research tool lies in the assumption that meanings in the media are communicated by signs, and semiotics is concerned with how signs work.

Certain objections to the use of structuralist methods have already been mentioned in the presentation of the methodology, and they also apply to the structuralist connotations of semiotics. The position maintained here subscribes to

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[3] The purpose of the present section is to give only a very brief general view of semiotics as a discipline and a brief reflection on its role and influence on other disciplines. For further reading on recent developments in semiotics and cinema, see: Stam, Burgoyne, and Flitterman-Lewis (1992), *New Vocabularies in Film Semiotics. Structuralism, Post-Structuralism and Beyond.*

Bignell's assumptions in his justification of an intermediate position between two oversimplified caricatures of a rigid semiotic structuralism on the one hand, and ethnographic research on the other:

> These are the five basic assumptions which underlie my approach to meanings in the media. The patterns and structures of signs in media texts condition the meanings which can be communicated and read. The signs in media texts are read in relation to other signs and other texts in a social and cultural context. Each medium has features specific to it and features which are shared with other media. Texts and media position their audiences in particular ways. Audiences understand and enjoy the media in different and diverse ways. The negotiation of meanings between media and audiences are important in establishing terms through which we understand ourselves and our culture. (Bignell 1997: 3).

The following chapters will prove that such a position, between structuralism and ethnographic research, is possible in terms of analysing the theoretical, formal and contents aspects of the process of adaptation in its cultural perspective. Moreover, they will show how a specific methodology of analysis can be employed by a wide range of cultural theories. Finally, they will also make clear that this methodology represents an original contribution to scholarly research on adaptation.

4. Case Study One. *The House of Ulloa* from novel to film

4.1 Introduction to the case study

The analysis presented in this case study responds to the aim of this thesis of putting into practice the application of the proposed methodology of research to a particular case and with a specific focus of analysis. The conclusions may form a point of departure for further exploration of the adaptation of an extensively studied classic of Spanish literature whose filmic adaptation has been, up to now, disregarded by academic criticism.

Following the proposed methodology, this analysis will consider aspects of both form and content. The former will mainly consist of a study of the structure of the narrativity, its narrational mode, its character functions, its process of adaptation and enunciation, and a semiotic symbolic reading of some sequences. The latter will deal with the focus of study on the transmission of cultural values through the adaptation process. The reinterpretation of values depending on different historical contexts, questions related to the dimension of minority, regional culture, and the identification of a mythic pattern such as the clash between individual and collective identities will be the issues explored in the section on content.

An important initial consideration will be the justification for treating this television series as a film. After this necessary clarification, the discussion will proceed to the first step in analysing the adaptation process: the reading of the narrative structure in different functions. Once these have been identified, the next step will be the analysis of the narrational mode, in order to study how a written narration is transposed to an

audio-visual one and how this audio-visual enunciation transmits particular cultural indicators.

The specific analysis of certain distributional and integrational functions of the narrativity will illustrate a semiotic symbolic reading of the images and will portray a study of cultural codes and indicators. The study will be further expanded in a section on the construction of images of a minority culture, which will start with a subsection on preliminary considerations on the theme of Galician culture (necessary for a clear understanding of the issues to be raised) and will follow with three other main points: rural versus urban setting in the cultural representation of nineteenth-century Galicia; the importance of the images of houses in these same cultural representations; and, finally, specific considerations on the theme of minority culture as opposed to a European, general culture.

The last section of the study will be devoted to the analysis of character functions and to the identification of the mythic pattern: the individual facing his/her social group and the implicit clash between individual identity and the collective. The analysis of character functions is a crucial element in the adaptation process and the mythic pattern and its filmic enunciation will respond to the particular focus of study analysed here.

4.2 The process of adaptation to the screen

4.2. I The treatment of this media text as a film

The consideration of this television series as a filmic production requires a justification here, which, instead of looking into the differences between television and cinema, intends to prove that there is no difference between this specific television

production and a traditional filmic production for the cinema in terms of their consideration for the purposes of these case studies. Therefore, the aim of this section is not to investigate aspects defining film and television, but to state that this specific case study (Suárez's adaptation of *Los Pazos* for television) can be regarded as a film in the same terms than any other one conceived for the cinematic medium. Consequently, it will also be considered as such in terms of the application of the proposed methodology.

The major criteria for regarding this series as a film responds to two basic concepts: the importance of narrativity and narrative functions in the mass media on the one hand and, on the other, the definition of the concept of film. As has been mentioned before, the linking point between written and audio-visual media is the function of narrativity, which, ultimately, is the function of narrating, telling stories.[1] If narrative fiction can be expressed in both written and audio-visual media, and accepting that *The House of Ulloa* [2] is a narrative fiction, then, the television adaptation is a specific kind of audio-visual narrative fiction. Although conditioned by certain factors exclusively related to television as a medium,[3] in terms of narrativity, this series is a film. In his *Anatomy of Film*, Bernard F. Dick reflects on the meaning of the term film:

> But what is a movie?, To Lawson, it is a narrative, told through sound and image, that builds toward a climax and culminates in a resolution. Note that Lawson does not make dialogue part of his definition: He merely says that a movie is audio-visual. A movie does not need spoken dialogue to tell a story. The silent films had no spoken dialogue, but they did have some kind of sound. Piano or organ accompaniment was common, and sound effects were necessary to complement the action on the screen.
> Like any narrative, a good movie involves conflict: personalities clash, goals differ, interests diverge, characters at odds with each other or with society. However, in a movie the conflict is audio-visual; it is heard and seen rather than written and read. A movie "embodies time-space relationships". While a written narrative can suggest that events in two different places are occurring at the same time, a movie can do more than suggest: it can *show* them occurring (Dick 1990: 2).

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[1] Go back to considerations in Chapters 2 and 3. Also see Brian McFarlane's Introduction to his *Novel to Film*, where he discusses narrativity and narrative functions.

[2] The novel title will be used throughout this chapter to refer to both novel and adaptation (whose title has been translated into *The Manor of Ulloa* by Maite Llorés, translator for Channel 4). The work will be also referred to as *Los Pazos* or *Los Pazos de Ulloa*, according to its original Spanish title.

[3] Such as production, type of audience, time constraint, structure and distribution due to publicity breaks, and so on.

According to Dick's reflection, *The House of Ulloa* in its audio-visual version

fulfils all the requirements that he considers elemental for the definition of film:

conflict, clash of personalities, time-space relationships, and all others mentioned above.

As far as Dick's last statement is concerned, the stress on showing rather than on telling

is confirmed again as one of the most outstanding characteristics inherent to the audio-

visual medium. Following this, Dick (1990, p. 3) raises the point that the visuals do the

narrating by themselves and that, in some cases, writing down everything that happens

in a sequence would take longer than it would to see it. From there, the concept of film

as a text is easily deduced:

> A movie is a text and is similar to any text, even a textbook that is used in a classroom.
> Text comes from the Latin *textus*, meaning something woven. A text weaves the material
> together in a an orderly and coherent fashion. A movie is a text that interweaves sound in
> any or all of its aspects (noise, music, speech) and image (everything from the printed
> word to physical action, movement, gaze, and gesture for the purpose of telling a story).
> (Dick 1990: 3-4).

These words reconfirm the viability of considering *The House of Ulloa* in its

television series version as a film. Again, it does fulfil all the requirements of a film text

reunited in Dick's definition: Gonzalo Suárez's adaptation is a text that interweaves

sound in all its aspects and image and which, ultimately, tells a story. The only

difference between this television film series and a film is the different time structuring

for each case, which however, has nowadays disappeared with the using of home video.

This refers to the viewer's possibility of being able to watch the whole television series

without the imposed time breaks of the initial television broadcasting.

The issue of film time will be discussed in detail in the section dealing with the

enunciation of the filmic narration of this case study. It will be also a complementary

section to this one in the sense of contributing further reasons to regard this series as a

film in terms of methodology in the study of adaptation. The specific time constraint of

this television drama series is the main reason why *The House of Ulloa* will be treated as

a three-hour-long film. A film tells a story within a certain period of time and this is exactly what Gonzalo Suárez's adaptation does. Other drama series produced for television do suffer the time constraint depending on each episode's length. In other words, many series are much longer, spanning months in their original viewing time and hours in compressed screen-time. This constraint does not affect the length of the whole series, but it gives a different perspective to the story and plot structure plan. This would be the case, for example, of those television series in which all episodes have a limited duration but ???? the whole series does not constitute a unique narrative story, ... the episodes are not narratively continued one after each other, and the series itself is not conditioned by a limitation on its broadcasting period of time. These cases can not be considered as films because they do not reunite the requirements mentioned above for the definition of a film.

The television production which is the object of this case study reunites the main characteristics of film narrative form. This narrative form is understood as a chain of events in cause-effect, time, and space relationship. *The Manor of Ulloa* is structured according to this pattern: there are characters and actions which are involved with one another, a series of incidents connected in some way, and, finally, the problems and conflicts arising in the course of the action will achieve a final state.

Following on from these observations above, one could say that film and television are treated the same for the purposes of this study because the issues to be analysed in it are common to both media: questions of narrativity in audio-visual terms, image analysis and semiotics and, to some extent, reception. Questions which may require the separation of the two media, such as spectatorship or audience impact, for example, will be left aside in this work. Thus, for the purposes of the present study and its foci, film and this kind of television series can be treated as the same.

4.2. II Identification of narrative functions in the adaptation process

Having considered the reasons why the TV series is here regarded as a film, the study proceeds now to the methodological application. The purpose of this section is to analyse the distribution of functions in both versions and see how the process of adaptation will allow us to establish conclusions about cultural changes throughout time and contexts. Comparing the structures of both novel and film, the transfer of the distributional functions of the narrative can be clearly observed. All main distributional functions remain unaltered. This means that Pardo Bazán's story has been adapted with no intention of subverting its main narrative structure.

When analysing Suárez's film, it is clear that his authorial contributions to Pardo Bazán's literary creation do not refer to the main line of the story. The individuality and freedom of artistic creation of the Spanish director is reflected in his 1985 adaptation in aspects of enunciation and the construction of images. These will be discussed in detail throughout the following sections. The paragraphs below offer an account of all the distributional (unaltered in this case) functions of the narrativity:

Don Julián (played by the Spanish actor José Luis Gómez), the young priest protagonist character, arrives in the Manor of Ulloa. He soon meets most of the characters involved in the story; the Marquis Don Pedro (Omero Atonutti), Primitivo (Raúl Fraire), Perucho (Lucas Martín) and Sabel (Charo López) being the most important of them at this initial stage of the story. Don Pedro, the Marquis, is advised by the priest to leave the house and to go to Santiago. He arrives there and meets his uncle, Sr. de La Lage (Fernando Rey) and four female cousins: Rita (Pastora Vega), Carmen (Cristina Collado), Manuela (María del Carmen Urdillo), and Nucha (Victoria Abril). He chooses Nucha as his future wife. D. Julián returns to the Manor house and direct conflict with Primitivo begins. The newly married couple move from the town to a rural

setting. The Marchioness meets Sabel and Perucho. Nucha, the Marchioness, gives birth to a girl and her husband is deeply disappointed. The suspected but, up to this point, only suggested relationship between the Marquis and Sabel is fully disclosed. Nucha finds out about this adulterous relationship. Soon after, she also discovers that Perucho is the Marquis's illegitimate child. The Marquis loses the election, in which he was standing for conservative deputy in the central government and, consequently, he also loses the chance to move to Madrid. Nucha, very ill, asks the priest for help and he tries to help her to escape. Primitivo tries to prevent their escaping and provokes a conflict between Don Julián and Don Pedro. Perucho watches his grandfather's murder. Eventually, a voice-over, working as extra-diegetic narration, tells a series of events which are not shown at all, the most important being Nucha's death and Don Julián leaving the manor house.

The settings for these major distributional functions, in both time and place (nineteenth-century Galicia), remain those of the novel, which is crucial for the presentation of Galician culture in the film. One of the options available to film-makers in adapting novels is the transfer of the story and distributional narrative functions to a completely different setting from the original.[1] This option is a further interesting field to explore within the phenomenon of adaptation and the influence of culture on it, an issue which will be raised later in this study, on the basis of how some contemporary social values have been added to the original nineteenth-century version.

The order in which the distributional functions occur is also the same both in novel and film. The integrational functions are the elements which give G. Suárez the opportunity to put his own stamp on his adaptation work. Working as more or less

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[1] See, for example, *Romeo and Juliet* (1997) set at the end of the twentieth century, not in an English, but in an American context. The case of analogy in Wagner's terms (see previous chapter) is an illustrative view for this point: Ford Coppola's *Apocalypse Now* (1978), set in Vietnam war in the seventies, absolutely deviated from the nineteenth-century African setting which Conrad chose for his *Heart of Darkness* (1902).

diffuse concepts giving a complementary meaning to the story, they reflect the personal choice and style of the film-maker. It is here that the psychological information of the characters, the details regarding identity, atmosphere, place and other small actions complementary to the distributional functions are left to the director's freedom of creation. In the analysis of such a process, as well as in the analysis of the images resulting from it, the transmission of culture and cultural values can be traced; such is the intention of the following pages. Besides that personal, artistic, creative contribution by the film-maker is mainly reflected in the enunciation of the integrational functions requiring adaptation, the transfer of distributional functions also implies the director's own voice. This affirmation lies in the possibility, just noted above, of the director's option of adapting the distributional functions instead of transferring them.

In the creation of images of this adaptation, Suárez's distinct style refers mainly to the addition of symbolic elements such as the unconscious, the world of dreams, the atmosphere of mystery and witchcraft, and the creation of a feeling of entrapment for all the characters. All these elements are directly related to Galician popular culture.[2]

Due to the screen-time duration, which will be analysed in further detail in the next section, the transfer and adaptation of integrational functions can afford the incorporation of more shots, allowing therefore, the constant addition of minor visual details, such as the attention to the setting, to the landscape, or to characters' expressions and behaviour, for instance. Together with the shots contained in the main narrative functions, these others containing minor visual details constitute the structuration of the whole narrative corpus of the audio-visual version. A long screen-

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[2] The anthropological works by Carmelo Lisón Tolosana are basic references to questions of Galician popular culture, social and cultural structures. See bibliography for full details of his *Perfiles Simbólico-morales de la Cultura Gallega* and *Brujería, Estructura Social y Simbolismo en Galicia*.

time duration will bring the possibility of an emphasis on the descriptive character of the visual images.

Obviously, an account of all integrational functions is impossible to list here (for reasons of space. However, a few examples are here mentioned for the sake of illustrating how important long screen-time duration is when creating the filmic narrational mode: the image of the Marquis easily approaching Sabel in the early dinner scene of the first episode; the first appearance in scene of "El Tuerto" in that same episode; the first meeting between the Marquis and Nucha, also in episode one; or the first meeting between Nucha and Perucho in the second episode, among many others, are subtle introductions to distributional functions. The integrational functions just mentioned are hints leading to the disclosure of the distributional functions of the narration: the Marquis's actual relationship with Sabel and Perucho and Nucha finding out about it; "El Tuerto" implicated in the politics plot and the loss of the election; and the Marquis choosing Nucha as his wife, respectively.

This illustration of the transfer and adaptation of narrative functions provides evidence of the wide perspective of analysis which can be taken into account in the exploration of the narrative structure. In this specific case, the distributional functions have followed the literary narrativity sructuring in their filmic elaboration, which offers the analysis of time and place as nineteenth-century Galicia. Had the distributional functions been altered (either in their order, in their omission, in the adding of new ones, or simply in their actions or change of time and seting), they would have indicated a different kind of adaptation. In the process of that potential adaptation, the modification of narrative functions would have had a determminant influence in the film style and audio-visual construction.

The choice of distributional functions is, then, clearly indicative of the author's own authorial stamp. However, it is in the distributional functions of the narrative that the individual authorial stamp can be more easily recognised. In one way or another, the distributional functions are more restricted in terms of their number: there is only a certain number of functions which are crucial for the structuring of the narrative. Opposed to this, the distributional functions are more abundant in the narrative structure of both literary text and film. The filtering of distributional functions the film-maker has to face, together with the creation of his/her own new ones, not present in the written text, is an obvious field of exploration of the film-maker's own contribution to the adaptation process.

The following sections will allow a more in-depth analysis of cultural changes expressed through the adaptation, of how cultural values and indicators can be disseminated through this process and through different audiences, and some other details about the film-maker's background and his creative contribution. The study of integrational functions, in particular, will be the area which will allow a better development of this study. However, a formal analysis of the enunciation of narrational mode is required before entering that aspect.

4.2. III Enunciation of narrational mode

The narrational mode of the novel

One of the most discussed issues within all published literary criticism on *Los Pazos de Ulloa* and on Emilia Pardo Bazán[1] is the question of naturalism as the literary style of the novel.[2] Scholars of Pardo Bazán and any reader familiar with her work and the criticism on it will have come across the never-ending debate about French naturalism, particularly Emile Zola's work, and its influence on all Pardo Bazán's literary production.

According to Varela Jácome (1973),[3] the elements which make her writing naturalistic in this novel are mainly the narrative procedures, on the one hand, like descriptive accumulation, reiteration of physical data, stereotyping elements and, on the other hand, the daring passages describing situations trespassing social taboos.[4] In asserting the naturalistic style of the novel, he also remarks on romantic and realistic elements: "Pardo Bazán's Naturalistic conception of novel culminates in *Pazos de Ulloa* and *La Madre Naturaleza* . However, [...] Romantic motives and Realist focus are mixed up with the naturalist procedures." (Varela Jácome 1972: 49.)[5]

More recent approaches, however, bring the question of Pardo Bazán's literary style into debate again showing some objections to an assertive declaration of naturalism. In his detailed analysis of questions of narrational mode in *Los Pazos de*

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[1] See Marina Mayoral's (1986) critical edition of the novel. See also Clemessy's (1987) critical edition.
[2] It is here understood that Naturalism is the literary movement born and developed in France, between 1879 and 1890. It was directly influenced by scientific positivism, by biology and sociology. Its main aim was to achieve a nearly scientific description of reality.
[3] Varela Jácome (1973) has thoroughly studied and analysed in detail all the author's novelistic production in his *Estructuras Novelísticas de Emilia Pardo Bazán* in *Cuadernos de estudios Gallegos*.
[4] See section III, entitled "Naturalismo en la Novela de Pardo Bazan", of Varela Jácome' study.
[5] The translation is mine. The original quote is: "La concepción naturalista de la novela pardobazaniana llega a su culminación con *Los Pazos de Ulloa* y *La Madre Naturaleza*. Sin embargo, [...] se mezclan con los procedimientos naturalistas motivos románticos y enfoques propiamente realistas."

Ulloa, Darío Villanueva (1984, p. 126) declares the novel to be a '*bildungsroman*' or 'novel of learning' or 'of formation', D. Julián being the character in process of learning and self-formation. This author offers new light on the naturalism attributed to the Galician author. This new light is based on a study which relates Pardo Bazán's writing to Henry James's creative trajectory.[6] Although accepting Zola's influence on Pardo Bazán, he also notices the influence of experimentalist novelists (Goncourt, Daudet, Maupassant, Turgenev, Flaubert and Zola among others) on James's fiction,[7] and celebrates the ability of the English and American criticism to evaluate the significance of such a contact:

> English and American criticism have known how to estimate the transcendence of this contact, and instead of consecrating Jamesian Naturalism as a literary-historical category, they have preferred to investigate, departing from the texts, how Henry James adapted some of the aesthetical principles [of the writers mentioned above] to his personal poetics (Villanueva 1984: 123).[8]

The following words by Lyall H. Powers are an example of this treatment by American criticism:

> No one, certainly, would ever confuse one of James's novels with a novel by Zola or even with one by Daudet. When I speak of James's 'Naturalistic Period' I do not mean to suggest that during the 1880s he was doing in English exactly what Zola and Daudet and the others were doing in French: of course one looks in vain for a Jamesian Nana! I like to think of James's work of the period in question as evidence of his attempt to apply with some strictness the aesthetic principles of the Flaubert group, and to adapt to his own taste and capacities the literary mode and manner of these writers. It is in that sense, then, that I would be understood when I refer to James's 'Naturalistic experiment'. (Powers in Villanueva 1984: 125).[9]

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[6] See Villanueva in his "Los pazos de Ulloa, el Naturalismo y Henry James" (1984).

[7] Villanueva proves the existence of such an influence by offering some quotes from James himself, who called these writers "the new votaries of realism, the grandsons of Balzac" and says "Seeing this people does me a world of good, and this intellectual vivacity and *raffinement* make an English mind seem like a sort of glue-pot", in *The Atlantic Monthly*, January 1884 and *The Letters of Henry James* (ed. Percy Lubbock. New York 1920. I, 102) respectively.

[8] The translation is mine. The original quote is: "la crítica inglesa y norteamericana ha sabido ponderar la trascendecia de este contacto, y en vez de consagrar como categoría histórico-literaria el naturalismo jamesiano ha preferido investigar, a partir de los textos, cómo Henry James adaptó a su personal poética algunos principios estéticos de [the writers mentioned above]."

[9] The original quote refers to Lyall H. Powers in *Henry James and the Naturalistic Movement* . Michigan, 1971, pp. 2-3. The quotation here has been taken from Villanuevas's article, who offers it as a proof of the critic rightly noticing James's assimilation of some aesthetical principles of the French Naturalistic writers.

Thus, just as James has been influenced by Naturalism, but is not a naturalistic writer, the same can be said about Emilia Pardo Bazán. This is Darío Villanueva's thesis, which is coherently discussed and clearly explained in his *"The House of Ulloa, Naturalism and Henry James"* (1984).

From this point, the discussion is led to the key aspect of the narrational mode of the novel, closely linked to what will be also studied in James's *Portrait* narrational mode. According to Villanueva: "In the configuration of the novel text, a character can be *view* or *voice* [...] The formal unity in *The House of Ulloa* is based on that distinction. The narrator always speaks in third person, but the point of view of the tale comes basically from the point of view of one character: D. Julián".[10] Thus, the narration reflects the thoughts and feelings of the central character but always on a third-person narration. Again, the concept of 'central reflector' emerges as the narrational mode to be transferred to the screen by the film-maker. In other words, the 'central reflector' is the filmic enunciation corresponding to the mode of 'restricted consciousness' in novelistic narrational mode, consisting of the mixture of first person narration and omniscient narration by the use of the third person narration focalised on a certain character's point of view.

Darío Villanueva ᴄ. noticed how literary criticism of this novel had neglected this decisive aspect of the narrational mode up to 1984, when he published the study to which these pages refer. He attributed this negligence to the engagement in the debate about Naturalism as the literary style of the novel. Likewise, he attributed the "naturalistic" view of it precisely to the presence of a central reflector through whose

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[10]The translation is mine. The original quote is: "Un personaje, en la configuración del texto novelesco, puede ser *visión* o *voz* [..]. La unicidad formal en *Los Pazos de Ulloa* se basa en esa distinción. Siempre habla el narrador en tercera persona, pero la visión de la que procede la sustancia de su relato se circunscribe, fundamentalmente, a la óptica de un personaje, don Julián" (Villanueva 1984: 130).

eyes, weak character and psychology, the actions are subjectively presented, instead of through the presence of an aseptic, objective narrator.

The use of this narration focalised on a central reflector allows the adoption of the free indirect discourse or speech as a prevailing narrative technique throughout the novel. There is a key chapter in *Los Pazos de Ulloa*, chapter XIX, which is a maximum expression of free indirect discourse and, therefore, an obligatory reference in studying the adaptation of narrational mode.[11] This means that, as will be mentioned in the section devoted to the novel narrational mode in the next case study, although he was the author who made it widely known, Henry James did not invent the use of the 'central reflector'. In *Los Pazos de Ulloa*, the technique is already used, well before James's adoption of it.

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[11] The free indirect speech or discourse as a literary type of narration consists of the use of a third-person narrator focused on a certain character's perspective. In other words, the narrator works as a filter of the character's mind and allows it to express his/ her thoughts without using first person narration. The following paragraph is an example of such a narrative point of view and has been taken from chapter XIX of the novel. It can be clearly observed that what apparently starts as an omniscient third person narration in the first two lines gradually changes into the expression of Julián's inner thoughts:

> Julián returned to his room in a terrible state of mind. Even he did not know what was running through his imagination. He had always been aware that Nucha and her daughter were exposed to certain dangers as imminent, and with utmost clarity. What a dreadful situation! The chaplain turned it over and over in his agitated mind: the baby girl would be stolen and starved to death; Nucha would probably be poisoned... He tried to calm himself down. (Pardo Bazán 1886b: 185-186).

Filmic narrational mode

The change of representational mode in the case of *Los Pazos* brings into focus some elements of analysis which will not be present in the next case study and which will contribute to a wider application of the methodology of analysis used. Perhaps the most important element is a new dimension of the concept of "time" and its implications in the whole process of enunciation.

One of the determinant factors in the creation of a television production is the running-time of the film. The possibility of breaking the film into different episodes gives the film-maker the opportunity of distributing the story in a different way from the way in which a cinema film would have been distributted.

With a longer screen-time, and with no particular institutional, commercial, or production requirements, the adaptation has been entirely left to Suárez's own style (see RadioTelevisión Española 1986, p. 270). The director's concern seemed to follow a different direction from the attraction of big commercial audiences:

> respecting the elements contained in the novel, Gonzalo Suárez took the liberty of looking for a style, not the usual television series style, but something with more emphasis on narrative. His aim is to present the work from a present day perspective and not to be contaminated by an already stereotyped description in the original. It is nothing more nor less than creating his own style to achieve something which is balanced and situated in a context. (Gonzalo Suárez in RadioTelevisión Española 1986: 265).[12]

Two main elements, then, are outlined as determinants in this adaptation process: the importance of narrativity and a new contemporary approach with the intention of avoiding what the director considered an stereotyped original creation.

What is crucial at this point of the study is the centrality of narrativity and time as a key aspect in the structuration of the filmic narrational mode. It is precisely the

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[12]The translation is mine. The original quote is: "respetando los elementos que la novela contiene, Gonzalo Suárez se tomó la libertad de buscar para su película un estilo, no el estilo habitual de las series de televisión, sino algo mucho más narrativo. Lo que pretende es plantear la obra desde una perspectiva actual y no contagiarse con una descripción ya estereotipada en el original. Es ni más ni menos que conferirle el propio estilo, lograr algo equilibrado y situado en un contexto."

importance of this element that confers a significant role on the film-maker's choice of distribution of narrative functions and how they are presented to the viewer.

Time is a key principle of narrative construction, which embodies a major aspect of study of the narrative form at all levels. Knowing beforehand the particular story of a film which is going to be either created or watched implies anticipations which will be characteristic of narrative form. These anticipations will affect the film-maker in the process of creation and the viewer in the process of "consuming" the product. In the present case study, one of the anticipations immediately approached by the film-maker in the process of transferring media is the structuration of the non-diegetic time (understanding by this the time of the events which form part of the story but do not explicitly happen in the film). The adapter must make sense of the narrative to be constructed by structuring all actions and events in cause, effect, place and time.

The concept of time can be approached in three different ways (see Bordwell and Thompson, 1990 pp. 59-60). In understanding these, the distinction between plot and story is a necessary explanation: the plot may present only certain periods of time of the story and the plot time can skip over part of the story time duration. The first approach is "temporal order", which refers to the chronological order of the story, although the plot might not be presented in chronological order (possibility of flashbacks and flashforwards). The second approach, "temporal duration", refers to the film's overall plot and story duration. The third approach is concisely defined by Bordwell and Thompson in *Film Art*:

> Watching a movie takes time - twenty minutes, two hours, eight hours [...]. There is thus a third duration involved in a narrative film, which we can call screen duration. The relationships among story duration, plot duration, and screen duration are complex [...], but for our purposes we can say that the filmmaker can manipulate screen duration independently of the overall story duration and plot duration (Bordwell and Thompson 1990: 60).

It is this third approach that is relevant to the present case study, on the grounds of the film-maker's time manipulation. The overall duration of the story of *The House of Ulloa* embodies several generations, the overall plot duration between ten to fifteen years, and the screen duration three hours (three hours and forty-five minutes including episode 4, adapting *Mother Nature*).

This distribution of time does condition the making of choices concerning the filmic narrational mode when selecting narrative functions, which, at the same time, affects the whole film structure. Using television as a medium implies the breaking of the production into episodes and the episodes into several parts due to the publicity breaks. The emphasis on certain narrative functions also depends on the use of screen duration to override story time: functions such as the arrival in the Manor, the arrival in Santiago, the choosing of a wife (between two episodes), or the birth of the Marquis's daughter, only indicate a short moment for the development of the story, but they stretch out to several minutes of screen time, which emphasises that action or narrative function.

This time structuration, which will show each episode with its breaks, either minutes (for publicity breaks), days or even one week (depending on the television programmation), implies the requirement of keeping the viewer's attention. Two key factors must be taken into account: firstly, if the film-maker wants the whole production to be watched, then he/she must structure the series around its climatic moments and, secondly, the line or thread of narration must be kept. Inevitably, all episodes but the first will start *in media res*.

The structure of the whole series consists of four episodes of different duration each. As was said in the Introduction, the production is based on two novels, *The House of Ulloa* and *La Madre Naturaleza*, in the proportion of three episodes devoted to *The*

House of Ulloa and a fourth and last one devoted to the second novel. Thus, only the first three episodes, centred on the novel which is the object of study, will be analysed here. The contents of the story of *The House of Ulloa* is organised in the first three episodes of the series as follows.

In the first episode, D.Julián, the young priest, arrives at the manor and feels uneasy due to an atmosphere he considers redolent of witchcraft, superstition and immorality, and therefore, strongly opposed to his beliefs. The Marquis, D. Pedro, leaves him in charge of reconstructing the family archives of the manor. Julián attends several events characteristic of the social life in the rural Galicia of the nineteenth century: a pig slaughter, a hunt and a rural fair. He also convinces the Marquis of the necessity of getting married. With this purpose, they both leave for Santiago and at the house of Don Pedro's uncle, Sr. de la Lage, the Marquis meets his four female cousins. He asks Don Julián for advice about the selection.

The second episode opens with Nucha's nightmare, which she later tells the servant in her house. When all indicators were pointing towards Rita as the Marquis's marriage choice, to everyones's surprise, but following the priest's advice, he chooses Nucha. Julián goes back to the manor before the couple and there he tries to see to the accounting and finance of the manor, which has been left in the hands of Primitivo. Eventually, the Marquis and Marchioness return to the manor and there Nucha meets Perucho and Sabel. Coming from the town, rural life is hard for Nucha and it becomes even harder when she gives birth to a girl, instead of the male heir the Marquis was expecting. After this, Don Pedro resumes his relations with Sabel and Nucha falls ill.

In the third episode, Nucha seems to get provisionally better, but she soon discovers that Perucho is her husband's son and immediately falls very ill again. The political plot occurs in this episode, too. Don Pedro runs as a Carlist deputy for the

national elections. He and his team are certainly convinced of his victory, which will mean moving to Madrid. Nucha and Julián in particular are desperately waiting for that victory, which does not arrive, since although Primitivo was supposedly working for the Marquis, he made sure the couple would not leave the manor and moved to Madrid. As a last resort, Nucha desperately asks the priest to help her to flee from the manor. Perucho hears the conversation and informs his grandfather, who, at once, informs the Marquis. Perucho becomes the innocent observer of a succession of violent events: the killing of his grandfather, the violence of D. Pedro towards his wife and the priest being dismissed from the manor. All this makes the boy steal the baby girl and hide with her until he is discovered. Finally, a voice-over tells the viewers that Nucha dies six months later.

Novel and filmic structures have been differently distributed according to the nature of their respective medium. Gonzalo Suárez's technique in his filmic enunciation of the novel is characterised by a wider combination of types of shots and camera angles contrasting the prevailing use of close-ups and pan shots which will be seen in the next case study. The longer the screen time, the more varied techniques will be required, since it helps the film's rhythmic pattern not to become too repetitive. Using close-ups and pan shots during most of the film would make it too suffocating and monotonous. The frequent use of long and medium shots can also be interpreted as a kind of descriptive narration, focusing on objective filmic narration and contrasting a constant use of the previously mentioned 'central reflector' technique, which makes use of mainly close-ups.

The visual analogy for the particular mode of novel narration consists of abounding objective and establishing shots, outdoors, panoramic long shots and abundant integrational functions of an exclusive descriptive nature. These objective and

establishing shots emphasise the attention to place, the manor house representing natural and social media influencing the cultural context. Examples of these panoramic long shots are: Perucho walking along the Manor house walls, he and the priest washing clothes in the river, the walks in Santiago which the Marquis and his family take, the conversation amongst the servants in the kitchen, the rural fair, the pig slaughter, and many others in every episode. They are abounding due to obvious time reasons: since screen duration time is longer than conventional cinema films, many more narrative functions from the novel can be both transferred and adapted than in films with a conventional limited-time duration.

Despite this prevailing descriptive filmic narrational mode, the 'central reflector' technique has also a significant presence throughout the whole film. The use of close-ups of characters' faces in dramatic expressions at any situation, but particularly in sequences of dreams, the unconscious, witchcraft and supernatural atmosphere contributing a feeling of suffocation, present evidence of the use of an intrusive camera to express the 'central reflector' technique.

The very opening sequence of the first episode[13] foreshadows two important aspects of study at levels of form and contents: the adaptation to the screen of the concept 'central reflector' and the importance of nature as a recurring theme and a symbol. The image of Don Julián riding through the forest on his way to the manor is a particularly important scene in the sense that it anticipates the filmic narrational mode in its frequent use of central focaliser technique. Perucho's eye indicates the boy's perspective. The nature of such a sequence is quite symbolic and its symbolism lies in the child's eye and his character standing for innocence and character in formation (as all children are). This symbolic meaning of innocence and character in formation

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[13] This will be analysed in further detail in subsection IV.

establishes a parallelism with the protagonist · _ .... :, who is also a central reflector and will be frequently again throughout the whole film.

Thus, at a formal level, this opening sequence in which Perucho is introduced as a central focaliser is a visual analogy for the particular mode of novel narration in the process of adaptation. This technique of central focaliser also helps to present the character's personalities, since these are presented through their actions and behaviour. The filmic narrational mode requires such a presentation, since the option of narrating in the way of the written medium is not possible (a permanent voice-over would not be feasible in a film). Thus, Perucho, Julián, Primitivo, the Marquis, and all the main characters are described through their actions and the central focalisation.

Together with the presentation of the characters, the development of the actions (which constitutes the whole story) gives form to the film. In the case study of *The Portrait of a Lady*, as will be analysed later, it is the development of the main character as an individual that will give form to the whole story. Darío Villanueva's designation of *Los Pazos de Ulloa* as a "bildungsroman" (Villanueva, 1984 p. 126) will be here considered invalid on the basis of character development. Unlike James's novel, in which Isabel Archer is clearly the protagonist and the whole story is the story of her formation and development, Pardo Bazán presents the priest as the initial protagonist but, as the novel structure progresses, other characters, such as the Marquis and Nucha, are equally protagonists. Likewise, their development is not one of formation, whereas that is the case of Isabel Archer. The young American lady has hardly anything to do with the "Europeanised" lady whose dreams and expectations have vanished by the end of the novel. In contrast with this, neither Don Julián, nor Don Pedro, nor Nucha have changed much during the development of actions in Pardo Bazán's novel, they are still the same characters. The Marquis leaves hunting and his relations with the servant Sabel

only momentarily and both things are resumed towards the end of the novel. Don Julián and Nucha will never fit in the life of the rural manor house and are equally weak and scared in their first and last presentations, to the extent that Nucha's death will not be a great surprise for the reader and viewer.

Objective and establishing shots, communicating description, representing the visual analogy for the omniscient third person narrator of the novel in the film are basic elements in keeping the narrative function to its ultimate sense of telling things and showing when, where, who, and what. The use of close-ups is essential in the attempt to convey character focalisation, and the best example is Perucho's eye to clearly indicate his perspective by the attention to the boy's face in a close-up showing an attentive expression. This opening sequence, then, combines the function of objective narration through the showing of a establishing shot, and the focalised narration through the insertion of a close-up of Perucho's eye and the zooming out in another close-up of the boy's face.

But there is still another important narrative technique used in the filmic narrational mode: the voice-over narration. Such a technique, which has been a standard feature of film since the beginning of the sound era, is so common nowadays that it nearly goes unnoticed. It is perhaps one of the most abused narrative techniques in film, mainly because it can serve important narrative functions. In this specific case, its use firstly reinforces à sense of the past and, secondly, it helps the final transfer of distributional functions in harmony with the use of time structuration and the gradual introduction of information. Since a full display of the actions narrated by the voice-over would not be feasible due to time constraint, voice-over seems to be the device to solve the problem.

The use of this device seems effective here as it gradually discloses crucial information for the development of the story; information which will not only come from the narration of the integrational functions, but also from the voice-over technique. In transposing the written text to the audio-visual medium, Suárez chooses to transfer as much as possible, and this also includes the narrational mode.

The reinforcement of sense of time past is a most noticeable effect acquired by the specific narrative function of the voice-over. Together with this, another function is most evident: the withdrawal from any central focaliser as a consciousness-filtering of all action and, therefore, an insistence on objectivity. As a non-diegetic oral accompaniment to visually presented images, the voice-over will most often crop up with an image or sequence of images[14] and, in this case, they are all establishing shots, thus reinforcing the sense of objectiveness.

The viewer sees what the camera shows but, at the same time, constructs images of what has happened through the narration of the actions recounted by the voice-over. At this point, the audio-visual medium comes closer to the written one in leaving to the imagination of the viewer the creation of exclusive individual images.

The first case in which voice-over technique is used, after the second half of the first episode, is with a function of introduction. In his recent arrival in the town, the Marquis asks Don Julián about the four sisters. The priest then talks about the Marquis's cousins at the same time as their images are introduced. Their presence will give a new direction to the development of the story, so the voice-over works as a link leading to this new perspective.

The function of the second voice-over segment, which appears in the middle of second episode, after the first publicity break, is very similar. If in the first case it was

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[14] An exception to this usual rule is the example of the opening sequence analysed in *The Portrait of a Lady*, in which the screen goes black and only the voices of the contemporary girls can be heard for a few moments.

needed to guide the story towards urban life, it is now needed to redirect the action to the rural site. After the wedding, with a brief, inserted sequence showing simultaneous life at the rural site, the narrative distributional function showing the couple moving to the manor house follows. The voice-over here helps to make a smooth transition from a period in the town, longer than the plot duration shown and indicated by the voice-over narration, to the initial setting of the story.

Once the voice-over has been inserted twice and is, then, familiar to the viewer, from the second half of episode two onwards, it will occur more often. Not only is this due to the familiarity with the technique for the viewer at this stage, but also, and mainly, because of the emphasis on time passing in the development of the story. Thus, in the third episode, as the story of *Los Pazos* approaches its ending, the voice-over technique reaffirms its function of leading the general distribution of the story: Nucha's illness as an ill omen, the resolution of the politics plot with the loss of the election and, eventually, the report of Nucha's death.

According to this strategic distribution, the voice-over appears as a support technique of the adaptation, more concretely, as one of the filmic narrational modes in adaptation and enunciation of narrative functions.

Since the screen duration allows a more detailed narration, a wider range of shots can be used. The visual analogy for the particular mode of novel narration has opted for a closer tendency to the omniscient rather than to the character-focalised narration. Thus, objective, establishing shots, outdoors long shots are the main kind of shots used in the montage, whose main editing technique is the cut-in. The use of close-ups is left for explicit cases of focalisation and for the shots showing the supernatural world and the unconscious and dreams. Examples of the first case are Perucho's eye in the middle of the vegetation, the priest's expressions of distress and preoccupation in

the manor house and Nucha's close-ups showing her fear of the place in her expressions of terror sometimes. As for the second case, some examples would be Don Julián's face close-ups in the first scene containing witchcraft practices and Nucha's close-up in her dream when she is ill. The priest's expression when he is woken up by downstairs noises changes from confusion, for it is his first night in the manor house and does not know the place well, to incredulity and eventually fear, when he observes the old women's sorcery practices. Nucha's close-up in the scene of her nightmare in her house in town clearly anticipates that the shots following are her unconscious and she appears as a central focaliser. Finally, the close-up of a partridge eye in the third episode can be read as a symbolic central focaliser, representing the power of nature observing ultimately the social world of the manor house.

All this relates the close-ups to a feeling of anxiousness and suffocation, which will be further on discussed in the next case study. In *The Portrait of a Lady*, the excessive use of close-ups provokes a feeling of anxiety, which represents the protagonist's feeling and it is, thus, the visual analogy for central reflector as the mode of novel narration.

After this analysis of the formal aspect of the adaptation, a main aspect to be mentioned is that no revolutionary, or experimental technique is used, which, in a way, helps to achieve the enunciation of the narrative in the style of traditional filmic narration.

4.2. IV Image analysis of the opening scene as a distributional function expressing culture

Up to this point, the discussion of the process of adaptation of *Los Pazos de Ulloa* from novel to film has mainly focused on the technical aspects of the transposition between media and the analysis of narrative functions and narrational modes has been the key element in the study of this adaptation. The following pages will take the study a step further through the addition of the proper focus of study within the field of adaptation which has been here undertaken: the expression of cultural indicators and values through this process.

If *The Portrait of a Lady* as a case study will offer the opening sequence of the film as evidence of cultural context indication, so does the first sequence of this case study. Among other differences observed in how such an indication is achieved, a most noticeable one is that *The Portrait* opening scene refers to a integrational function, whereas the equivalent sequence in *Los Pazos* refers to a distributional one. This confirms that all areas of the narrativity are susceptible to research on this specific focus of study.

In his interpretation of *Los Pazos*, Suárez is very much devoted to the detailed representation of the original source, and therefore, to presenting   nineteenth-century Galicia. A more detailed analysis of this film will illustrate that there also exists a particular indication of twentieth-century perspective: the Spain of the 1980s.

As a first illustrative example of this double perspective of the nineteenth and twentieth centuries, the opening sequence, showing Don Julián's arrival at the manor house, will be analysed in the following pages. This scene has been chosen for this analysis because, as a distributional function of the narrativity, it immediately contributes key filmic narrative elements to the cultural context of the setting of the

story and of the adaptation as well. The procedure to analyse images and scenes in this thesis will consist first of a visual, filmic description of the images and type of shots (denotative signifiers in semiotic terms) and, secondly, of the interpretation and discussion of the symbolic meaning standing for those signifiers.

The opening minutes of the film before the first publicity break can be regarded as a set of establishing shots, since they introduce not only the setting, but also the situation and starting point of the story (place, characters, relationships to each other, hints for the forthcoming events, and so on). The opening credit titles are accompanied by music and inserted on a series of speeded up close-ups of the growing cycle of a seed.

Once the opening titles have finished, an editing cut leads to another close-up, this time of an human eye, which a zooming out of the camera reveals to be Perucho's (one of the most important characters of the story). After the shot of the boy in the middle of the foliage, as a result of the previous camera zooming out, a canted frame of a long shot of the forest follows and, immediately, a close-up of the child in the middle of the vegetation.

After that, the core of the distributional function starts: a long shot of the priest riding a mule on his way to arrival at the manor. The following shots, showing the meeting between Julián and the other characters (the Marquis, Primitivo, the Abbot and Ratón), alternate in close-ups of the characters' faces and long shots while they hold a conversation.

Traditional popular music and song accompany the cut which leads to a long shot, also long in duration, of the group on their way to the manor house through the forest. Another cut will introduce the first view of the house as a long establishing shot sequence, in which the music is intensified, and which consists of an alternation of long

and pan shots offering different views of the house, until the focus on a close-up of the coat of arms. Immediately after that, the interior of the house is the new setting of the action, which will be analysed in the next section, as part of the integrational function of the immediately following dinner.

This short sequence described above contains a high symbolism in terms of reading its signifiers and their standing for a wide scope of cultural meanings. First of all, the integration of the opening titles within the initial setting confers nature as environment a most important role in *Los Pazos de Ulloa*. From this very first image until the very end of the film, its presence prevails. There are two sides of nature shown in these first minutes of the series, both of them with a deep symbolic meaning. On the one hand, nature can be regarded as the required element for a rural setting, as the natural environment of the characters of the story, as a contrast between freedom and entrapment, as a powerful force in Galician culture. On the other hand, there is the 'supernatural' aspect of nature, the hidden aspect: witchcraft and superstition. Another symbolic meaning attributed to nature in this film is the passage of time. Although the film-maker resorts to the narrative technique of voice-over at certain points of the film in order to narrate events and the passage of time, this is also reflected in the close shots of forest vegetation at the beginning of each episode, which reflect the change of seasons.

It is precisely the passage of time that the close-ups of the seeds growing during the opening titles stand for, which becomes a recurrent motif throughout the rest of the film. It will appear immediately before every break: at the beginning and end of every episode and before the publicity breaks. Coincidentally, it recalls a similar technique used by J. Campion in *The Portrait of a Lady*: the presence of Gardencourt tree at the beginning and end of the film symbolising cycles and the passage of time.

Elsewhere, images of nature are used to reflect the psychological preoccupations of a character or else to foresahdow events of the plot. As Don Julián rides through the forest entering the rural domain of the manor, for example, one of the very initial panoramic views of the forest is a long shot in a canted framed angle which doubly expresses his weak emotional character as well as foresees the immediate lost of control, and therefore of balance, which the coming events (such as facing Sabel and Primitivo, and the future family life in the manor house) will cause.

In the following scene, as we observe Perucho's witnessing of Don Julián's arrival from his hiding place amidst a clump of vegetation, the correlation between childhood and innocence and the naivety of Don Julián is made clear. At the same time, a close-up of Perucho's face surrounded by vegetation not only establishes the child's eye as the 'central reflector' or 'focaliser' within the filmic narrational mode, but also acts as a foreshadowing device: just as the vegetation threatens to swamp Perucho's face, so innocence (both of the boy and the priest) will be threatened with corruption.

Natural environment conditions the characters' behaviour in the novel. This is one of the many influences of the French literary school in Pardo Bazán's writing,[1] and is also a feature which can be interpreted in a semiotic reading of the images of the film. Gonzalo Suárez has known how to choose the right actors for conveying such a meaning. In these early scenes, in which the main characters are soon introduced, the contrast between their physical appearances is very obvious: Don Julián, the priest, looks weak, feeble and fragile. This appearance strongly contrasts with the strength, power, vigour of all the other rural characters: Primitivo, Don Pedro, the abbot of Naya and even Perucho, who represents the image of a healthy, lively, clever boy. The whole reading behind this is a portrayal in images of the social structure of nineteenth-century

[1] See Benito Varela Jácome "Naturalismo en la novela de Pardo Bazán" in *Cuadernos de Estudios Gallegos*. 1973. In his extensive study of the Countess' work, he offers an interesting analysis of the Naturalism and foreign influences in her literary style (p. 47).

Galicia, not only the different social layers of nobility, clergy, and peasant, but also the opposition between rural/urban communities.

The hidden aspect of nature appears as the threatening of an evil force. "Nature has a functional role in human existence. This is well known to Pardo Bazán; that is why her characters live within their own medium, they are always in interaction with their environment; the "figure" of the landscape is serving the narration and the psychology of the novel characters."[2] (Varela Jácome 1973: 258). The same ideas may be applied to the audio-visual recreation of the novel. The primitive, savage, uncivilised aspect of nature is related to all the characters living in the manor.

The social activities related to these characters are also strongly linked to nature as their environment. Thus, hunting, eating, and drinking immediately appear in the initial sequences of the film. Don Julián, a urban character whose occupation is supposed to be devoted to intellectual and spiritual matters, meets the rural characters while the Marquis is out hunting in the forest. In his hunting activities, Don Pedro is accompanied by the other representatives of the social structure: clergy and servants. This indicates that they are also conditioned by the natural environment. In fact, the abbot of Naya represents a worldly member of clergy rather than a spiritual one, and his primitive instincts are much more explicit than Julián's.

Although this initial sequence of *Los Pazos* and the establishing shot of *The Portrait* are completely different, certain similar aspects can be commonly studied in the two scenes. In *The Portrait*, the initial sequence of Gardencourt, the English rural house, will be discussed and analysed as a representation of multiple cultural indicators and a symbol of Englishness. Some of the features common to both texts are: a character

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[2] "La naturaleza representa un papel funcional en la existencia del hombre. Esto lo sabe muy bien la Condesa; por eso sus personajes se mueven dentro de un medio propio, están siempre en interacción con su contorno; la "figura" del paisaje está al servicio del relato, de la psicología de los seres novelescos." (Varela Jácome 1973: 258).

arriving at a new place, with a clear feeling foreignness in a strange land (in fact, Julián and Isabel are permanent outsiders in both stories), the presence of different social layers with their implicit contrasts,[3] or a social gathering respectively typical of each culture: drinking tea, and hunting and dinner.

Landscape, architecture, and dress constitute the cultural iconography of the film. In all cultures, from the ancient civilizations to contemporary urban metropolis, landscape is crucial in representing cultural iconography. Even the basic colours of the landscape are related to that iconography, and indeed three main colours indicate different cultures within Spain: green for the Northern forests, as shown in all outdoors shots portraying nature in *Los Pazos*, red for the arid plains of the centre, and gold for the deserted South.

As for connotations of a particular period in history, dress and hair style codes are the main indicators. Some others are linguistic register and the occasional music accompanying the image. In this case, language and accent are not indicators of time-place, but the traditional music may be.

Finally, we can discern certain indicators which reveal the time in which Suárez's adaptation was produced: in the Spain of the 1980s. The visual identity of any place and character is always conditioned by the cultural context in which the image is constructed. In the Spain of the 1980s, there was a movement towards affording more attention to the regional cultures, and this is illustrated with the elaborate detail involved in portraying nineteenth-century Galicia. It is in this way that the film-maker has decided to adapt his creation. Two main elements seem to be determinant in this

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[3] An interesting point of contrast is the difference between the representation of same social class in both cultures: the butler in *The Portrait* and the servants in Los Pazos, and Lord Warburton versus the Marquis as a different kind of aristocracy at the same historic period in both cultures.

adaptation: the importance of narrativity and a new contemporary approach, containing representative elements of the Spain of the 1980s.

A decade later, Jane Campion would opt for a subversion of expectations of the mise-en-scène of the context of nineteenth-century Europe and open her film with a twentieth-century contextualised sequence working as a prologue to the film. In a different way, Gonzalo Suárez has stamped his own style in the context of his time. Whilst his presentation of formal aspects does not confund expectations, his choice of subject matter is innovative in a centralised Spain: the attention to a regional culture. Only these first few minutes of the opening sequence representing a specific regional location symbolise a new cultural era in Spain: the birth of a post-Franco and post-transition society pursuing a context of normalisation.[4]

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[4]A general discussion about the cultural context of 1980s Spain will be offered in the next section 4.2.1, explicitly dealing with the presentation of cultural themes. The subsection I, discussing preliminary considerations on the theme of Galicia will present the historical background of Galicia as a minority culture and also the general cultural context of Spain in the 1980s. The reason why this discussion is not presented earlier is the purpose of this first section dealing with the process of adaptation from novel to screen of showing an emphsis on formal aspects rather than on cultural themes. After a first outline of these with the image analyses presented here, the explicit reasearch on thematic issues will be offered in the following subsections 4.2.1 and 4.2.2.

4.2. V Integrational functions indicating culture

This section will attempt to explore the meaning of some cultural codes and indicators in certain key shots of the film. In Pardo Bazán's novel, the presence of these codes is due to the literary style of the moment and to the author's intention of writing her culture. In Gonzalo Suárez's adaptation, that presence is due to his intention of a contemporary perspective contributing to the 1980s tendency to break a stereotyped national image of Spain. If the last section has illustrated the case of a distributional function, here follows the specific analysis of two integrational ones: the dinner on Julián's arrival at the manor house, and the first witchcraft scene.

The selection of these particular integrational functions for analysis responds to the same reasons explained in the previous case: the importance that this scene has within the whole opening sequence, at both form and content aspects, in terms of establishing grounds and expectations.

Thus, following the last shots describing the external appearance of the manor house of Ulloa, the scene which occupies the analysis now shows the first interior image of it. With darkness as a prevailing characteristic, the dinner sequence itself foreshadows a gloomy development of events.

After a scene showing Sabel's secret relations with the bagpiper, while she is required by the Marquis to serve the dinner, the dinner sequence starts with a medium shot of Julián with a candle on the left frame of the shot as the key lighting. Absolute silence accompanies a long part of the sequence, particularly during this shot and the following ones, which consist of an alternation of close-ups of the characters at the table. The camera focuses on their exaggerated expressions of near primitive instincts in their manners, eating and drinking. The close-ups showing Julián's incredulity are the counterpart to such expressions.

Together with their ill-manners, a disrespectful behaviour towards Sabel can be clearly noticed while she is serving the drinks. This is displayed through a pan shot following Sabel around the table in her serving the other characters. In another pan shot, the camera moves around the dining room, from the fireplace and the old woman, passing Sabel, until it frames Perucho and zooms in into a close-up of his face in an observant expression. With a non-diegetic sound (in the sense that the sound does not correspond with the images of the shots presented to the viwer; it comes from the characters not shown on the screen) of scatological connotations, the focus of attention returns to the main table. All characters are framed in a medium shot, emphasising their primitive manners. The next editing cut takes the attention of the camera back to Perucho showing him in amid the dogs, until he is suddenly bitten by one of them. Immediately, Don Julián and the Marquis attend him, the priest by showing affection and Don Pedro by washing his wound with wine. From a medium shot showing the three characters, the camera zooms in into a close-up of Perucho drinking the wine offered by the Marquis. A big close-up of the rural abbot in an approving expression is the reply to the priest's complaint. The following cut in leads to a medium shot in which Sabel is in the middle of the frame, serving the wine at the table. After this comes a shot in which the Marquis and Sabel are framed in the front and the child and Don Julián in the back.

While the Marquis offers wine to the child, a new distribution of the frame shows the Marquis and Don Julián in the front and Sabel with Perucho in the background, with a lit candle on the right hand side of the frame as a lateral lighting. Perucho's reaction to the Marquis's offer is to accept the wine. While the child walks forwards towards the frontal angle of the shot, the camera zooms in into a close-up showing how he drinks the wine. With a zooming out into a medium shot of all the

characters and the alternate attention to them eating and drinking at the table and to the child being made drunk, the dinner sequence ends.

The whole scene works as a establishing shot presenting life in the rural manor, particularly, in the Marquis's house. It is through this function of introducing the viewer to the setting of the story that cultural codes and values can be studied. Thus, primitiveness, rustic manners, brutality, harshness, promiscuity, lack of refinement and other similar aspects appear as main characteristics of the social upper classes (nobility and clergy) in nineteenth-century rural Galicia.

There is an obvious intention to emphasise the questionable moral codes of the place and time in this establishing shot, which corresponds to the particular attention that 1980s Spain conferred on all aspects related to social condemnation. The action of making the child drunk is perhaps the most outstanding illustration of this emphasis on dubious moral codes. The Marquis offering the wine to the child and the abbot approving of it can be read as a direct condemnation of the moral corruption of these social upper classes in nineteenth-century rural Galicia. The same can be said of the implied promiscuity in the Marquis's attitude towards Sabel, and again of the clergy's approval.

Not only are all these indicators of primitiveness, brutality and controversial moral values represented in the characters' behaviour, but they are also visually indicated in the mise-en-scène, in the interior decoration (which is poor, rustic, old, bare, decaying, where dirt and dust dominate instead of the expected sumptuous luxury of a noble house), in the characters' physical aspect (all of them dressed in shabby clothes), and in the technical presentation of the scene.

As far as the formal aspect is concerned, the initial alternation of medium shots and close-ups of the characters at the table reinforce that general impression of

savagery ', particularly accomplished by the alternation of silence and scatological sound. These shots constitute a striking contrast with that initial majestic view of the house in the daylight. Darkness and a gothic atmosphere[1] are also main elements to be outlined concerning the formal aspect. The combination of medium shots and close-ups in permanent low lighting is crucial to achieve this gothic atmosphere, which is often accompanied by tension, like the moment when the child is bitten by the dogs and then made drunk.

The presence of the old women by the fire in the background also contributes to this gothic atmosphere and is a prelude to the witchcraft scene which immediately follows. The presence of fire is always linked to the world of sorcery and no doubt adds intensity to the gothic atmosphere.

The distribution of characters in every frame conveys a highly symbolic reading, particularly in the shots with the main protagonists. Sabel and the Marquis in the front angle symbolise the disruption of the expected moral code and social relations structure which will be soon revealed in following sequences, whereas the location of the priest and the child at the back symbolises their roles as observers from a different perspective. Innocence is the child's perspective; to him, this is the only social structure he knows and, therefore, the world of the manor is a natural world. The priest, however, sees the sequence from the perspective of a resounding clash with his own moral codes, which makes the world of the manor a hostile setting to him, and therefore unnatural, opposing the child's view.

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[1] For a definition of 'the Gothic', see Jonathan Bignell in Sheen's (2000) *The Classic Novel from Page to Screen*. In his "A taste of the Gothic: film and television versions of Dracula", Bignell recognises the difficulty in defining the term 'Gothic' and offers his own definition: "what we find in the Gothic are attempts to reconcile contradictions between civilisation and primitivism". He also offers a detailed account of other authors' definitions, such as Sage's: "an equivocal explanation of irrational phenomena" (Bignell 2000: 115).

All these cultural indicators are only, at this stage of the film, an initial description of the forthcoming development of the narrativity, and all of them can be further explored as the audio-visual narration flows. This symbolic initial presentation of all formal elements and thematic forces is the reason why the filmic enunciation of this integrational function is here considered a establishing shot, representing the social life of nineteenth-century rural Galicia from a twentieth-century perspective. The only crucial cultural indicator missing in this establishing shot is the presence of witchcraft and magic, which immediately follows in the next sequence.

The first witchcraft scene

Soon after the dinner scene described above, Don Julián is accompanied to his room by the Marquis. All the way upstairs to the priest's room is dominated by an atmosphere of mystery and intrigue, starting with sound and followed by image. The sound of a whistling wind, together with the darkness and the tumble-down appearance of the staircase, provokes a gothic image, which in fact prevails throughout the whole film.

Once the priest is in his room, medium and long shots alternate showing the character's expression and the room decoration in detail. The camera looks over the room in a pan shot which keeps within a close-up distance all the time, showing in detail some objects contained in the room and paying particular attention to religious items, such as some sculptures and the priest's hat. The sound of the wind increases the tense atmosphere and so does the framing of the character in a shot, in which the background shows the window and shutters being beaten by the wind.

A close-up of Don Julián's face suddenly woken up because of the loud laughter which accompanies the shot leads to another pan shot. The next editing cut leads to a

medium shot of Julián's back on his way downstairs, attracted by the loud sounds which are meant to alarm the audience: they connote witchcraft practices.

The shot showing Don Julián descending the staircase is dark, with the window as a backlighting source. In terms of the hierarchy of discourse, the sound has perhaps a stronger effect than the image at this point because it gives a sense of tension and intrigue about what is expected to be found in the downstairs room. The old women's shrill voices, as they practise their witchcraft rituals, repeatedly pronounce pagan and religious prayer-related words.

These kind of words also accompany the following close-up of the old woman's hands reading the future on the cards and talking to Sabel. The camera zooms slowly out into a medium shot framing Sabel, Perucho, the dogs and the other old women, and once again, the fire is the lighting key. An editing cut takes the viewer back to Don Julián, showing a close-up of his feet going down the staircase. The darkness makes the screen go nearly black, a close-up of his face in an expression of fear precedes the use of the pan shot again to show the old women in the middle of witchcraft practices, which seem intensified by the frightening sounds and laughter. The increasingly disturbing tone of the voices and laughter accompany the close-ups of Sabel and Perucho, who is the only character with a natural, innocent smile, strongly opposing the connotations of his mother's.

The early-insertion of a scene like this one gives away the film-maker's intentions in showing one of the most important aspects in the construction of images of Galician culture: if the importance of nature as the environment of the rural setting and social structures were immediately presented in the first few sequences, it is now the importance of the supernatural that appears as another key element in the portrait of nineteenth century Galician community.

Sound plays an important role in the construction of visual analogies of Pardo Bazán's work. In this sequence, the whistle of the wind, the sound of the shutters, the old women's voices and the disturbing music strongly condition the image presented to the viewer. The camera technique is well combined with the sound code to achieve the desired expression by the film-maker: the gothic atmosphere and feeling of fear to the supernatural forces.

The presence of supernatural forces as a part of the Galician culture is shown in visual images by the alternation of shots in Don Julián's room showing religious objects, a strongly present cultural element in nineteenth-century Galicia, the sound of the wind and the darkness characterising the lighting technique. This alternation of shots implies considering both elements, sound and image, at a same level of importance, view which can be reinforced with the actual use of religious words and praying when the images show the superstitious pagan practices like the reading of fortune through the cards and the suggestion of exorcism or spell in the old woman's performance.

A second function of this alternation of shots works at a purely technical level, in the sense that the alternation of close-ups, medium shots and pan shots clearly contributes dynamism to the sequence, as well as intrigue by avoiding monotony of framing.

The close-up of the priest's hat can be symbolically read as a signifier standing for the protagonist and the institution he represents: religion, entrapped in a community in which other forces are also present as dominant social forces. The image of the protagonist suddenly woken up by the noise and laughter represents the confusion between dream and reality, between the natural and supernatural which is a traditional approach to the socially forbidden aspect of the "unknown".

At this point of the analysis, it is necessary to mention the evident influence of the film-maker's nationality in the construction of images during the process of adaptation between media. Had the visual analogies of the written medium been elaborated by a Galician they would, most probably, have been constructed in a different visual expression. The basis of this statement lies in how Galicians see the presence of the supernatural and witchcraft within their culture as opposed to how non-Galicians do. As a general rule, most members of the Galician social community share the code of an open assumption of the traditional presence of this kind of pagan belief in some sections of the community since ancestral times.[2] However, such a presence is not conceived at all in the terms of the image shown in the film. Far from the stereotyped images of witchcraft within most of Western societies, of which the scene of the old women by the fire reading the cards can be representative, "supernatural" phenomena are a much weaker taboo in Galician culture. Irrespective of whether one believes in such things or not (which is a completely different aspect of discussion), a "witch" or a "sorcerer" within Galician culture can be any ordinary citizen in harmony with the rest of the society. Not only does this mean that any citizen whose external, physical appearance matches with the appearance codes of his/her society can be attributed the quality of "witch", but also that those individuals are not labelled as outsiders or marginalized. They are as much integrated in the cultural and social structure as any other member; this is not usually the case in most Western societies conceptions of witchcraft.[3]

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[2] For a general comprehension of the presence and importance of witchcraft in traditional Galician popular culture, and for a description of the social imaginary in Galicia, see the anthropological works by Carmelo Lisón Tolosana (1981, 1987).

[3] The question of paganism, magic and witchery versus religion is a most debated topic within anthropological and historical studies of Galicia. Precisely due to the ancestral strongly rooted Celtic and pre-Celtic cultural influence, the settling of early Christendom was weaker than in the rest of Spain, with the clear exceptions of the Basque Country and the seven hundred years of Muslim settling in Andalusia, which left a strong trace still clearly present five centuries after the last Christian reconquering. Precisely the rooted presence of pre-Christian cultures lead to a stronger Catholic repression than in other areas of Spain. See Lisón Tolosana (1981, 1987) for references.

Pardo Bazán, as a Galician writer intending to portray her own culture in her fiction, wanted to include in her portrait the strong presence of the obvious clash of institutions. The description of the powerful social element that witchraft and the supernatural represent in nineteenth-century rural Galicia was also one of the main aspects to be included in her portrait. In the reading of the novel, these two elements (clash of institutions and witchcraft) appear as an integral part of the rest of the narrativity and there is no indication of them being outstanding over the others. However, Gonzalo Suárez, as a non-Galician film-maker, seems to particularly emphasise this aspect as one of the most striking and defining features of Galician culture. Although according to this impresion he could be accused of offering a visual stereotyped portrait of Galicia (which would contradict his own intention of avoiding a stereotyped view, stated in RadioTelevisión Española 1986: 265), I would rather define his audio-visual description as a carefully elaborated attention to the unique elements of the culture he wanted to depict. This portrayal with particular attention to those unique elements responds to an attempt at exploring the aspects which highly discord with the Francoist establisment of the national cultural icons.

This observation reinforces the portrayal of a minority culture, as opposed to the generality of European culture which the following chapter will present. Whilst *The Portrait of a Lady* will describe the cultural clash which a foreigner experiences when he/she enters a new cultural context, the present case illustrates the close depiction of a specific cultural community, and the interaction amongst its individuals with no exposure to contact with other cultures.

Minor integrational functions with narrative descriptive character are the richest in culture indicators. Examples of these are the scene in which the priest discovers the manor's historic archives to be in a very deteriorated state and in disorder; Primitivo

negotiating and profiteering from the peasants through the feudal system of taxes; the Marquis beating Sabel and Primitivo allowing this action; Julián teaching Perucho how to read and write, and many others.

These enumerated narrative functions give away much of nineteenth-century Galicia: a culture without a bourgeoisie and with a decadent rural aristocracy, of no industrialisation and mainly based on the primary sector of agriculture, living under a feudal administration system also in decadence, which indicates the beginning of a necessary change.

The first example mentioned above, the sequence of the archives, taken from the first episode soon after the first publicity break, clearly symbolises the decadence of the rural aristocracy, which has nothing to do with the European aristocracy which will appear in the following case study in fine dresses and with sumptuous interior decorations. The sequence also symbolises the omnipresence of the institution of the Catholic Church in society and the symbiosis of rural life with the natural environment. The Marquis rejects the priest's suggestion of rescuing the archives and prefers hunting instead, which symbolises the abandonment of the aristocracy to primitive instincts and neglecting what in a former time was his family's realm: the manor house. The Church wants to preserve tradition and to restore the archives, and its function as an institution appears to be guiding others' lives. The Catholic Church will appear in a very similar way in the Italy portrayed by both James and Campion.

The scene in which Primitivo makes his own profits from feudal taxes, shortly after the previous example and before the second publicity break, reveals the latent subverted social structure in the dominant classes. Primitivo is a typical representative of the traditional figure of the *cacique*, which represents one of the most debated social issues in Galician social structure. The *cacique* is a tyrannical local ruler, who usually

either belongs to the middle or upper classes, or to a lower class but in a favoured position and supports the upper classes.

In Pardo Bazán's work, there is a direct accusation of the election frauds and dirty tricks of corruption prevalent during that political period. The *cacique* appears a crucial power in all election campaigns, and as the cause of disruption of the quiet Galician rural life. Thus the conservative Barbacana, the liberal Trampeta, and the servant Primitivo are the major causes of calamity in the life at the manor. Barbacana and Trampeta cause disaster with the politics plot, which appears as a kind of passion dividing the people. Primitivo provokes calamity and symbolises the declining rural nobility through his control over the Marquis.[4]

The portrait of such a social force, a most important component of the social and political structure at the end of nineteenth century, has been closely reflected in Suárez's film, an action which can be attributed to the film-maker's particular cultural context at the time of creating his work: a very recent democratic Spain, less than a decade after the first post-dictatorship election in 1977. Thus, the direct denunciation of the *caciquismo* in *Los Pazos* filmic version too was a very welcome theme to deal with in the Spanish cinema of the 1980s. Suárez's construction of social images of nineteenth century explores the theme of the "caciquismo" further than Emilia Pardo Bazán by directly implying the religious institution in it. Although the writer was very concerned with the denunciation of the situation and did not leave the activities of the abbots unrelated to this, her strong Catholic convictions prevented a more deeply involvement in the question than the audio-visual version does. Apart from the protagonist priest, the religious institution in the film is presented as a moral decadent social class, abandoned

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[4] For further exploration of the theme of the *Cacique* in Pardo Bazán's work see Varela Jácome (1973) in subsections "El Caciquismo" (p. 127) and "El problema de España" (p. 130) within section "Algunas fuerzas temáticas" (p. 125), in which the *caciquismo* is considered as a remnant of feudal rural nobility structures.

to the primitive instincts of eating and drinking, like the decadent rural nobility and enjoying a privileged position as well as implying their influencing social power in education and culture.

The Marquis beating Sabel and her father approving of it brings the intersection of two other themes. One the one hand, the chaotic class structure of the time: although the relations between members of higher and lower social classes is not new, however, the power of the lower class over the highest, as is Primitivo's case over the Marquis together with his approval of the treatment given to his daughter because it is convenient to his business, is unusual. On the other hand, there is the theme of the feudalist possession of servants and the violence and abuse towards women.

The other integrational function mentioned above, the priest teaching the child how to read and write, gives away the dominant illiteracy, the lack of an education system, and intellectual thought and education controlled by the Catholic Church.

Just as Pardo Bazán's narrative fiction offers data enough so as to construct a general view of the social, economic structure of nineteenth century Galician rural world (see Varela Jácome 1973, pp. 224), so does Suárez's adaptation. The film-maker has transferred to the screen crucial elements in this view offered by the writer, such as landscape, natural environment, rural architecture, popular fairs, rural customs, social structure in the manors and the decadence of the nobility.

The particular socio-economic conditions subjugating rural Galicia in the nineteenth century are elements taken into account in the enunciation of the film and valuable indicators of cultural codes when it comes to the analysis of the images portraying a minority culture. The scenes described above, and actually most of them within the whole series of episodes, do reflect the social infrastructure, the different

kinds of habitats, rural and urban, the environment conditions, and the especial kind of rural setting under a smallholding régime.

Transfer and adaptation are characterised by the presence of descriptive functions. Screen time allows a flood of visual perceptions which in this case are so well cared for and attentively portrayed that the construction of these visual images can be, to some extent, accused of stereotype.

The dynamism of cultural codes can be provided by the subversion of either form or content. In the following case study, the opening sequence subverts the mise-en-scène expectations, and it therefore shows a change of codes concerning form. In the present case, the new cultural code comes through the content: the subversion of "the National" through the attention to a minority culture within the multicultural state which is Spain. The way in which the visual, aural and verbal system is chosen indicates that the work belongs to a certain time and cultural context: the Spain of the 1980s.

After this initial introduction to cultural themes in the content of the series, the remaining sections of this study will proceed to an in-depth approach to these issues. So far, the analysis has focused a great deal on formal aspects. The first one was the justification of the treatment of the TV series as a film, mainly on the grounds of its narrative structure. In response to the methodological proposal, the identification of narrative functions was then explored. Next, the attention to both text and film narrational modes identified types of narration and studied their enunciation, that is, the process of adaptation.

The following step in the formal methodological proceeding was to apply the semiotic reading to some key narrative functions of the film. It is in this semiotic symbolic reading that content aspects come strongly into the discussion, in this way

opening the explicit thematic considerations that will characterise the subsections following in the next pages.

Yet with a main emphasis on the exploration of the process of adaptation from novel to film, the thematic aspects will gain crucial importance with the attention to the special focus of study, consisting of the analysis of cultural contexts. In this way, the observations on images of Galicia as a minority culture and on the relationship between the individual and the collective will shift the focus of attention to the thematic content aspect, leaving the formal one to the analysis of character functions and to the semiotic symbolic reading of images.

4.2.1 Images of Galicia as a minority culture

The purpose of this section is to present an illustration of the construction of images of a culture. The analysis of such a construction will try to show how, through the process of adaptation from novel to film, elements of culture can be transmitted by audio-visual narrative functions. The implications of the dissemination of cultures that this transmission represents will also be a theme of discussion in the present section and, ultimately, the analysis which here follows will provide a critique of how a minority, regional culture can be publicised amongst large audiences.

4.2.1. I Preliminary considerations on the theme of Galicia in the novel and film

Whereas in the case of *The Portrait of a Lady*, both novel and film openly approach the theme of the cultural clash between America and Europe, and of Europe as a collectively shared culture, in neither the novel nor the film versions of *Los Pazos de Ulloa* can an explicit treatment of the theme of Galicia as a minority, regional culture be evinced. It should be here noted that, due to the particular conditions of the history of Galician language and culture within the history of Spain, the treatment of any aspect of this culture and society by Galicians traditionally contains a social message of protest against the historical repression of this language. During the nineteenth century, when Pardo Bazán was writing, a Renaissance movement emerged in Galicia trying to recover the normalisation of the use of the Galician language.[1] Suárez, meanwhile, created his

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[1] This renaissance movement took place in the second half of the nineteenth century as the result of the preoccupation that several authors (Rosalía de Castro, Daniel Castelao, Curros Enríquez are three of the most important names of the writers known as "the precursors" in the history of Galician literature) expressed about the state of the Galician language. For the first time after more than three centuries, some authors wrote in the Galician language again and the initiative had a very positive acceptance by the popular audience.

adaptation during another period of revival of the Galician language (the 1980s Spain). [2]

In spite of this, neither Pardo Bazán nor Gonzalo Suárez appear to adopt the position of attempting to convey a social message in their texts concerning the repression of Galician culture. In the writer's case, this is due to her fondness for Spanishness rather than to regionalism whilst Gonzalo Suárez, as a non-Galician film-maker on the one hand, and having chosen the option of fidelity to the text on the other, has not explicitly dealt with his subject in terms of a project of social protest. However, in his presentation of actions he has afforded relevance to the political plot and to the portrait of the social situation of the rural population. Thus, the rigged election results, the illiteracy, the poverty and economic exploitation can be interpreted from the point of view of a denouncing of the social situation. The present discussion does not attempt to determine whether there is an intention of social denunciation or treatment of the theme of Galicia in the texts under analysis. The intention here is to examine elements of cultural context, and most importantly for the specific attention to the dynamism of social codes, to argue that they are present in all adaptations.

If James as a writer and Campion as a film-maker were particularly interested in elaborating on the theme of learning a new culture and portraying situations of cultural clash, this intention does not seem to be present in Pardo Bazán's and Suárez's *Los Pazos de Ulloa*. In the first place, Galician rural community is the exclusive setting of the action, and any notion of counterpoint or clash with a second culture is absent here. In addition, Galicia is not treated as a minority culture by Emilia Pardo Bazán and, thus, not by Suárez either. Yet a further discussion of this issue will establish the usefulness of this choice as a case study in terms of its adequacy for studying elements of a

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[2] After a spectacular growth by the first decades of the twentieth century, the movement to regenerate Galician language and culture was exterminated with the arrival of the Francoist dictatorship. This movement remained active from exile, however, when intellectuals could finally write again within Galicia at the end of the 1970s, they felt that a lot of ground had been lost, and subsequently literature, arts and history often conveyed a strong social message.

minority culture despite a non-explicit reference to this issue in any of the versions. In fact, the absence of contact with other cultures is one of the main characteristics of the Galician rural community (most intensively the case during the nineteenth century) and is precisely one of the factors which makes it a minority culture. Therefore, despite the intentions of the author/film-maker, images of Galicia as a minority culture are present in the discussion of this adaptation.

The following subsections (4.2.II, 4.2.III and 4.2.IV) will analyse some images showing the concept of Galicia as a culture in the construction of images. Before offering such an analysis, however, it is necessary to offer some elementary considerations on the socio-historical background affecting the portrayal of Galicia in these two texts.

Literary criticism on Pardo Bazán has notably discussed the importance of the rural medium, the social structure, the political plot or the role of religion, for example, amongst other key factors for the development and the understanding of the story.[3] The discussion of all these factors provides the crucial elements of analysis for an in-depth study of Galician culture. Pardo Bazán's construction of images of Galicia is strongly influenced by the depiction of rural life and by the natural environment. These elements are common to Gonzalo Suárez's construction of images of Galicia as will be explored later.

Pardo Bazán's elusive position · as · regards the nineteenth-century regionalist Renaissance in Spain, has been interestingly discussed by Enrique Miralles (1997) in his "Pardo Bazán's neutrality before Galician regionalism: the omission of a debate",[4]

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[3] These are themes present in most of literary criticism about this author. For a specific treatment of these issues see, amongst others: Varela Jácome (1973), Darío Villanueva (1984), Marina Mayoral (1986), Nelly Clemessy (1987).
[4] "La neutralidad de Pardo Bazán ante el regionalismo gallego: elusión de una polémica" in *Estudios sobre Emilia Pardo Bazán: In Memoriam Maurice Hemingway*. Univ. de Santiago de Compostela. pp. 223-238. Miralles offers an extensive list of authors dealing with this subject, from 1944 up to present day. His article is clear and concise about this theme, being a good reference for an overview and general

where he offers a clear, basic presentation of the issue, affirming that Pardo Bazán deliberately avoided entering the discussion of this Renaissance regional movement for as long as she could, until, eventually, she had to declare her views on it. Although she did show some interest in the movement, she preferred to opt for the supremacy of the national unity of Spain over minority cultural movements. She allocated regional literatures in between high and popular culture (Miralles 1977, p. 229), which provoked a scandal at that time.

Nineteenth-century Spain was a very unstable historical period, characterised by a very tense political atmosphere: the French invasion, the war of Independence, the Revolution of 1868, the three Carlist wars, and the economic crisis brought about by all these political turbulences culminated in the loss of the last colonies of the past empire and some changes in the social structure. The dominant social pattern at the beginning of the century is a mainly rural society dominated by an almighty oligarchy of land owners and by the Catholic church. The Independence War in 1808 provoked a weakening of the economy, but did not affect the social and political structures. The breaking into pieces of the social pattern came along during the following decades, due to the national resistance to the French invasion and the three civil wars. Likewise, an increasingly active nationalist movement within the minor historic regions (Galicia, the Basque Country, and Catalonia) culminated in the 1880s, when a feeling of difference and a sense of the "otherness", using a twentieth-century post colonial English term, came to a full development with the flourishing of relevant political and cultural events, among others: the creation of folklore associations, the publication of regional

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understanding of this matter, as is the intention here. Pardo Bazán and Galician regionalism is a very complex aspect of study, beyond the scope of the preliminary considerations about the theme of Galicia offered here. These are only a guide for a better understanding of the analysis of cultural indicators in the process of adaptation.

magazines and newspapers and the general development of language, literature, arts, history and other related studies of the regional cultures.[5]

Emilia Pardo Bazán lived and experienced all these events very closely. Firstly, because her father was elected a deputy (1869) and her family moved to Madrid, where she attended the parliamentary sessions, she listened to the most important political speeches of nineteenth-century Spain, and lived through the 1868 revolution and the political tensions left by it. Secondly, as one of the major literary figures of the nineteenth century, she was deeply involved with all her contemporary literary movements and, inevitably, she had to take a stance with regards to the Galician Renaissance. The importance of knowing her attitude towards this movement and towards the regionalist literatures in general is most relevant here in order to understand the exploration of Galicia in her work and how it has been adapted by Suárez in his construction of audio-visual images.

Pardo Bazán's first recorded declarations about Galician regionalism during the 1980s date from 1884 (Miralles 1997, pp. 233-236), quite late in terms of the developed stage of the regionalist movement by that time. This first declaration was presented in the inauguration of the Galician Folklore Society of which she had been named president. Her words clearly suggested that her exploration of the specificity of Galician culture and society was due to its consideration as mere source material for her narrative production, and the investigation of social and human relations was only the response to the narrative requirements of Naturalism as a literary style, which she adheres to. Thus, since 1884, it is clear that the author wants to avoid the polemic of the nationalist Renaissance and she gives clear suggestions that her exploration of   : Galician culture in her literary works is the product of strict investigation of the physiognomy of the land

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[5] For further information on the most important social and political events of late nineteenth-century Spain, see Carr (1983, pp. 9-14/19-37); pp. 9-14 contain a detailed chronology of events after the Revolution of 1868.

and characters, traditional customs and related themes responding to the interests of folklore and anthropology, disciplines experiencing a turning point at the end of the nineteenth century. (Miralles 1997, p. 235).

It is in 1885, however, that rejection of the Galician Renaissance movement is clear, going beyond the omission of getting involved in this issue. Firstly, the author calls the Galician language a dialect (Miralles 1997, p. 236), in a moment when so many efforts were being made to reinstore its legitimacy as a language after its repression during nearly four centuries and when the creation of a normative grammar and of the Royal Academy of the Galician language was being such a hard task to undertake. Secondly, the lack of support to a movement which was trying to fight against so many centuries of prejudice and discrimination of a historic culture, when the task of recovering four centuries of history required the help of all important personalities of culture. Pardo Bazán's attitude, then, was considered an act of rejection of that predominant movement, and her views provoked reactions of fierce criticism at the time (see Miralles 1997, p. 236).

Despite the polemic, Pardo Bazán was still interested in the Galician Renaissance as a cultural movement and literary stream of the moment. In 1887 (Miralles 1997, pp. 236-237), she tried to show a moderate position by insisting on the potential danger for the unity of Spain in the promotion of Galician nationalism, but also defending the interest of regionalist literatures as an enrichment of Spanish culture and criticising the indifference of all cultural circles of Madrid concerning the culture of the historic regions. She openly expressed this in her angry attitude for not having being invited to the "X International Literary Conference" in Madrid, and in expressing her disapproval at the absence of all regional literatures of the time represented at that conference.

With reference to the question of Pardo Bazán's construction of images of Galicia, two main points should be made. The first is that in Pardo Bazán's literary images of Galicia in *Los Pazos de Ulloa*, the description is quite unbiased with regards to the political Renaissance movement and the said images constitute a portrait of the Galician community at that moment, in the sense that there is no explicit treatment of them with the intention of conveying a message of social content denouncing the situation of a minority region.

Turning to Gonzalo Suárez's film, we could argue that his portrait of Galicia is a construction of a vision of Galicia, whose main feature at first sight is to closely reflect the imagery of the original Pardo Bazán's text. Analysing the film in its historical and cultural context, as has been done above with Pardo Bazán's novel, there are several implications which lead us to consider it as a construction of images responding to another movement of Renaissance, although obviously with different connotations. I refer here to the, to a certain extent, parallel interests of the movement of nineteenth-century Galicia with Spain's awakening to democracy after forty years of dictatorship and fierce repression of any cultural and political movement which opposed the promotion of a stereotyped folklorical image of Spain as a whole.

During the 1980s, Spain was living a parallel situation to the one mentioned above during the 1880s: a process of renewal and redefinition of national, regional, and cultural identity. Where the nineteenth century had witnessed the transition from the 1868 Revolution and the Carlist wars, this time the transition was from Francoism to democracy. This time the mass media played a crucial role in this process of refiguring the nation,[6] contributing to the rise of a strong cultural movement in all spheres of

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[6] In 1978, by a democratic parliamentary agreement, the nation was restructured into seventeen autonomous communities, with their own local governments, parliaments and powers to administer their regions and to promote their own distinctive languages and cultures. This gave rise to the birth of the regional mass media in the different languages of the state. For further information, see M. Kinder (1997).

public and social life of the country trying to dismantle Franco's monolithic centralised nation-state. Thus, all kinds of documentaries and films addressing the issue of decentring the strongly biased Francoist image of Spanish culture were common during the 1980s. The process of decentring was approached from many different perspectives, some of them directly opening the debate, others in subtle ways. It could be said that Suárez's film belongs to the latter perspective, since it does not address the issues of regionalism nor nationalism, but provides proof of the interest in the historic communities at that moment, borne out by the choice of this subject matter for a mass media production, which is also a good time and culture indicator.

It is also this consideration of a subtle way of suggesting the interest in regional cultures of the Spain of the 1980s that helps to understand the particular construction of images of Galician culture mentioned above. Film-makers from regions seeking autonomy in the Spain of the 1980s would be more open about addressing this issue. However, as a non-Galician film-maker, Gonzalo Suárez leaves this aspect aside and, instead, shows an interest in recurring themes in the representation of Galicia, such as witchcraft and sorcery for example. Although this film can be seen as an indication of the increasing interest in the issue of the cultural specificity of the regions of Spain after Franco, this issue only comes to a culminating point in the 1990s. Films like this one by Gonzalo Suárez and many others in the Spain of the 1980s can be considered as a kind of precursors to those reflexive films of the 1990s which extended the exploration of representational issues on local/global nexus to media other than cinema (i.e. painting, music, poetry or television, as is the case here).[7] They can also be considered as films which opened the way towards a wide range of thematic uses for the cinematic medium

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[7] For further exploration, see Marsha Kinder's (1997) section "Decentring Spain in the nineties" (pp. 82-97) of her article "Documenting the National and its Subversion in a Democratic Spain" in *Refiguring Spain*, edited by Marsha Kinder.

in the Spain of the 1990s, like the decentring of nationality, genre or the documentation of cultural specificity and historical change.

It is in these terms, the representation of images of culture and their impact as social codes indicators, that the following image-analyses will illustrate this study of the process of adaptation from text to screen. The ultimate purpose will be to demonstrate how myths about one's own community can be reconstructed by others and redefined again by the same cultural group, or by other different groups, through their transmission in mass media. According to this, the following analyses will also confirm Marsha Kinder's statement affirming that "all moviegoing is a form of tourism that fosters nomadic subjectivity" (Kinder 1997: 87). Thus, Suárez's film can be interpreted as *tourism* in terms of time and place: it is a journey to nineteenth-century Galicia and late twentieth-century Spain at the same time.

Likewise, this reading can be taken further and be interpreted as an illustration of the dynamism of social cultural codes: a text produced in a certain cultural context conveying information about the particular conditions at that time and place can, through the process of adaptation, convey the same information and add new information about how social codes have been reshaped throughout time.

Having offered the background information to understand the discussion of Galicia as a minority culture, other considerations concerning the cultural situation in the Spain of the 1980s follow here. The next pages offer a further reading on the social situation and on the implications that Suárez's adaptation represents within that context.

The last few years of Francoism and first years of democracy were marked by intensive political movements leading to dramatic transformative events, such as the recognition of a democratic constitution, the creation of autonomous states, the legalization of the Communist party and many other changes in education, law, mass

media, and freedom of expression in general. In such a turbulent time, and after forty years of immobility, it is not surprising that by the end of the 1970s and in the first half of the 1980s, all social and cultural manifestations were exclusively devoted to the expression of political issues. Thus, all artistic creation, which boomed as if resulting from the explosion of these forty years of repression, was directly concerned with the politics of the moment and committed to conveying a social message of liberation and rebellion against the Francoist establishment.

In all social fields, particularly in the arts and humanities, formerly prohibited themes, such as the telling of the war from the loser's side, flourished with no limitations. The trace of the war and its various manifestations have not completely disappeared yet and even nowadays, the "two Spains", as the division which marked Spanish society from 1936 has been named, are present in today's artistic creations, particularly film and literature.[8]

However, after that agitated decade of vertiginous changes, from the mid-1980s onwards, a movement of normalisation gradually emerged. This movement, resulting partly from a desire for convergence with Europe and partly from the pacification of the previous frantic years, consisted of an intention of leaving behind the open, direct presence of a political message with a name and a flag identification, to simply explore the, until then, taboo areas of social and public life. The intention with this attitude was the creation of a normalised society and the construction of solid bases for a democratic nation.[9]

It is in this process of refiguring the social and political context that Suárez's filmic adaptation should be located. The exploration of formerly forbidden fields,

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[8] For specific references to this theme in film, post-Franco film in particular, see Hopewell (1989, pp. 53-68).
[9] For further exploration of the refiguration of Spanish politics after Franco, see Kinder 1997, pp. 1-32, where she offers a detailed introduction to this historical period.

together with the immersion in topics like religion, sexuality, marginalisation, and many others which Almodóvar's films explore so well (which may account for his success) also included the attention to regional cultures. The cinematic icons created by the Francoist establishment, mainly consisting of images of flamenco, macho matadors, bull fighting, Catholic religious images, Andalusian postcards, and many others (which, surprisingly, still survive as international images of the projections of Spanish culture) were the only permissible representations of Spanish society during Francoism.

All representations of geographical regions other than Madrid or Andalusia (which had been chosen to portray the national image), were main targets of strict censorship. Not only were the three historic cultures with the tradition of a nationalist movement, Galicia, the Basque Country and Catalonia, repressed in any display of their social, cultural or linguistic manifestation, but this was also the case with any other community, whether Extremadura, Aragón, Canary or Balearic Islands or any other of the seventeen regions.

So, this attention to nineteenth-century Galicia by Gonzalo Suárez meant a contribution towards the creation of a new refigured Spanish identity in process. The presence of all those exclusively Galician cultural elements which will gradually be described throughout this chapter form part of a general project of the Spain of the 1980s: destroying the established Francoist visual identity.

The interesting dimension of these events in relation to the discussion presented in this chapter is the reading of all these cultural aspects in a filmic adaptation. Mass media, particularly cinema (and adaptation as one of the cinematic dimensions) played a crucial role in the fight against old stereotypes and creation of new ones during the cultural context of 1980s Spain. Consequently, it can be affirmed that the analysis of the cultural context of adaptations not only means a re-interpretation and re-evaluation of

certain cultural aspects, but also allows for the analysis of the contemporary context of the adaptation by which the process is inevitably conditioned.

Thus, although with no formal innovations as far as technical, nor visual image devices are concerned, contrary to what will be discussed in the case of *The Portrait of a Lady*, this audio-visual construction of *Los Pazos* represents innovation in terms of its theme and contents in 1985 Spain. Conceived in this same format nowadays, the mere attention to a regional culture would not represent an innovation. However, a potential closer attention to other aspects more proper of the debate in recent years, or a new formal presentation with a complex semiotic visual image reading (as will be the case in next chapter) would be examples of adaptation conditioned by the film-maker's cultural background and by the change and dynamism of cultural codes over time.

4.2.1. II Rural and urban settings in the construction of images of nineteenth century Galicia

Nineteenth-century Galicia was fundamentally a rural community and an explicit insistence on this fact is displayed both in novel and film. As opposed to James's cosmopolitan setting and lack of a rural one (with the exception of Gardencourt, which ultimately represents aristocratic and high social class), Pardo Bazán's rural setting reflects in the novel and in Suárez's adaptation a feeling of isolation and remoteness which reinforces the portrait of a local community.

The construction of images is strongly based on an anthropological/ ethnographic perspective, in the sense that a clear folkloric approach has been taken in the creation of the visual analogies of the novel. An anthropological approach means special attention to the study of social structures, economy, traditions, social ceremonies and all artistic phenomena of that culture: music, dance, oral traditions, literature, folklore, architecture, and so on. Examples of this reflection of the presence of folklore and tradition are the portraits of various social ceremonies of the Galician rural community: pig slaughter, rural market fair, and witchcraft practices among others.

The sequences showing these social ceremonies representative of rural life in nineteenth century Galicia have a mainly descriptive character. They portray the social and cultural life of this community at this historic period. Together with their descriptive character, another remarkable feature is the narrative emphasis the film-maker conferson them. They contribute to the flow of the narrative thread in establishing the setting of the action and understanding the context of the story.

In all scenes of the rural setting, a strong link between men and nature as environment can be appreciated. This is the case of the social ceremonies listed above,

and the supernatural forces which only appear to be supernatural to Julián and Nucha, the "outsiders", who come from the urban setting.

This importance of nature and its constant presence comes from the strong influence of Naturalism in Pardo Bazán's literary production and from Suárez's desire to reflect this feature in his adaptation to the screen. Thus, nature in *Los Pazos* is both a wild force and the natural environment conditioning the life of all rural setting inhabitants. In this sense, nature has a much more important role here than in *The Portrait*. In Campion's construction of images, nature will only appear in refined images of the gardens in Gardencourt, the English rural setting, and in the Italian houses. A feature common to both texts, however, will be the sense of community which the rural setting implies. This is clearly explicit in *Los Pazos*; in *The Portrait*, Gardencourt will appear as a place for family and social gathering. In other words, the isolation brings a stronger sense of community, both in Gardencourt and in the manor house of Ulloa.

However, nature as a wild force and cause of all the social clashes is present only in *Los Pazos*. The primitive instincts provoke the alteration of the social structure: the relationship between the Marquis and the servant, the Marquis's abandonment to the pleasures of hunting, eating, and drinking and, therefore, the abandonment of his manor to the administration by a servant. Likewise, the rural priests participate in this life left to primitive instincts, as can be observed in the scene of the dinner described in 4.2.V.

The representation of urban images constitutes the counterbalance to the other view of Galician culture in the nineteenth century. The urban environment appears as a strong contrast, and therefore, helps to complete the portrait of that historic period. Santiago is the town chosen to portray urban life. If wildness and primitive instincts were essential aspects of the rural Galician community, Santiago is presented as a more civilised place, in which social manners, refinement, convention, and tradition clearly

clash with those aspects of rural life. In this sense, the clash urban/rural culture represents a cultural clash within a same community.

The film-maker has wisely distributed the presence of the town in terms of structure of the filmic narration. It appears after an intensive description of all those elements attributed to the rural environment and of the characters living in that medium. In its first presentation, Santiago appears as a solemn capital as London will appear in the following case study. With a formal technique like the one used in the initial establishing shots presenting the rural setting, the first images presenting the town have a descriptive character, mainly consisting of an alternation between long and medium shots. The images portrayed in these shots, the cathedral, the majestic square, the black carriages, the transit of people arriving at the town, create a striking contrast with the described primitiveness of the rural medium. The uniforms of the guards and the elegant dresses of the urban citizens also participate in this contrast, contrasting with the shabby dress style of the rural inhabitants. The same can be said of the interior decoration of the urban houses. The mise-en-scène of these interiors connotes the belonging to social upper classes, which can be appreciated in the presence of luxurious furniture, chandeliers, paintings, and similar objects, all proper of opulent upper social classes. This view contrasts markedly with the dusty, poor decay of the rustic rural manor house.

The social structure also appears different in the town. It follows the rather conventional distribution of social layers without being subverted, as was the case in the rural setting. The family structure is conventional: the four sisters live with their father, who is a widower, and their brother is away. The girls are looked after by a servant, who does not have any similar power to the one the character Primitivo has in the manor house. On the contrary, the urban servant only has "the power of affection".

Tradition, social customs and moral conventions do not seem too different from the ones in James's Europe. Belonging to the aristocracy, the sisters' future must be decided by their father, who seeks advice from the priest. The girls will obviously not be free to choose their own marriage, which is explicitly expressed by the father's rejection of Carmen's suitor despite her interest in him.

Galician bourgeois urban society, then, appears as morally strict, a feature it shares with the European society portrayed in Campion's film, particularly as far as the restriction of freedom for women is concerned.[1] The strong link between aristocracy and religion will appear especially in Italy, a feature of difference between Continental Europe and Englishness, as will be later on commented in The *Portrait of a Lady*. In *Los Pazos*, this link between aristocracy and religion plays a crucial role in the depiction of the decaying traditional social structure and the clash of institutions previously mentioned in our discussion.

Campion's film will show the contrasting visual images amongst European cultures, which will appear divided into the two main groups mentioned above: Englishness and continental Europe. In the case of *Los Pazos*, however, there are no denotative signifiers of different cultures as will be the case in *The Portrait* (different towns, museums, dress codes, like Jewish or Hindu, and the presence of the American coming to live the European experience). In *Los Pazos*, contrasting visual images between cultures can also be observed within one culture. The strong opposition between rural and urban cultures is a visual description of nineteenth-century Galicia, in which the idea of foreignness can be represented within the same culture with no need of contrast with a different one. This representation of foreignness within a same culture is

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[1] The lower urban classes do not have an important presence in the novel or film. For information about the situation of this social class during that period, see Castroviejo Bolíbar (1977, pp. 13-18/ 25-37); Calo Lourido, López Carreira, Carballo, Obelliero and Alonso Fernández (1997, pp. 273-331).

personified in the urban characters, who have the impresion of feeling abroad in the rural medium.

The construction of life in the capital appears as a contrast to the world from the tumultuous life of the manor. This is a portrayal which is offered both to the readers and viewers and which means the transmission of a historical cultural characteristic which is preserved and expressed through the adaptation process. The Marquis feels like a foreigner in Santiago just as Isabel Archer will feel an outsider in Europe. Don Julián and Nucha will feel similarly alienated in the world of the manor house. In this construction of images of different settings of a same culture, the mise-en-scène is careful enough to allow the reading of the connotation of the signifiers in the film sequences. Thus, there is little difference between the dress codes of servants and masters in the rural setting, whilst a striking contrast is drawn between characters' dress codes in rural and urban settings. This portrayal connotes the decadence of the rural aristocracy. Another clear example of this theme is the coat of arms covered in wild vegetation, which suggests that the aristocracy is a dying breed under threat from the rural environment.

The denotative signifiers of Galician upper class in Santiago, such as the sumptuous interior decoration of the house, the refined dresses, formality of social ceremonies (welcoming a guest in the house, attending religious services, or going for walks along the town) represent a striking contrast with the decadence of the rural setting. The aim of these denotative signifiers is to reaffirm the differences between the two settings and, therefore, to highlight with their presence the feeling of foreignness that the characters experience when leaving their original environment and living in a new one. The following section will explore the two settings in further detail and from a

technichal perspective: the encoded use of the lighting technique in the rural and urban

houses.

4.2.1. III Galicia in Images of houses and the lighting code as symbolic meaning

Nature as environment and architecture are two key factors giving away cultural elements. Up to this point, nature has been discussed in detail and its relation to the cultural context illustrated. It is now architecture, houses in particular, that will be analysed as elements of culture.

The architectural imagery both in novel and film versions has been carefully constructed by the film-maker. The title of the film itself is the name of the house representing traditional Galician aristocratic architecture. Despite the presence of *Pazos* (palaces) in towns, the *pazo* as a manor house was the centre of rural life at that time and context. In Gonzalo Suárez's version, there is an insistence on darkness and blackness (expressed as light and shadow in the film) which acts as an omen of the fatal actions to happen in the place, but there is also emphasis on the impressive appearance of the house. The huge dimensions of it in the darkness confer a slightly terrifying atmosphere to the whole setting.

The initial view of the manor is deceitfully majestic, the musical accompaniment contributing to it. This initial impression will immediately change as soon as the images of the interior of the manor are presented. Even before that, the close shot of the coat of arms, invaded by wild vegetation, suggests decadence and ruin of what seems to have been sumptuous in the past. The image of the manor house is a symbol of   Galician social history. It is the symbol of the feudal state, continuously present in the writer's literary works. The appearance of the manor houses in Pardo Bazán's work is always of an old, ancient, decadent, abandoned construction, suggesting economic decay and implying moral relaxation, a tense, chaotic interaction between masters and servants.[1]

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[1]See Varela Jácome (1973): section I, devoted to interpretations of rural life, p. 226 subsection devoted to rural housing.

This is also true of the image presented in the audio-visual version.[2] The tumble-down appearance of the edifice is a symbol of the decadence of the rural nobility and participates in the influence of the environment in the behaviour of the characters.

There is a noticeable contrast in the way in which the houses of the film are lit: the gloomy, dark interior of the rural manor and the colourful, brighter interior of the urban house in Santiago. That initially majestic view of the manor, achieved by the bright, neat exterior image[3] is soon destroyed by permanent low lighting in the interior of the house. The key lights inside are usually either back key lighting or down lateral angles. Whether they are artificial lights, like the candle and the fire place, or whether it is natural light coming through the windows, as is the case when Julián wakes up in his first morning in the manor house, they are always surrounded by darkness. When Sabel enters the priest's room in the morning and opens the shutters, the natural light entering the room seems to be only a descriptive indication of the moment of the day, for it will not bring positive connotations, but will be the prologue of a moment of tension and distress for the protagonist. In fact, the background elements in the room will be dark objects, and after that initial bright lighting, the interior of the house will be dark again.

The house in town, despite the darkness provoked by the permanent dull weather is, on the contrary, characterised by more light in the first sequences. This brightness is, however, only temporary and lasts while the development of actions does not take a dramatic direction. The welcoming of the Marquis to his uncle's house is a cheerful event, and so will be reflected in the filmic enunciation through the lighting technique:

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[2] The rural manor house in which the series was filmed is an authentic one. Although not an inner rural area *pazo* (as most of them portrayed in Pardo Bazán's works) but a rural coastal one, the architectural style is the same and a good example of an image of the Galician culture.
[3] This view significantly contrasts with the description of the same distributional function in the novel, in which Julián arrives in the manor at night and the impressive proportion of the house in the darkness is emphasised (Pardo Bazán 1886b, p. 136). In the film, however, it happens during day light, and its exterior aspect appears as a fortress, a view also shared with the text description of the house in the day.

the presentation of the four sisters in their rooms is in a clear bright light and the dining room and reception room welcoming Don Pedro and Don Julián is also well lit.

A noticeable change in lighting can be perceived in the scene of the game in the attic, a prologue to impending disaster for Nucha. Since the sequence of Nucha's nightmare, the house acquires a permanent low lighting, as is particularly shown in the wedding celebration and the couple's wedding night.

Taking into account that the interior of the manor house is also in permanent darkness and shadow, it could be said that the architectural imagery, in particular of interiors, plays an important role as a contributor to the gothic image of the film. The exterior architectural imagery, although to a lesser extent, also contributes this general impression of dull atmosphere.

As far as the exterior urban architecture is concerned, Santiago appears as a grey dull place, characterised by the stereotyped image of the rain. The aspect of social protest is explicit in the audio-visual construction of urban images, for the streets are either empty or frequented by tramps and poor people.

The discourse of lighting is used to highlight the contrast between nature and architecture. The forest and exteriors of the rural seat are conspicuously colourful and bright, whereas the architecture is characterised by the grey colour of the granite, the rain in town and the dark, gothic interior images of houses.

4.2.1. IV Regionalism, minority, and other sites of signification

The discussion of previous sections has proved that the specific focus on the nineteenth-century closed rural community allows for the description of Galician culture, something which Pardo Bazán was concerned to portray in her work and which is also represented in the adaptation. The description of the main cultural features of Galician community, the way in which they are reflected, and the indication of a double historical perspective (nineteenth and twentieth century) have been dealt with in the previous discussions. The intention of the present section is to focus on two main ideas: firstly, the portrait of a regional, minority culture and the implications of mass media offering it to a much wider audience than the readers of the source text and, secondly, a reflection on the relativity of the concepts of regional and general, or global cultures.

As for the first aspect, the issue here is the dissemination of minority cultures through this kind of production. A further exploration of this aspect of the adaptation could help as a reference guide to aspects of media and culture when dealing with a very wide range of issues, such as media policy, decision making with regard to mass media, the promotion of cultural exchange, and other similar issues. Although slightly diverting from our specific focus of study, the relation between the mass media and their role in contemporary society can be seen from another perspective of the phenomenon of adaptation: its impact on culture diffusion, given the high level of the interaction of media in the development of today's societies.

This is one more point for discussion only left to an open debate here. It can be regarded as a starting point for further innovative studies of other aspects within the field of adaptation. Statistical data on audience reception and audience impact of this specific kind of media productions would be required in order to prove diffusion of the knowledge of minority, regional cultures via filmic literary adaptations. Even without

those data at hand, the fact that the presentation of a certain culture can reach foreign community audiences is undeniable.

Just as the adaptation can be presented as indirectly influencing culture development and diffusion, this social approach can also impact on the formal aspect of the phenomenon of adaptation by conditioning its audio-visual construction. External production factors, such as the target audience, also affect the type of adaptation in the process of film-making and, even further than that, the economic conditions and marketing when selling the product. Slightly diverting the thread of discussion here, it is reasonable to point out that the question of regionalism versus globality can appear as an audience barrier. The showing of this production in an off-peak audience time in the U.K. can be considered proof of it. The unknown Spanish cultural context to the British audience, together with a foreign language for this same audience, has obviously had much to do with the decision about the timing of the broadcasting.

The second idea proposed as a point for discussion within this section, the relativity of the expressions regional/general/global is also a complex subject. According to what has been said above, one could say that the specific focus of study on transmission of cultural values within the process of adaptation from novel to screen allows us to point out the relativity of the expression "cultural globality". This affirmation lies in the explicit idea of "foreignness" which can be present within one single culture, as has been previously illustrated. The cultural clash between rural and urban communities in nineteenth-century Galicia is as strong as the clash between two different cultures, which will be analysed in the following case study.

Europe will be seen as a general, collective culture in *The Portrait*, as opposed to America. However, in a further exploration of the concept of this general culture, clear cultural differences between England and Italy as the communities present in the film

adaptation will be discussed. In studying a regional, minority culture (Galicia) within Europe and within Spain, characterised by its closedness, its exclusively local relations amongst its members and the absence of any different culture to be contrasted, the idea of foreignness still makes sense and is a reality for the main characters: Julián and Nucha are foreigners in the manor and the Marquis is a foreigner in town. Thus, the sense of cultural identity clash is present even within one culture.

An exploration of the tensions present between the wishes and characteristics of certain individuals and the expectations of the social contexts in which they find themselves is present in the analysis of what has been adapted from the novel and how the film-maker has decided to express this issue in his construction of images. A detailed exploration of this theme follows in the next section, but the point here is to remark that globality and regionality are interwoven concepts. Their relativity will depend on where to allocate their meaning: both Santiago de Compostela and London appear as solemn capitals, enriched by panoramic long shots showing black carriages, rich houses with sumptuous interior decoration and refined dress style in their characters. Despite this similarity, London appears as a capital of a Europe which is a concept of a general, shared culture, both in James's and Campion's works, whereas Santiago is the capital of Galicia as a regional, minority, culture independent of that shared cultural collectivity.

This "independence" is only a relative expression, suggesting that the concepts of regionality and globality only make sense depending on particular constructions of such concepts. Thus, Henry James wrote about European culture as a concept explored from the point of view of an American in *The Portrait of a Lady;* however, other different cultures can be explored within this general culture. Similarly, Pardo Bazán wrote about Galicia as her own culture, as she knew it and lived it, without including

any foreign element. Nevertheless, different cultures, rural and urban, can also be explored within it.

Transposing the same reflection to the film versions, a similar conclusion can be drawn: Campion's view of the European generality is constructed from a non-European point of view (this will be further discussed in the next case study). Gonzalo Suárez approached a regional, minority culture from the perspective of remarking on diversity within Spanish culture. His film is a construction of images from a non-Galician point of view, which also helps towards an understanding of the concept of minority.

The mass media have played, and are still playing, a crucial role in the opening process of refiguring the nation which was undertaken during the decade of the 1980s and whose principal intention was to recognise cultural diversity. In this sense, the attention to regionalism as cultural diversity can be interpreted as a contribution to variety within European culture in general.

Suárez's detailed elaboration of the iconography of nineteenth-century Galician culture was part of a general intention during the 1980s to construct an alternative imagery which contrasted with Francoist cultural practices in Spain. Curiously, this intention of fragmenting the forced, obliged unity of a unique Spanish culture imposed by Franco has been carried out by transposing global modes of production as far as film is concerned.

K. M. Vernon confers especial importance on filmic intertextuality as an influencing factor for this refiguring process. The reproduction of Hollywood classic narrative cinema and its representational modes to the repertory of Spanish films of the 1980s has been a strategic use for redefining a cultural context:

> these transnational juxtapositions have provided a space in which to construct an oppositional imaginary of resistance, initially against attempts by an official Francoist cinema to impose a self-serving national imaginary modeled by the repressive religious and militaristic values of the regime. (Vernon .1997: 36)

Vernon offers her approach to what have been generally treated as closed systems, Spanish versus American cinema (p. 37), as a challenge to the usual understanding of the way global mass culture operates today. Adding a further observation to her words, one could say that just as the European is contrasted to the American, the Galician can be contrasted to the Spanish, which illustrates further the reality of the concepts globality/generality and regionality, as well as the easy alignment of the regional with the global.

Thus, Vernon's view of the transcultural exchange as a process of "semiotic layering" (p. 37), understanding by this "the accrual and transformation of meaning associated with an artefact as it passes through history, or as it is presented in different versions." (p. 37), corroborates the inherent intertextuality of the phenomenon of adaptation which confers on it the ability to register the dynamism and changes of cultural codes over time. The "semiotic layering" gains more advantages over traditional approaches to literary and filmic intertextuality in the sense that it "explicitly allows for the intervention of extratextual discourses and effects of reception, some of which adhere to the original text and others that result from their transmission through history, and, in this case, across national /cultural boundaries." (p. 37).

This property of transmitting of different discourses through history, assigned to the phenomenon of intertextuality by Vernon, can also be attributed to the phenomena of 'remake' and adaptation. Thus, the discussion of the present section serves to illustrate an innovative approach to this process, abandoning traditional views and contributing a widening of the route towards a new theory of adaptation.

The two case studies of this thesis have been particularly chosen for being complementary in a study of cultural codes and values in the process of adaptation from novel to film: minority versus a more general cultural system. The case of Galicia as a

minority culture is illustrated by the analysis of *The House of Ulloa* offered throughout this chapter. The analysis itself can be a reflection on the concepts of globality and regionality: still being a minority culture, the factor of isolation as presented in Pardo Bazán's novel, and reflected in Suárez's work, is not present any more nowadays. The very act of creating a filmic adaptation can present that minority to a globalaudience, just as the general perspective of Europe, which the following chapter will illustrate, can be differently deconstructed by both minorities and well represented communities constituting that shared, cojoint European culture. This is, once again, proof of the crucial role played by mass media in the development of twentieth-century cultures.

4.2.2 Individual identity and the cultural impositions of the group

The purpose of this section is to analyse the presence of a universal mythic pattern in both novel and film: the confrontation of the identity of the individual with that of the collective. Such a mythic pattern is a good indicator of cultural values as well as of the past and present cultural codes. It can be studied as a conspicuously present element in the adaptation process, since the film as a final product of this process contains a potentially highly semiotic reading of this theme in many sequences.

As a methodology for the analysis of this issue, McFarlane's procedure in his theory of adaptation is limited for the purposes of the present study. Instead of considering what kind of adaptation has been made, through the isolation of chief character functions of the original and the analysis of how far they have been retained, the procedure here will be first to analyse each character in its context and then to consider how the mythic pattern has been enunciated.

There are two main reasons to proceed in this way. Firstly, because the aim of this work is not to study which kind of adaptation has been made, as McFarlane proposes, but to study the transmission of cultural values through the adaptation process. Secondly, because the attempt to reduce such a complex social entanglement of characters to the simplistic basic structuralist functions referred to by Propp would be doomed to failure.

The only kind of function the characters have in this case are as functions within the narrativity, aiding the development of the structure of the whole narration. Thus, in the following pages, a discussion of every character in his/her context and their meaning to the general narrative function will be presented, always focused from the perspective of the individual versus the group. The fact that no big changes have been introduced in the film with respect to the original source will allow a much better study of the cultural

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differences throughout time, since the same situations can be studied within two different historic periods and cultural contexts.

4.2.2. I Character Functions

Studying the characters in their context will obviously bring information about culture. The initial point of view of the story in the novel is presented through a product of civilisation: a priest. It is precisely focalisation and point of view that can be considered as Julián's main function within the narrativity. He is the character leading the story and the development of all actions. His presence in terms of cultural indicators clearly refers to the importance of religion as a social institution in nineteenth-century Spain. The main point for discussion about the relation of the priest to his social context is the clash between his individual identity with the cultural codes of behaviour in the surrounding community which he is expected to follow, as will be discussed in the following pages.

The other male protagonists represent, respectively, a decadent rural aristocracy (Don Pedro, the marquis) and a social structure in process of change (Primitivo, the servant). Don Pedro is the prototype of feudal noble giving away the situation of such a social class at that historic period: decadence, deterioration and degeneration. His function within the narrativity is to trigger the development of the narrative action.

Primitivo is the character who at first sight can be identified with the basic structuralist function of villain. However, there is a much more complex reading of his function if the social structure is taken into account. He represents again the subversion of the expected social order: his control over the marquis reinforces the decadence of nobility as a powerful social class. The portrait of a lower class member as the villain of the story by the author can also be read as the strongly conservative, classist ideology of

the nineteenth-century Spanish author. Mean human qualities are particularly conspicuous in this character: he is a greedy, disloyal, violent, unscrupulous traitor. His function within the narrative consists of the causing of friction and tension among other characters and so of the triggering of actions, too.

The female characters are all likewise characterised by the clash between their individuality and the impositions of the collective. Both Nucha and Sabel raise the issue of the role of women and their individual selves conditioned by the social context to which they belong. As far as their function is concerned, they both drive the narrative to the integrational functions concerning social and class structure relations, particularly portraying female roles. This also applies to Manolita, the baby girl, who as a female heiress is not accepted within the patriarchal feudal system, which is manifested by her father's rejection. This rejection of her gender by the Marquis will also be cause of the destruction of his marriage, the resuming of his relations with Sabel and, eventually, Nucha's death.

According to the interpretation of character functions presented in this study, the other child character, Perucho, can be considered as a central focaliser. Following the explained filmic narrational mode, the child's function transposes the view of the action and whole narrativity through the eyes of a socially and politically unbiased character. Either consciously or unconsciously transposed by the film-maker, this neutral focalised narrational function responds to the emphasis of the naturalist movement on the importance and conditioning of the natural environment on the characters.

4.2.2. II Identification of a mythic pattern

The discussion of every character in his/her own context leads to the discussion of one of the most characteristic mythic patterns in universal narrative: individual

identity versus the impositions of the social norm. It is in this pattern that the differences in cultural contexts are reflected through the process of adaptation.

All characters are psychologically determined by the clash between their individuality and their socially imposed cultural codes of behaviour. The dramatic structure of the narrativity is actually the result of the characters' disruption of the expected cultural referents of their time: a servant girl-mistress, an adulterous husband, an enamoured priest, the decadence of a noble dynasty, the social climbing of a traditionally low class. All these elements cause the inversion of the class hierarchy of a traditional society and violations of moral norms governing individuals.

From a twentieth-century perspective, the attention shifts from the issues of disruption of normative social patterns to a probing of the underlying gender differentiation. The social role of gender is one of the main issues provoking an identity crisis in all the main characters. Maryellen Bieder discusses the relation between gender and the narrative voice in the novel: "the temporal referents, the appeal to broad cultural and psychological patterns, and self-reflexiveness define the narrative voice in the novel, but without gender-linked associations" (Bieder 1990: 135). Although the filmic narrational mode corresponds to the narrative voice in the lack of gender associations, the following pages will prove how gender-linked associations are crucial to every character and will determine their individual struggle with their cultural context.

Two of the main characters, Julián and Nucha, experience a failure to reconcile their emotional selves with socially imposed roles. Julián might be taken as the first example of study of the individual struggling with the community in *Los Pazos*. As far as the study of cultural indicators is concerned, he represents the importance of religion as an institution in his cultural context. And as far as the theme of individuality versus the collective is concerned, the portrait of Julián as an outsider in the rural community

reflects the differences between two worlds in one culture, as well as the struggle of an individual who cannot fit in the community.

A twentieth-century reinterpretation of this context can be focused on the analysis of the dominating gender roles in the nineteenth century, and Julián's character is an example of a male gender role presenting the struggle of the individual trying to comply with the social norm. As Lou Charnon-Deutsch writes, the story of the main character represents "an initiated man's voyage in search of a proper identity." (Charnon-Deutsch 1994: 71). Within this voyage, a main issue is Julián's difficulty to fulfil the conventional requirements of his culturally assigned role: the representation of strong, patriarchal, religious authority and obligation of imposing the ruling norms. These norms comprise the pattern of family, of female submission to the established order and general conservative values. In this sense, the priest represents the relations between institutions and psychological gender conflict. He lacks patriarchal power and is unable to impose the expected social norm and convention in the manor house. He is a weak character and his weakness comes precisely from his individual struggle to maintain his expected standards in cultural and social codes of behaviour. Although he retains his externally defined identity as a priest, which is visually expressed in dress codes and in his attitude and behaviour, he knows that his inner self fails in his obligations to exert the expected powerful influence that a representative of the Church should have in nineteenth-century Galicia. This weakness and lack of authority clearly contrasts with the strong, powerful personalities of the other rural members of the clergy, and of Primitivo himself. His feeling for Nucha leads him to a form of self-identification with her, assuming a kneeling position and implying a violation of his expected gender and institutional identity.[1]

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[1] For a detailed discussion of gender roles in the novel, see Lou Charnon-Deustch's "Bearing Motherhood: representations of the maternal in Emilia Pardo Bazán's *Los Pazos de Ulloa*" in *New Hispanisms; Literaure, Culture, Theory.*(1990) The author offers a description of the cross of female

The marquis is the other male protagonist showing the same kind of inner struggle. Don Pedro's fight between his individual identity and the socially imposed norm is also based mainly on a question of identification with gender roles. With his disruption of the moral social norm, such as having secret relations with his servant, Don Pedro breaks the structure of a very influential institution at that time: the concept of family. Due to his behaviour, the notion of family and legitimacy are constantly called into question, being an example of the mythic pattern here discussed; the relation between cultural institutions and psychological individual conflict.

The Marquis's psychological conflict lies in his impossibility to fulfill the patriarchal law of finding a wife and having a legitimate male heir. Contrary to his socially imposed expectations, he surrenders to the attractive sensuality and sexuality of a servant. This has resulted in the presence of an illegitimate child who, by social norm, will never be recognised as a heir. Don Pedro's arrival in town also shows the power of individuality over the impositions of social rules, for it is obvious that his own individuality does not fit in an urban world to which he is a complete stranger.

As for the female characters, the inner struggle between the self and the social is clearer in Nucha than in Sabel. However, such a theme should not be disregarded in the servant. Sabel is an individual trapped in a situation with no way out within the community she inhabits. Although she might give the impression of freedom and unrepressed sexuality, she is actually a victim of the Marquis and of her own father. These two severely limit her life and she cannot make any decisions at all concerning leaving the house and the Marquis, or choosing a different life for herself.

In Nucha's case, the individual conflict with her social environment is a most explicit display of this mythic pattern. She has no real being outside her roles of wife

gender roles between Nucha and Julián, as well as a study of motherhood and the subverted structure of family as an institution in the novel.

and mother, and when she fails to fulfill the female obligation to the culturally imposed patriarchal society, that of giving the Marquis a legitimate male heir, she has no role, no reason for existence: "with no self-generated identity to offset this externally imposed definition of flawed motherhood, Nucha withers and dies" (Bieder 1990: 135). Taking Bieder's observation further, it can be noticed that she also fails as a wife. Her individual self being only ready for accepting and fulfilling her expected imposed cultural codes of behaviour, her struggle starts as soon as she is chosen as the Marquis's wife to be. Before this, she has acted as a mother for her brother Gabriel and a serving daughter to her father. The nineteenth-century social tradition would rule that in a family with several daughters, the youngest one should remain at home looking after her parents, and this was even more expected when the father was a widower, as is the case of Sr. de La Lage. Before the Marquis's arrival in town, this is Nucha's role in her family, and the only one she is ready to accept; so strong is the presence of social convention in the sisters' education.

As soon as she is chosen by the Marquis as his future wife, her culturally assigned role is broken and her struggle as an individual trying to achieve a recognised role in terms of the cultural codes of the community begins. It will only get gradually worse because, since childhood, she has only been defined as mother to her youngest brother, subordinate to her father and family, but now she has become subordinate to her husband, and to some extent to the priest. She will find that she cannot accomplish her new role in the way that she was achieving her previous ones. Nothing of Nucha as a self-defined individual can be seen within all this. She is the prototypical example of a character not achieving a harmonious self-definition. On the contrary, she is an individual who has no independent identity, only that imposed on her by others. This lack of self-definition and absence of interiority will set her apart from her group.

4.2.2. III Enunciation and adaptation of this mythic pattern in the film

As for the semiotic and symbolic reading of the images representing this mythic pattern in the film, several main aspects must be approached. The following pages will offer an analysis of these aspects, commencing by considering general issues on the enunciation of this theme and finishing with the detailed analysis of some sequences.

One of the first general considerations to take into account when reading the enunciation of the influence of the social community on the individual's identity is the particular attention Gonzalo Suárez has given to the mise-en-scène of the indicators of culture. These are particularly strong from the beginning to the end of his film, to the extent that one could say that, whereas in Pardo Bazán's narrativity actions, events and characters are the most conspicuous elements, in Gonzalo Suárez's the portrait of the cultural setting is the most conspicuous element. There is a particular audio-visual emphasis on the nineteenth-century Galician context. This emphasis is shown through the insistence on the sequences portraying traditional folkloric images such as the children's games, the fairs, the market, the multiple social gatherings, the typical architecture and landscape, or the traditional folkloric dress. The sound codes also play a strong role in this marked cultural presence: traditional Galician songs (some of them in the Galician language) and instruments, such as the bag pipes. However, the language does not contribute to this strong cultural presence. Neither the grammar nor the accent of any of the actors represents the Spanish spoken by Galicians, which is quite different from standard Spanish because of its direct influence from the Galician language.

This point leads to another general aspect of the enunciation of the theme here discussed: the choice of actors. Obviously, the choice of every actor for every role will

always influence the final product of a film creation. The particular expression of the mythic pattern representing an individual struggling with his/her cultural context directly depends on how well the actor/actress can transmit that message on the screen. That is the reason why Gonzalo Suárez has chosen actors of exceptional artistic quality. All of them being Spanish (apart from Omero Antonutti, who plays the role of the Marquis and who is Italian), they have a Spanish standard accent.[2] Faking a Galician accent would probably prove a disadvantage for the credibility of the performance, since they are all well known actors in Spain and the effect would be similar to that of listening to any film star dubbed into a strange language to his/her audience.[3]

One more general consideration about this theme can be added to the emphasis on cultural folkloric images and the choice of actors: the similarly strong emphasis on portraying social structures and relations. Apart from the music, the type of dresses, social gatherings and so on, the attention to the presence of social figures and institutions is perhaps more obvious than the attention to particular individuals.

Gonzalo Suárez is positioned between two historic epochs: Pardo Bazán's nineteenth century, and the Spain of the 1980s in the twentieth century. This allows us to establish a discussion on how the two contexts are reflected on the film. Out of the original time of the narrative creation, the film retains the important role of institutions, such as religion, education and the importance of the politics plot. Likewise, it

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[2] Note that Spanish socio-linguistic patterns slightly differ from British ones. Similarly to the English received pronunciation, there exists a Spanish standard accent, used almost exclusively by the media. However, regional and local accents do not imply social class connotations at all, as might be the case in the U.K. Social prestige in the Spanish language does not involve geographical/regional linguistic varieties, but only involves linguistic levels and registers. It is understood by these the level of command of the language that the speaker shows, both in terms of grammar and vocabulary, and in the ability to change register according to the context of the conversation.

[3] The public projection of the actors themselves influences their choice for roles. When Victoria Abril was chosen to play Nucha, she was ʼ ʼ a very popular actress in Spain. However, she had not been labelled yet under the tag "chica Almodóvar" (Almodóvar's girl) nor as an international star, usually promoting an erotic, sexual provocative image, as she is recognised now. Coincidentally, this sensual, provocative image was identified with Charo López's (playing the role of Sabel) in the Spanish cinema of the 1980s.

reproduces a strong sense of closed community in the rural area and faithfully reflects the difficulty of the main protagonists, Nucha, Julián, and the Marquis to fit in their social group.

From the twentieth-century perspective, the film retains that importance given to the national imagery and the presence of strong markers of cultural identity which emerged in the post-Franco Spain and are still a most current debate nowadays. These cultural markers or indicators are represented in all social gatherings and ceremonies, which carefully depict the Galician regional culture. For the Spain of the 1980s, images like these, showing regional traditions, dance, music, traditional regional dresses, characteristic landscape and so on, meant a revolution in the freedom of expression and of artistic creation. Having being submitted to the canon of the national imagery imposed by Franco (mainly based in bull fighting and flamenco)[4] for some forty years, artists, creators, and intellectuals in general were ready to break it by opening new horizons: focusing on all other national imagery within regional cultures formerly censored.

Other indicators of the cultural context of Spain in the 1980s are the attention to social protest, such as the corruption in the election of the politics plot and the poor consideration afforded to women in society. There is also an implied challenge to the Catholic religion as an institution, which is absent in the novel. On the contrary, Pardo Bazán's religious fervour tries to make of Julián an exaltation of church and religion. Suárez's mise-en-scène depicts, however, on the one hand, a feeble, week character, who would not have been to the liking of the Francoist clergy in the eighties and, on the other hand, a corrupt, worldly rural clergy, devoted to the physical pleasures of eating

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[4] e.g. the 'españolada', a musical comedy genre which was very popular in Spain during the Franco period, and featured popular folkloric images of Spanishness. For further information about this theme, see Marsha Kinder's (1997) "Documenting the National and Its Subversion in a Democratic Spain" in *Refiguring Spain*, edited by Marsha Kinder.

and drinking and with doubtful moral behaviour. Likewise, the scenes and images of the supernatural and witchcraft can be considered both as part of that national imagery and mark of identity of a regional culture and at the same time a challenge to censorship and to Catholic religion, which until shortly before would have not allowed the public diffusion of such images.

Having discussed the relevance of cultural markers of identity and returning now to the analysis of the enunciation in the film of the mythic pattern, in order to establish general conclusions, a detailed analysis of a sequence follows in the next pages. The analysis will deal with questions directly related to twentieth-century interpretations of the mythic pattern here discussed. The scene is Sabel's attempt to seduce Don Julián on his first morning at the manor house and it is one of the very first sequences in the film showing a clash between individuals and social rules.

The scene follows the first witchcraft sequence previously discussed. Immediately after the images and the wind sound evoking a supernatural and gothic atmosphere, the first shot of the sequence consists of a close-up of Julián wrapped in his bed blanket in a way in which his face remains hidden. The sound codes clearly indicate early morning by the cock and birds singing. The camera zooms in on a big close-up framing his face in a waking up expression.

An editing cut centres the following shot in Sabel coming in the room with Julián's breakfast. Immediately, the camera returns to Julián in a medium shot showing his surprise and shock. Following this, an alternation of shots of both characters, either together or individually, will show the conversation between the two of them. Most of these shots are either medium shots or close-ups. While Sabel passes the cup of chocolate to him, the two characters are framed on the lateral sides, while the central frame is occupied by an image of Jesus Christ on the cross. An editing cut follows to

present a pan shot following Julián while he turns around to put the tray on the table, which also will show religious figures and objects in lateral and central frame position. Soon after these shots in which the two characters are framed in the same angle, the frame will alternate Julián's close-up drinking the chocolate with Sabel framed behind.

Eventually, the camera will cut in a medium shot of Sabel crying on the bed and after this in a close-up of her face turning around the bed and radically changing from tears to laughter in an expression of sexual connotations. After this, the cut-in will alternate with Julián's close-ups expressing his consternation. The last shot closing up the whole sequence is a medium shot of Sabel leaving the room.

As a first impression of the meaning of a sequence like this in terms of individual struggle against prescribed social roles, one could say that, technically, there is not much evidence of the innovation. Contrary to the innovative techniques that Campion has introduced in her filmic enunciation of James's text, Suárez has chosen a technique which will fulfill the expectations of the mise-en-scène of a literary classic on film: continuity editing, long, medium shots and close-ups, all of them in chronological and logical order of events.

In this sense, it is not easy to notice cultural indicators of twentieth-century perspective at first sight. However, the eight minutes of sequence themselves are an indication of twentieth-century values. The shooting of an issue like this itself implies a cultural context with no censorship restrictions, which in Spain could only happen at the end of the 1970s and beginning of the 1980s.

The symbolic reading of this scene can be very wide despite the conventional formal camera technique. Cultural notions, themes and critical perspectives exclusively belonging to end of twentieth century, such as the *gaze* or the portraits of bodies, which in the following case study will appear much more explicitly, can also be applied to the

interpretation of this scene. Throughout the whole film, there is a visual emphasis on Sabel's open sexuality, strongly contrasting with Nucha's. The close-ups and medium shots of the servant in this particular scene remark her expression and attitude towards the social world surrounding her. The alternation of tears and laughter in a short sequence of shots are indicators of an unbalance in her psychology caused by her inner struggle. She knows she must be subjugated to her father and to the Marquis and cannot do anything about it. However, she also tries to rebel against the social norm by trying to seduce the priest. His weakness and her power, particularly shown in the last few shots of the sequence, represent a crossing and disruption of cultural roles within their context.

The focus on Sabel's close-up and her gaze at Julián brings into debate how different the notion of the gaze is between male and female film-makers. No doubt, as will be discussed in Campion's film, there will be much more deliberate attention to this theme in *The Portrait of a Lady* than in *Los Pazos de Ulloa*. The detailed portraying of bodies and focus on the gaze does not seem a main issue in Suárez's film. His main interests seem concentrated on portraying a general view of this historic period, a detailed portrait of this particular culture and a general denunciation of the unfair social and political situation.

The sequence described above is a good example of this, which represents a general pattern for the whole film: the gender related themes, the gaze or the portrait of bodies can all be read in the scene, although the question of gender and gaze did not seem to have formed part of Suárez's agenda for the strategies employed in his film-making. These issues can be read in the medium shots and close-ups of Sabel in the scene of seduction. But a more elaborated symbolic reading is obviously implied in the background presence of religious images and objects. In fact, although in the

background, they occupy a central position in the shot frame and they are present practically throughout the whole of the scene.

Suárez has chosen to focus on the cultural issue of religion as an institution and the psychological conflict it can provoke in individuals. This is the meaning of Julián's close-ups in his expression of fear, insecurity, and, finally, consternation, which is the visual signifier standing for a signified which consists of the mythic pattern discussed in this section.

This integrational function of the narrativity is only one of the multiple sequences which can be read in this light. Some of the distributional functions can be interpreted from the same point of view, particularly the one showing the conversation between Julián and the Marquis, resulting in D. Pedro's decision to leave to Santiago, and the one in which Nucha discovers that Perucho is the Marquis's illegitimate child. Due to reasons of space, a detailed semiotic image analysis cannot be presented here, but a brief description of its contents will allow to establish conclusions also following the discussion of the analysis offered above.

The conversation between Julián and Don Pedro starts after the scene in which Sabel is beaten by the Marquis. Following this, Julián reprimands the Marquis with the argument that women are weak and inferior and should not be abused, and he protests against the Marquis having a concubine. Don Pedro's replay is that he agrees to her inferiority, above all, inferiority of social class, but he still needs to have a servant and that he is "young and a man".

The conversation reflects how the imposed cultural norm of the group affects individual identity. The consideration of women as inferior is approved by the two of them. However, they are both in crisis because they cannot handle the situation of Sabel disrupting the norm over them. Likewise, Don Pedro shows his compliance with the

imposed patriarchal law, by saying that he is young and a man, and also to the social class structure: he needs a servant.

To Julián's proposal of going to town, his first reaction is to reject the idea because in his manor house he considers himself king, and he would not know where else to go. This indicates how the individual is influenced and determined by his/her social context. Eventually, he approves of leaving his domain only for the sake of another strong submission to cultural convention of his time: finding a legitimate male heir.

As for the formal aspect of the enunciation of this distributional function, similar aspects to the ones remarked above can be noticed: elements of gothic atmosphere, such as night, darkness, and shadows, both in images, in the medium, long shots and close-ups of the two characters sitting down by the cross in the path of the forest (again the omnipresence of religion) and in the sound codes, such as the singing of the owl.

The other distributional function mentioned before is the moment in which Nucha discovers that Perucho is the Marquis's child. This sequence also contains a high symbolic reading of the conflict between the individual and the collective. Again, it consists of the alternation of long, medium shots and close-ups all led by editing cuts. The distribution of characters and elements in the shot frame provides evidence of its richness in symbolic reading. The presence of the enamored priest, the abandoned wife, the unwanted girl, the illegitimate boy, and the maid substituting the unfulfilled role of mother are symbols of the subverted expectations in the structure of nuclear family. They all stand for a broken family, an institution of crucial importance for the cultural values of the nineteenth-century and also for twentieth-century Spain, precisely due to the strong influence of the Catholic Church in its alliance with Francoism. The breaking of the said structure lies again in a common cause: every character's psychological

struggle because of their incapability to come to terms with the matching of their individual identity with their socially imposed roles.

These brief comments on these two scenes, reinforced by the detailed analysis of the initial sequence presented, allow us to establish conclusions about the enunciation of this mythic pattern. First of all, the formal, technical aspect of the enunciation has followed a conventional construction of filmic images, fulfilling the expectations of the mise-en-scène of a nineteenth-century context. Secondly, Suárez's filmic enunciation is more concentrated in the symbolic reading of his conventional techniques of image than in the formal experimenting with the signifiers. As has been discussed above, his images permanently connote symbolic meanings, mainly referring to the depiction of the regional culture, the strong influence of its conventional values on its individual members and, particularly, on aspects of protest, such as the political plot, the situation of women and the corruption of the Catholic church as an institution.

Finally, the last conclusion to be established after the analysis and discussion presented in this section is that, although the film depicts a minority culture, in which closedness and isolation are main features and there is no contact with other cultures, the mythic pattern portrayed in Suárez's film and discussed above proves to be a universal pattern. This assertion will be reinforced in the equivalent section of the next chapter, once the same issue has been discussed within a different cultural context: that of a shared, cojoint culture such as Europe; for the moment, it is only sketched: the norm imposed by the community determines every individual's actions and behaviour, and the individual's identity will be always a product of the cultural environment, making impossible to ignore his/her cultural origins. Any attempt at it will lead to a psychological conflict, and this is applicable to all cultural contexts, whether minority or global.

The analysis of this case study refer mainly to the results of the methodological application and to the thematic aspect of the study. The attention to the narrative structure and to the semiotic reading of images has provided the reader with an innovative view of the adaptation process. The identification of functions has established the foundation for the analysis of the type of adaptation. In this case, the structure of the narrative has been maintained from novel to film and the integrational functions are all present in the filmic enunciation, which means that original time and place (nineteenth-century Galicia) have been recreated in images one century after their original literary construction. This recreation has allowed us to research the transmission of cultural codes and values through the adaptation process.

The analysis of some of the distributional functions has provided a wide exploration of this thematic issue. It is in the study of these type of narrative functions that the film-maker's personal style, and therefore his cultural context, can be investigated. The Spain of the 1980s and the significance of the attention to Galicia as a disruption of the national stereotypes during the first decade of democracy after Franco's death is the cultural context that our analysis has revealed.

Together with the identification and analysis of functions, attention to the filmic enunciation of the literary narrational mode has been another crucial aspect of study of this adaptation. The enunciation of the free indirect speech as the central reflector, or central focaliser, manifested in the close-up of the character focalising the narration, is the filmic camera technique chosen by Suárez for the adaptation of the novel narrational mode. In addition, there is a systematic use of long shots with a descriptive character, which is sometimes alternated with a use of medium shots to prevent monotony and to add dynamism to the narration.

Finally, the exploration of the theme of the individual confronted with his/her social group (and, consequently, the clash between individual identity and the impositions of the collective) presented in this last section has illustrated the wide range of approaches that the study of adaptation can offer. The transmission of cultural codes and values when adapting the written medium into the audio-visual one has been the focus of study here, and has allowed us to explore this aspect in a minority culture context. The investigation moves now to the application of the same methodology and same focus of study to a very different type of adaptation. The differences lie in terms of filmic technique and cultural context. This new case study will illustrate the viability of this proposed methodology in very different contexts.

5. Case Study two: *The Portrait of a Lady* from novel to film

5.1 Introduction to the case study

Following the previous pattern of analysis, the main aim of this chapter is to apply the same methodology to a different kind of filmic adaptation, in order to prove that this method of analysis is able to operate in different contexts. Another important objective here, also following the pattern of the previous study, is to demonstrate that the attention to the film as object of analysis of the adaptation is possible without an obliged comparative study (in terms of fidelity and success of reproduction) with the novel.

The main differences between this case study and the previous one lie in aspects of both form and content. As far as the formal aspect is concerned, Campion's filmic adaptation will present innovative semiotic devices. In the process of the identification of functions, which will be carried out here too as a methodological requirement, some new points of analysis will be presented, such as integrational functions created exclusively for the film, or the alteration of a distributional function; these are examples of the varied possibilities of the filmic enunciation.

Concerning the semiotic reading, and the implied aspects of content and theme, the difference between this work and the previous one is manifested in the historical, cultural context in which the story is presented. The setting of the action in several locations in Europe and the strong presence of the Europe/America opposition represent a striking contrast with the rural, closed, minority presented earlier. For this reason, subsections dealing with preliminary considerations on the theme of Europe and

symbolic readings of settings will be discussed. Some of the themes dealt with in these subsections will be the starting point for the location of common links between the two works.

These similarities will be most represented in the reading of the mythic pattern of identities, which will bring up some reflections about the concept of general, cojoint culture. The discussion presented in this chapter will raise many common points between the two case studies in both filmic and literary versions, also referring to the formal aspect, such as the novel's narrational mode (although its filmic enunciation will prove completely different).

Overall, the principal object of research in this filmic adaptation will be the innovation in the formal, technical aspects of the enunciation.

5.2 The process of adaptation to the screen

5.2. I Identification of functions in the adaptation process

Campion's adaptation of *The Portrait of a Lady* has provoked diverse reactions within film criticism. The question of faithfulness to the novel, both in terms of themes and structure, is omnipresent, as has always been the case in the study of adaptations. Although the purpose of the present study is precisely to leave that aspect aside and to focus on questions of the transmission of cultural values, there follows a brief summary of main reactions within film criticism in order to illustrate the wide range of perspectives from which Campion's adaptation has been approached.

Stella Bruzzi points out the impossibility of reflecting James's writing in the film adaptation: "*The Portrait of a Lady* displays, for Campion, an uncharacteristic timidity based on the film's uneasy relationship to the novel [...] this film fully omits

what makes James's text distinctive, namely the sumptuous prose." (Bruzzi 1997: 60),

thus joining the faithfulness debate at once. The analysis of the process of adaptation in

this case study, particularly the sections devoted to the discussion of the two narrational

modes (written and audio-visual), will try to show how Bruzzi's point about omission

and, implicitly, loss, is pointless in the sense that a change of medium means a change

of enunciation. It is likewise senseless to expect the same technical characteristics in

two different kinds of media.

In a complaint about lack of fidelity to the text, Jean Marc Lalanne accuses

Campion of retaining a basic form of appearances, but missing the deep contents of

James's novel: "D' Henry James, *Portrait of a Lady* n'a retenu que l'anecdote, une

femme fortunée épouse un homme que seul son argent interése [..] il n'y a pas trace

dans le film [du texte de James], à une ou deux scènes près, qui n'a retenu que la surface:

le frou-frou des robes, les airs de gavotte et le mobilier." (Lalanne 1996: 76). This is

also an example of traditional criticism, emphasising the theme of faithfulness. In

criticising Campion's film, Lalanne remains at a superficial and oversimplified level of

analysis for, as will be further presented, there are many more complex aspects of

content and form to approach than the question of fidelity.

Lizzie Francke's comment on this adaptation suggests a move away from the

literary text into something else: a gesture of considering the film as an independent

final product after the process of adaptation. "The opening few minutes of Jane

Campion's *Portrait of a Lady* are sublimely designed to disorientate any viewer

corseted into certain expectations of the literary-adaptation piece." (Francke 1996: 6).

The same line of commentary is followed by Philip Horne:

> Jane Campion's flawed, lugubrious, often gloriously beautiful films achieves its
> passionate version at a cost - its deviations from the book are notorious (the modern
> Australian girls discussing love and kissing in a prologue; the heroine's three-in-a-bed
> sexual fantasy, with her suitors dematerialising Star Trek fashion at the end of it). Laura
> Jones' shooting script keeps scrupulously close to the original dialogue, and much

imagination is poured into exactly recreating the look of James' world, yet Campion perversely allows the actors their head in gestural improvisation, with awkward, anachronistic results. (Horne 1998: 18).

These last two critics suggest the undertaking of a new line of criticism, trying to add new values and views to the omnipresent fidelity issue. Contributing to this new line of study is a main aim of this thesis, however adding new values and views to the fidelity issue is not an objective in this thesis. The following pages will discuss how the adaptation has been made, going beyond traditional approaches and paying attention to other elements which are usually only secondarily considered. Those elements which play a vital role in this adaptation are mainly the specific features of the audio-visual medium: the play of camera-shots, intensive close-shots, the contrast of light and shadow, and the presence of music.

The distributional functions have been directly transferred to the audio-visual medium. There follows a list of those functions shaping the main structure of both novel and film: Isabel Archer (Nicole Kidman) comes from America to Europe and meets her relatives in England; she rejects Lord Warburton's (Richard E. Grant) marriage proposal; she meets Mme Merle (Barbara Hershey); her uncle, Mr Touchett (Sir John Gielgud) dies and makes her heiress to a fortune; she travels around Europe; she meets Gilbert Osmond (John Malkovich), marries him, and realises it to be a wrong decision; after that, she discovers the truth about her husband and Mme Merle; her cousin Ralph (Martin Donovan) dies and, finally, she rejects Caspar Goodwood (Viggo Mortensen), her American suitor and who, at the same time, represents the only way out of her trap.

Two of these functions, however, have been slightly altered in the adaptation process: the first and the last. The journey from America to Europe, as well as Isabel's life in America before her trip, is a passage of around one hundred pages in the novel, whereas this stage is simply not present in the film. The fact that Isabel has come from

America is suggested and understood through the context and dialogue: in the early scene in which Isabel talks to her uncle and informs him of rejecting Lord Warburton's marriage proposal, she says, "That's what I came to Europe for, to be as happy as possible" (Screenplay, p.7). The ending, which is the other altered cardinal function, is left more ambiguous in the film than in the novel. This is an issue to be discussed later on in more detail. Although, strictly speaking, these two observations seem to be a discussion about faithfulness, the reason for raising them here is narrowly related to the main intention of leaving fidelity behind in the present work: they represent the film-maker's own contribution to the process. Far from aiming at a critique of the adequacy or inadequacy of the alteration of these functions, the purpose of the following pages is to analyse elements of culture transmitted through the process of adaptation; much of that alteration of narrative functions is due to cultural changes, and to the film-maker's cultural background. Both novel and film share the same story. However, the plot strategy changes through the enunciation of the integrational functions, whose adaptation and enunciation directly depend on the cultural and ideological background of the film-maker.

5.2. II Image analysis of the opening scene as an integrational function

The very first integrational function of the film, which acts as determinant of the particular interpretation and adaptation by the film maker, is the opening scene. This section is concerned with the opening scene as an example of the particular interpretation and adaptation by the film-maker (Campion). Elements which will emerge as important are the contrast between different time periods and the thematic significance of these for Campion's interpretation, in particular, in reference to questions of the representation of female identity. The discussion following in the next pages will begin with a filmic technical description of the sequence first, followed by its thematic analysis and discussion immediately after this description.

In this opening sequence, a group of contemporary Australian teenage girls talking about their romantic experiences are presented to the viewer. With this scene, Jane Campion puts her own stamp on the film version of James's novel and adds a distinctively twentieth-century culture indicator. The girls' dress code does not match with that of the rest of the film, and clearly indicates a late twentieth-century image. The contrast between black and white and colour also means a difference in time, since the use of black and white images has nowadays become an encoded meaning of 'past'. The connotation of this scene clearly implies a cultural context of present-day because of its experimental technique: it subverts the encoded meaning of black and white and colour. Whereas black and white has gradually acquired the connotations of representation of past, it is, however, colour that here represents the nineteenth century while black and white connotes the twentieth century in this film.

This scene, which Francke has called "Campion's own preface" to the film (Francke 1996: 7), opens originally with nondiegetic sound, consisting of the contemporary Australian girls' voices and no image, instead of the conventional

establishing shot technique. Apart from the opening title showing the distribution company, due to obvious commercial reasons,[1] the screen is black for a few seconds, the girls' voices being the only element offered to the audience. This unusual exploitation of the audio-visual medium, that is, depriving the medium of one of its basic, if not its most basic, components (the image), makes the audience concentrate exclusively on words, thus evoking the original source text whose main component is the written word. The said voices implicitly convey a feature of present-day interpretation in the making of the film through the distinctive Australian accent of the girls.

Soon after the blank screen, and still maintaining the nondiegetic sound, the opening credit titles are shown and the off-screen voices dissolve into the music. During the music and credit titles, an intense stress on games of camera-shots characterises the whole of this opening sequence. The establishing shot to the sequence also functions as a symbolic establishing shot for the whole film. A long shot of a contemporary girl and a little dog in the forest is the signifier of a symbolic meaning. The symbolism lies in the contemporary girl standing for the nineteenth-century Isabel Archer, and further than that, for a mythic social pattern, which is that of the individual, particularly the female individual, facing life ahead. Elements signifying contemporary twentieth-century culture are clearly the costumes and the portable compact disc player. The presence of the dog and the forest confirms a clear metaphor of the following nineteenth-century setting at Gardencourt: Isabel in the garden and the Touchetts' pet Bunchie. From that establishing long shot, the camera zooms in to a medium shot and then to a close-up of the girl. The camera zooming is a late twentieth-century technique,[2] and is also more

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[1] As Bernard F. Dick (1990) states in his *Anatomy of Film*, "while it is true that filmmakers have no control over the logo, they often try to integrate it with the film so that it is not merely a trade mark." (p. 7). This is the case in Campion's *Portrait*, whose commercial logo is designed according to the remaining credit titles.
[2] See Dick, 1990. He affirms that "many contemporary film-makers prefer the zoom to the moving shot because, for one reason, it is more economical." (Dick 1990: 51).

intrusive, or more intimate, depending on its application. Thus it is very adequate for the purpose of symbolising an inner portrait of the protagonist here. The image of a girl dancing and wearing the headphones of a compact disc player is likewise a late twentieth-century representation.

The last close-up of the establishing shot cuts into a medium shot of two other girls. This two-shot can also be read from a semiotic perspective symbolising contemporary ideological values: again referring to twentieth-century readings of women's and gender studies, the question of "portraits of bodies" may be raised here. The shot portrays two half-bodies, which, being distributed in a parallel vertical frame, could be read as representing one body cut into two pieces.[3]

The shot following the two half-bodies frames five girls on a tree which can be clearly linked with the Gardencourt tree in the nineteenth-century, a reference point at which Isabel's story begins and ends. It might even be assumed that this is the same tree, thus enforcing its character of signifier with the symbolic meaning of the passage of time. This tree foreshadows the Gardencourt tree, and, similarly, the following close-up of two of the contemporary girls foreshadows the subsequent extreme close-up of Isabel's eyes in Gardencourt.

The film's title is shown in another close-up tracking shot, written on a young woman's hand.[4] Up to this point of the sequence, only black and white images have been used, but, suddenly, colour is introduced in a new shot mimicking the previous and subsequent images. In it, another girl appears dancing and staring at the camera, and the use of black and white is resumed in close-up tracking shots fading out into each other. The meaning of colour at this point could be related to two main functions: the emphasis

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[3] For references and further reading on the theme of 'portraits of bodies', see Heilbrun and Higonnet (1983), Humm (1994), Griffiths (1995).
[4] For interpretations of portraits of bodies, writing on bodies, and representations of bodies in Campion's *The Portrait of a Lady*, see: Bentley (1997), Nadel (1997), Wright Wexman (1997).

on linking historical periods (assuming the encoded meaning of past for black-and-white and contemporary for colour), and another way of playing with light contrasts on the other (assuming that colour images allow a different range of lighting contrasts).

The connection between the two settings, the contemporary "prologue" and the nineteenth-century story, is carefully elaborated. The latter, whose first shot is a close-up of the protagonist's face, is presented on the screen after the credit title. The abrupt cut of shots is interwoven through a sound bridge. The music of the opening sequence still sounds during the first few seconds of Isabel Archer's face close-up. As the camera zooms in into a extreme close-up of her eyes, the music slowly dissolves into silence, which leads to the scene between Isabel and Lord Warburton and then to the establishing shot of the outdoor sequence in Gardencourt. The close-up and extreme close-up of Isabel's face and eyes, respectively, recall the kind of shots of the contemporary Australian girls within the previous sequence, thus confirming the intention of meaning that Isabel could be any of the Australian girls, but she happens to live in the nineteenth century.

After that scene, viewers are directly introduced to the protagonist's conflict, easily appreciated through the close-up shot presenting her face, which appears to express an inner struggle. Stella Bruzzi's description of this scene explains the film-maker's presentation technique:

> Following the unconventional preface [...], the film cuts to a measured zoom into Isabel Archer's reddened eyes, nervously darting back and forth to avoid the pressure of the same direct look as she vainly endeavors to stem the flow of tears. This initial differentiation is crucial to the film depiction of Isabel, for whom the relentlessly claustrophobic, intrusive camera is one of the many cages she, with the perverse duality of an individual who enjoys and yet is revolted by pain, has willingly allowed to be constructed around her. (Bruzzi 1997: 60).

Jane Campion's opening scene has been broadly commented on and interpreted by the critics (Axelrad 1996, Ciment 1996, Bentley 1997, Bruzzi 1997, Francke 1997,

Nadel 1997, Wright Wexman 1997). The scope of interpretation embodies a most varied range of approaches, from Bentley's idea of portraying the novel in flesh and images with the concept of observation as a main focus and meaning, to Nadel's affirmation of the scene functioning as an indicator of twentieth-century values, or Francke's view of the contemporary Australian girls as a reflection on "youthful anticipation" of life (Francke 1996: 7). The following pages will discuss these and other approaches in detail, but particularly all the images described above in the opening sequence of the film. They will offer a semiotic analysis of the scene according to the methodology being used in this work. The purpose of this analysis is to show how indicators of culture, time, social conventions, and individual values can be expressed through the process of adaptation of a classic novel to a present-day film and, implicitly, can be disseminated through different audiences.

The meaning of the very first seconds of the sequence, the omission of image on the screen and the exclusive use of sound, consisting of the girls' voices, can be interpreted from two different points of view, both of them converging to the same end, which is the mise-en-scène connoting the present day.

The first aspect has to do with the question of visual identity conditioned by culture. The viewer expects nineteenth-century iconography, and the way in which such an expectation is conceived is principally in the form of nineteenth-century costume and hair style. The insertion of a contemporary visual image, not only as far as dresses and hair style are concerned, but also in objects (the CD player for example), subverts the viewer's expectations, which are conditioned by the convention and norm of cultural context. Thus, the presence of sound with no images leaves one to imagine identity, but opens up ambiguity: this supposedly free imagination of identity is actually totally

conditioned by culture. Nancy Bentley has noticed this non-synchronised use of images and sound and related it to the question of subjectivity and visual identity:

> The screen is black while we listen to the voices, and once the film adds the crucial dimension of the visual the women are silent. The deliberate separation of women's voices from their filmic bodies suggests that Campion recognizes a break or disjunction in film that tends to detach female subjectivity and female desire from the visual surface of a woman's cinematic "portrait". (Bentley 1997: 175).

The second aspect of interpretation has already been mentioned above in the description of the initial images of the sequence. It refers to the voices evoking the original source whose main component is the written word, but beyond that to the distinctive Australian accent of the girls. It is here that the interpretation of these two features in the making of the film converge: the indication of present-day perspective, undeniably reflected in the girls' Australian accent.

This statement can be further supported on two other bases: on the one hand, there is the fact that no reference to Australia appears at any point in James's original text, and no relation of the work with any Australian component was established in the original creation. On the other hand, there is the fact of the director's Australian nationality, which implies the personal contribution to her own process of adaptation and choice of scenes. The use of the Australian accent can be read as a device to highlight Campion's authorial signature on the film. This can be confirmed by Campion's own words in a general reflection about her adaptation:

> C'est alors que j'ai eu l'idée de rassembler toutes ces jeunes intelligentes et vives que j'avais connues en Australie pendant la préparation du film, et de leurs demander de parler *ad libitum* de leurs aspirations et de expériences sentimentales. (Jane Campion in Michel Ciment 1996: 13).

The themes of the girls' discussion, or rather collection of personal impressions, which are superimposed, concerning romantic experiences, hopes and expectations from life, are themes which can be classified as atemporal, that is, constantly present in all

historical periods and cultural contexts.[5] Actually, following the director's own words,[6]

one of the reasons for inserting this contemporary sequence is to prove the character of

cultural mythic pattern of the situation of facing destiny. This is also clearly stated in the

screenplay when describing the opening sequence: *"although we start in our time and*

end in the past, the young women have qualities vividly in common" (Screenplay p. 1).

It could be said that this sequence is a representation of time passing by: conventions

change, social conditions too, but there are certain situations, inherent to human kind,

which will persist throughout time and will remain unchangeable at all historic periods.

The contemporary Australian teenage girls are a representation of Isabel Archer's

situation at the beginning of the story, set in the present time: young girls commenting

on their social experiences and expectations. Jane Campion gives the scene the value of

a bond between the two historical periods:

> La décision a été prise très tôt d'avoir cette introduction qui sert de lien avec notre
> époque, qui est comme un poème avant le voyage d'une jeune femme. Elle le commence
> avec une vision mythique de la vie, et le processus du désenchantement va être une
> expérience très difficile. (Campion in Ciment 1996: 13).

These are her own words in the quoted interview with Michel Ciment, and there

is yet further evidence of that in Laura Jones's script, whose description of the scene

also openly states such an intention too: *"Today's girl we see from top to toe, but as we*

go back in time, we move in closer and closer, until we have settled in intimate detail on

the face of Isabel Archer. She could be today's girl, but happens to live in 1870."

(Screenplay p. 1).

Although the main message of this scene is that Isabel Archer's story could have

happened at any historic period, the indicator of contemporariness lies in the fact that

this theme has been approached mainly during the twentieth century. Paying attention to

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[5] Although in this case, the openness with which the girls talk about these themes clearly connotes
twentieth century perspective; nineteenth-century girls could not talk like this in their cultural context.
[6] In an interview with Michel Ciment, in the journal *Positif*, published in 1996. N° 430, pp. 11-15.

the girls' words, the viewer (or rather listener in this case) is introduced to a series of themes (female sexual identity symbolised in the discussion of kissing experiences and in symbolic concepts such as "the mirror", expectations of life, and other similar issues) which are clear indicators of twentieth-century feminist approaches to issues of gender and identity.[7] Thus, the choice of inserting scenes like this opening one and others like the protagonist's sexual fantasy and the metaphorical inner journey, which will be discussed later on, implicitly conveys a twentieth-century reading of both novel and film.

One more sign of the contemporary film-making process is the direct looking at the camera by one of the girls, in the sense that it can be interpreted as the presence of *the gaze* as a contemporary critical approach in the film.[8] While the camera zooms in into the medium and close shots, the girl in the initial opening images keeps staring the camera, this representing the use of an innovative contemporary cinematic technique. The notion of 'the gaze' is narrowly linked to the concept of 'portrait', in this case illustrated by the girls posing for the camera. One of the ways in which Campion emphasises her authorial signature is by offering a personal impression of a portrait. This personal impression contains a high appreciation of the formal, technical aspect in the film-making process. It is within the technical scope that the New Zealand director experiments with images and form. The cult of the body is a constant element in Western societies which had begun by the second half of the twentieth century and, far

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[7]Although the first academic, scholarly treatment of the question of female identity and female writing dates from the nineteenth century, Virginia Woolf being a good example of it, it is not until the twentieth century that this issue has been seriously addressed and, consequently, emerged as a field of studies of academic research. The main theoretical approaches have only been elaborated during the twentieth century, as well as different streams within the field, such as French or Anglo-American feminism, women studies, and gender studies. For a general view of this issue, given from a wide range of perspectives (cultural, sociological, literary) see Antony Easthope and Kate McGowan (Editors) 1992.

[8] The presence of a female character looking strongly into the camera, which signifies the power of her gaze, can be read as an illustration of changes in film-making since Mulvey's critique of male gaze. For a detailed examination of her discussion about male spectator looking at female body, see her "Visual Pleasure and Narrative Cinema" (1975). Also see: Mulvey (1981, 1996) for further references on this theme.

from being over, is increasingly the object of analysis within many disciplines today. The direct gaze to the camera, together with the previously mentioned pan shots showing disembodied parts of the girls in medium shots and close-ups (contrasting the later close-ups of fully framed nineteenth-century characters) are indicators of the aesthetics of the body, symbolised here in the portraits of bodies in Western and Western-influenced societies at the end of the twentieth century. In the film, the bodies of the contemporary Australian girls correspond to the twentieth-century aesthetics of the body and so do the rest of the characters, although they represent a different historic period. This is, then, an example of the superposition of conditioning culture factors: it highlights the attempt to represent the norm and conventions of another historical period, but also the impossibility of getting rid of the conventions prevaling in the context in which such a representation is made.

In her article "The Portrait of a Body", Virginia Wright Wexman examines representations of the body in Campion's film and emphasises the historical differences brought by the contrast between contemporary and nineteenth-century film sequences:

> Representations of the body abound in Campion's *Portrait*. Advertisements depicted the film's title written on a woman's outstretched hand and a man's arm clasping a feminine bodice; the female reaches out while the male encloses and entraps her. The film itself echoes this emphasis on the human form, especially when the action moves to Italy. (Wright Wexman 1997: 184).

This "emphasis on the human form" is nothing but the expression of the concept of the importance of the body at the end of the twentieth-century in Western societies, and the reflection in the film of the impossibility of entirely avoiding socio-cultural conventions.

Wright Wexman goes further in the reflection about representations of the body in the film, and analyses the relation between body and costume:

> The cost of forcing women's bodies into constricting clothing is alluded to in the fainting spells to which more than one young girl falls prey at the ball as well as by the numerous close-ups of Isabel's cumbersome skirts, which repeatedly impede her progress and once even allow Osmond to (literally) trip her up (Wright Wexman 1997: 184).

This corroborates the idea noted above of the strong contrast between nineteenth and twentieth century women's dress codes. The twentieth-century costumes allow contemporary women to express openly the awareness of their bodies, sensual needs, pleasure, and the gratification offered by romantic love. This style markedly contrasts with the nineteenth-century one, which did not allow the expression of any of those aspects.

The meaning of dress code can be seen here as an indicator of time and cultural context, and as a change of values, beliefs, and established social conventions. The detail of the title written on a young woman's hand suggests a further analysis of the question of the portraits of bodies and their symbolic interpretation. In her article "Conscious Observation of a Lovely Woman", Nancy Bentley also raises this question and relates it to the link between the two media, written and audio-visual:

> A film version of James's novel of necessity has to be written in flesh, conveyed in the visual images of actors' bodies rather than the hieroglyphics of print. Campion underscores this fact by presenting one of the few conventional moments of writing in film, the title shot, as a hand-written inscription on a woman's finger. An opening sequence seems to make something of the same point by offering a series of tableaux of modern-day young women in outdoor scenes - some moving or dancing, some motionless, but all silent and looking at the camera that is filming them. A "portrait" in film, Campion seems to insist, is not a novel. (Bentley 1997: 175).

Resuming the concept of "portrait" and its technical representation, Bentley raises the relationship between the two media. She affirms that Campion has chosen that scene to stress the clear boundary between the two. Her view is, however, ambiguous in the sense that although it expresses a barrier ("a portrait in film is not a novel"), it also expresses a very tight link which is bridged through that "writing on flesh". What Bentley leaves behind in her analysis is a discussion about the concept of frame related to the concept of portrait. In the audio-visual medium, the frame is a crucial technical device to achieve any portrait. In a symbolic semiotic reading, this technical device turns into a thematic device and the said frame can be read as a metaphor. Thus, framing the

contemporary girls connotes portraying twentieth-century values contrasting the nineteenth-century values which follow. In order to achieve a deeper analysis of this opening sequence, a reading of the following scene at Gardencourt is necessary, for it is the complementary second element of the comparison made between the two historical periods.

The abrupt cut between the two sequences illustrates the film-maker's own choice of representing a mythic social pattern going beyond the barriers of time, such as the change of socio-cultural conventions. This cut reinforces the so-called "subverting" character of the contemporary opening scene.

Campion's choice of visual representation in this scene shows clearly what is left, what is taken from the original source, and what the film maker's personal contribution is to the adaptation between two media. In semiotic terms, the signified encoded meanings conveyed by the signifiers of this initial scene (voices, accents, bodies, dresses, hairstyle, setting, and others) are all contemporary interpretations of the same themes that James brought up at the nineteenth century. A clearer illustration reinforcing this view is Alan Nadel's reflection in his article, "The search for Cinematic Identity":

> Campion clearly wants to disrupt the complacency with which we tacitly accept that coherent site of identification produced by traditional continuity editing. This is consistent with other strategies in the film. The film begins, for example, with another black-and-white scene [the other one is the journey scene] in which we view a circle of young women from above, lying on the ground and/or posing for outdoor portrait shots. Although the sequence provides few temporal references, the hairstyles, makeup, and clothing indicate that the *mise-en-scène* is roughly contemporary. The models in this opening segment, moreover, often stare directly into the camera, a pose typical of TV commercials and print ads but rare in mainstream narrative cinema because it disrupts the presumed invisibility of the camera by placing the spectator in a fixed position vis-à-vis the spectacle. The voice-over too is very contemporary: A series of voices talk in distinctly Australian accents about the erotics of being kissed, the problems and joys of finding oneself in the gaze and touch of an other. The opening resembles the black-and-white segment in the middle of the film in that it disrupts not only the visual construction of the cinematic space but also its temporal referents. (Nadel 1997: 181).

Not only do these words concisely illustrate the idea of transmission of contemporary twentieth-century values and film techniques, but also they enhance the attributed subversive character of this integrational function. In just one paragraph, Nadel reunites all the elements of discussion raised here: the technical characteristics of the scene, the concept of past and present identified through visual representation, the notion of *the gaze*, the young girls' Australian accent, and related themes. The additional contribution made here to such affirmations is a detailed analysis of these themes with the application of specified filmic techniques, which will eventually render a semiotic reading of the images. This will be particularly the case of the images metaphorically representing cages. Some of these symbolic images of cages will be discussed later on in the section devoted to the theme of the individual ranged against social norms and restrictions. The point made at this juncture is the effect of the editing technique used for the change of context between sequences. The cut-in presenting the new situation and setting takes the viewer to the originally expected setting of a nineteenth-century story. The Isabel which the audience visualises, together with the subsequent images and scenes of the story, are more conventional, as is the continuity editing technique keeping the line of narration. Consequently, the initial opening sequence should be given the function of subverting expectations and also of prologue, conveying a twentieth-century interpretation.

The scene between Lord Warburton and Isabel, following that initial close-up, is symbolic in the sense that it implicitly contains the main elements of the story: the young girl's struggle with different suitors, the question of freedom of choice, and the clash between different cultures, socially represented in the British aristocracy of Lord Warburton and the American nationality of Isabel. The most symbolic element within

the shot frame is, however, the tree, not only recalling the one on which the Australian girls sit, but also as a reference point for the whole story.[9]

Perhaps the most striking symbolic value of this initial scene presenting the actual setting of the story is the clear indication of historical period and cultural context. The first obvious indicator is the costume. From the more comfortable attire of the contemporary girls, the image moves back in time to nineteenth-century Victorian dress conventions. Not only does the characters' dress convey historical connotations but also social class indication: Lord Warburton's riding breeches, spurred boots, hat and gloves; Mr Touchett's "well-brushed black, shawl slipping off knees, feet in embroidered slippers" (Screenplay p. 4) and the butler's black attire, for example.

This setting having been established, and the filmic technique now turning to more conventional continuity editing, the contrasts between light and shadow play a very important role in the symbolism of most of the scenes in the rest of the film. In fact, the lighting technique is one of the keys for a semiotic reading of Campion's film.[10]

Considering how the first scene of the nineteenth-century setting is written in the screenplay, this evidence of the importance of lighting is even clearer. Although in the first shot of this sequence Isabel's face with reddened eyes is the first image perceived, the original screenplay anticipated a light and shadow contrast before that: *"A thin veil of cloud must have passed across the sun: for a moment light and shade even out to a cool sameness. We see Isabel Archer fully: she is "undeniably spare, and ponderably light, and proveably tall."* (Screenplay pp. 1-2). This particular role of light and shadow will be constantly referred to in this study and it will be taken into particular account in further image analysis, as it becomes increasingly obvious as the film progresses.

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[9] For a further and detailed discussion of the function and symbolism of the tree in Gardencourt garden, see the following section, in which an analysis of the English rural country house is presented as one of the images portraying European culture.

[10] For a detailed discussion of lighting tehnique in the film, see discussion in section 5.2.1 II.

Another important symbolic meaning within this initial sequence at Gardencourt is the concept of "voyeurism", contained in the characters' action of observing Isabel. The first suggestion of this theme appears in the scene between Isabel and Lord Warburton: "circling around the tree, we find the voyeur watching Isabel through the foliage is Lord Warburton." (Screenplay p. 2). After that, the camera cuts in a deep space shot in which Lord Warburton's sisters, the two Misses Molyneux, in the closest central plane, observe Isabel, framed by the threshold of bushes of the garden in the furthest plane of the shot.

James's novel can be considered an anticipation of one of the fundamental aspects of twentieth-century visual culture: the diffusely eroticised watching, particularly girl watching. Surprisingly, this highly present motif in the novel became one of the motivating energies in the history of film. Nancy Bentley maintains that Campion was well aware of this, and attempted in her adaptation a backward displacement of the history through the projection of the material conditions of film onto a narrative of nineteenth-century womanhood. (Bentley 1997, pp. 174-175).

Ralph's main entertainment is the observation of his young cousin. One century later, with the film-maker's conscious knowledge of this being one of the main forces of the history of cinema, it is not surprising that this act of observation has an even stronger force in Campion's film.

A film adaptation of James's novel necessarily makes the meaning of "entertainment" intersect with the history of the mass entertainment, a history in which the "conscious observation of a lovely woman" carries a set of materially realized meanings, among them the occult substance of female celebrity and an archive of visual styles for representing female sexuality, from the signature look of women in Hitchcock movies to the clichés of pornography." (Bentley 1997: 174-175).

These words summarise the significance of several elements of study in the present semiotic analysis, and are a good example of how to bring all of them together. One the one hand, there is reference to the question of the difference between the two

media and, therefore, to the process of adaptation. Likewise, a most important development in the filmic medium is the central point of Bentley's thesis: "watching" as one of the key concepts within contemporary popular culture and fundamental to the motivation of cinematic creation. On the other hand, she also refers to how indication of time, place and culture can be located through the process of adaptation: that "backward displacement of the history" implies a varied range of visual styles for representing female identity.

The establishing shot presenting Gardencourt is rich in cultural indicators such as time, place and social structure. The long shot shows the image of the stately home of rural England at the furthest central distance within the frame.[11] In front of the house, a little tea party in process gives away historic time through the previously discussed characters' dress code, and the style of the furniture: chairs, tables, rugs, cushioned seats, and fine china pottery. Place and cultural context are implied by the portrait of a traditional custom within English culture. Finally, social class and structure is expressed through the presence of a butler serving the members of a high social class.

The cuts in close-ups of all the characters, the Misses Molyneux, Ralph, Lord Warburton, Mr Touchett and even the dogs watching Isabel, bring up again the question of observation, which can also be approached from a cultural perspective: the observation of Isabel as an American outsider and a stranger to English culture. Mr Touchett's close-up is symbolically framed behind a teapot which clearly functions as a signifier standing for a part of British culture: the tea drinking ceremony. It is, in short, a sign of Englishness.

Through an eyeline match technique, Mr Touchett's close-up is followed by a canted framing shot of Isabel and the pet Bunchie. This canted framing of Isabel and the

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[11] As has been mentioned in footnote 3, an analysis of the symbolism of the English country house will be presented in section 5.2.1. See this for indications of culture and time suggested by that image.

dog evokes once more the symbolic meaning of the initial shot of the contemporary girl in the forest with the dog, as well as emphasising the connection between the two settings and its function as historic time liaison. This canted shot can also be seen as introductory to future ones later on in the film, which will seem to evoke Isabel's loss of stability and control over her life. In the last outdoors scene in the garden, Isabel moves towards the house and, being the central image of the shot framed under the house door, she comes in and the shot cuts into a black screen with an opening title, whose function is place designation.

Usually, opening titles appear printed on the screen at the beginning of the story, introducing the context in which the plot will be developed. According to this, it is not until this moment that the action begins. To assume this point as the actual beginning of the narration is to assume a circular structure for the whole action, and it is also to give Gardencourt the symbolic function of departure and arrival point of Isabel's trip to Europe, but beyond that, to life. If her arrival in the house triggers off the plot of the story, her attempt to come in again is the very end of the story and last scene, the symbolism of which consists precisely in the freezing of the image at that same point of action, but with so many differences in connotation between the initial and the final scene. The implications of this conclusion are, firstly, that the sequence at Gardencourt garden also functions as a prologue and introduction to the plot of Isabel's story, coming immediately after the prologue to the whole film. Secondly, that the character of the film-maker's individual contribution to the process of adaptation in the contemporary prologue is enhanced. The final conclusion should be, then, that such a process of adaptation is indeed a vehicle of transmission of cultural values and indicators, as much as any narration is in itself.

The audio-visual medium consists of a visual, aural and verbal system working perceptually and, accordingly, it implies a flood of perceptions for the viewer. The way in which these perceptions are chosen also indicates a certain temporal and cultural context. The scene of Isabel's fantasy, in which she is lying on her bed being kissed and caressed by her three suitors, would have not been socially accepted in the first half of the twentieth century. The choice of visual suggestions is another key role in the adaptation process, giving away the film-maker's personal style and interpretation, and issues of time, culture and society.

5.2. III Image analysis of the sexual fantasy scene as an integrational function

The scene in which Isabel imagines herself with her initial three suitors in a sexual fantasy is an example of an integrational function clearly indicating present-day interpretations of James's novel, and of transmitting twentieth-century values.

At the end of an encounter between Isabel Archer and Caspar Goodwood, her American suitor momentarily holds her chin in his palm and the camera cuts in a close-up of the protagonist, who is shown caressing her own face. The take cuts in a medium long shot, showing half of her body and her bed, shortly zooming out into her whole figure. A new cut-in shows one more close-up, in which she rubs her face against the fringed hanging of her four-poster bed.

The following close up of Isabel and Goodwood's hands indicates the first male presence in the scene. In this quite long take, with no editing cuts, the camera follows Caspar Goodwood's hand along her body, until it nearly meets Lord Warburton's, the second male presence, who is shown kissing Isabel's knee.

The next edit cuts in another close-up, this time showing Isabel and Goodwood's hands. The camera zooms out until the third male presence, Ralph Touchett, can be seen in the act of observing the other three characters. Yet another close-up follows after the cut of this scene, framing now the protagonist's face and bust being caressed, until she realizes her cousin is watching. A new cut brings a medium long shot of the four characters, Isabel being at the very centre of the frame. Suddenly, Ralph disappears from the scene with a technique of fading out, which will be repeated with Goodwood and Warburton also

demateterialising after a momentary confrontation. Still within that take, the camera zooms in into a close-up of the protagonist, until the next cut in into a new scene.

This sequence would have not been socially accepted, nor would have been made in any period before the last decades of the twentieth century. The idea of visually representing a sexual fantasy, and the suggestion of more than one partner in a situation involving sex are cultural codes strictly assigned to the category of taboo. Ultimately, a taboo is a prohibition resulting from social conventions. No doubt, the nineteenth-century strict code of moral values would certainly not allow public discussion of this kind of issues. Had there existed an audio-visual medium of mass communication, the diffusion of such visual suggestions would probably have been censored. This is also what would have happened during much of the twentieth century. Although this audio-visual medium of mass communication has existed since the beginning of the century, it was not until the last few decades of it that such scenes could be freely and openly created.

This scene can therefore also be interpreted as an example of the dynamism of social cultural codes. Not only does it reveal indications of present-day time, but it also illustrates how codes and conventions undergo changes over time.

It is precisely this last aspect of the scene that the critic has neglected. Most critics mentioning the sequence lead the discussion to the thematic perspective (sexual, cultural, social or gender identity, and other similar approaches), but omit the two aspects mentioned here: present-time indication, and change in the way cultural codes are illustrated.

It is true, however, that all the thematic approaches to the film obviously imply twentieth-century interpretations of Campion's work, and indirectly of James's. Priscilla Walton sees the scene as a symbolic representation of the protagonist trying to construct her

own subjectivity within the social context in which she happens to live: "her efforts to control and develop her subjectivity are subverted and her sexuality constrained by the times in which she lives." (Walton 1997: 188). This is a clear example of a twentieth-century representation in the criticism of the film.

The themes of subjectivity and individual sexual identity are undeniably present throughout the history of universal literature, as they are in James's novel, and they are also very often explicitly present in all kinds of audio-visual mass media products in the twentieth century. The difference lies in the latter being characterised, particularly at the end of the century, by the possibility of being openly discussed. On the contrary, during previous periods such themes could only be expressed in more restricted forms.

Taking into account the adaptation process from one medium into the other, Virginia Wright Wexman addresses her interpretation of this sexual fantasy sequence on that basis. Her main point is that the cinema fails to reproduce fully the complex social tapestries due to time considerations. Besides this, movie audiences prefer to limit themselves to a few central figures and a single protagonist. This limitation, according to Wright Wexman's critical approach to Campion's film, responds to the sense of intimacy this kind of audience can experience.

> To overcome this limitation in her retelling of *The Portrait of a Lady* Campion offers fantasy sequences and an expressive musical track to access the internal workings of Isabel Archer's psyche. A further difference between the two media lies in their conditions of reception; unlike novels, movies are customarily viewed in dark theaters where larger-than-life images create a dream-like experience that favors stories of high emotions, especially erotic ones. So it is not surprising that Campion's film focuses more fully than James's novel does on the courtship and marriage of Isabel (Nicole Kidman) and Gilbert Osmond (John Malkovich). (Wright Wexman 1997: 184).

Wexman's critical approach falls down in its repetitive concern about the possibility and success of reproducing the text. What is most important in her words is that she brings

to her critical interpretation "a more contemporary feminist meditation on a woman's body and her sexuality" (p. 184), in the sense that it illustrates the thesis being held here: the transmission of cultural values and indicators through this integrational function within the adaptation process.

In a different approach to this sequence, Nancy Bentley points out as Campion's boldest innovation in this fantasy of the protagonist's the inclusion of the figure of Ralph Touchett "not as a third lover, but also as a spectator to the kissing. In this way, the scene enacts a strange literalizing of the 'entertainment' Ralph finds in his 'conscious observation' of Isabel and her relationships with the other two men." (Bentley 1997: 176). The observation also serves as an interruption: as soon as Isabel realizes Ralph is watching, her fantasy comes to an end, as if the love-making had been transformed into something she would wish to escape. It is also through the action of observation that the connection with the sense of intimacy, which Bentley points to as a main cultural preference in the twentieth-century audio-visual mass media, is brought up. The abounding close-ups in the sequence contribute intensity and intimacy to the sequence and, further than that, they enhance the stress on observation. This perspective is well illustrated by Bentley again:

> The involution of Isabel's desire with the presence of a spectator is especially significant in a film portrait, of course. The medium has tended to present female desire as something transparent, open to view, and thus easily converted to an object of spectator's desire. Campion seems to recognize but complicate this tendency by making Ralph's observation a distinct part of Isabel's own fantasy, present as a form of watching that not only fuels but disturbs or diverts her desire. (Bentley 1997: 176).

The concept of observation is present throughout the whole film. So far, the aspects covered in these first sections of the present case study have mainly covered the formal identification of narrative distributional functions in the adaptation process, and the formal semiotic reading of the images of some key integrational functions. Contrary to what was

seen in the previous case study, Campion's *Portrait* contains some integrational and distributional functions which are innovative in their formal, technical presentations and also in their contents. These functions are the film-maker's exclusive contribution to the process of adaptation. The opening scene and the sexual fantasy sequence are two of these innovative interpolations, and refer to two integrational narrative functions.

The other two, the journey scene and the final sequence, refer to a distributional and to an integrational function, respectively. Because of their thematic content, these two will be analysed later on, under the section dealing with considerations regarding the individual and the influence of the community. In the next section, there follows an analysis of other integrational functions indicating cultural values.

5.2. IV Other integrational functions indicating culture

Many other integrational functions can be described in terms of revealing the film-maker's personal style and interpretation of questions of time, culture and society. In a discussion with Ralph in London, while Isabel is asked what she had in mind when refusing Lord Warburton, she is taking her shoe off and, suddenly, she smells it. Such a scene would probably have been considered as showing ill manners before the present day, when it can be considered an attempt to depict natural and spontaneous behaviour. Similarly, a subsequent scene can also be interpreted in the same sense: a close-up of a corset is shown, when Isabel invites Caspar Goodwood to come in her room for a chat and closes the door (from which the corset is hanging). The corset is a ladies' undergarment within the nineteenth-century costume code, which would then have been included in the taboo code. One more scene which also reveals present-day interpretation is the one in which Osmond caresses his daughter, when Isabel goes and visit them at Osmond's house in Florence. The close-up of Osmond's hands holding his daughter's waist and caressing her emphasises the obscene side of Osmond's personality. At the same time, this kind of scene represents a late twentieth-century licence to open up social taboos, in the sense that they cease to be something which cannot even be suggested. As a last element in this enumeration of scenes connoting present-day interpretations of James's novel, we can point to the symbolic meaning of the mirror in the late twentieth-century sociological and psychoanalytic theories. The instant before Isabel meets Madame Merle at Gardencourt early in the film, she is led by the sound of enchanting music. Before opening the door which will lead her to the meeting with Serena Merle, Isabel puts her ear against it, resulting in a medium long-shot of half of her body leaning against the door and a mirror on the wall next to the door. The reflection of the mirror offers a second image of Isabel, symbolising the

presage of a double identity for her as soon as Madame Merle interrupts her life.[1]

Likewise, a mirror appears as a symbolic signifier of Isabel's identity in the scene mentioned above: the conversation between herself and Ralph in London about why she refused Lord Warburton. Visual image and identity are closely related in today's interpretations of individual identity. It does not seem to be coincidental that when a mirror appears, it is always either at moments of crucial importance to the direction of Isabel's life or when talking about actions of the same importance: the first meeting with Madame Merle, and the conversation about choice when refusing Lord Warburton. In short, all these are examples of indications of the dynamism of social codes and conventions.

In order to work with the present analysis of cultural codes through visual codes, an interpretation of the latter in general images is offered here and in the following pages. The visual codes depicting Europe at the end of the nineteenth century are dress codes, architecture, interior decoration, landscape, climate, and social conventions. Costume is a especially key aspect in the representation of time and context. Since time and place are explicitly indicated neither in the opening credit titles nor in the following titles,[2] the assumption of these contexts must come from purely visual representations. Dress is perhaps the most dynamic of all cultural and social codes. In fact, during the twentieth century, this code has developed as a principal characteristic defining of the speed of change, to the extent that, nowadays, dress codes usually change more than once a year in most Western societies. In Campion's *Portrait*, costume and interior decoration in

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[1] The question of the mirror as a symbolic meaning of female identity is out of the scope of the present discussion, although narrowly linked to it. For a reading of this issue in sociological terms, refer to Lacanian psychoanalytic sociological theories and for an explanation of the mirror stage in the semiotic world, refer to Julia Kristeva's work. Easthope and MacGowan (1992) *A Critical Cultural Theory Reader* is a good initial source to references to these themes and authors.

[2] Although later on in the film, in the sequence representing Isabel's journey (which will be analysed in detail in section 5.2.2) the printed title indicates the year 1873, it is not significant in establishing the setting. At this stage of the film, approximately half-way through, the date has been more than assumed. Such an assumption, as early as the establishing shot showing Gardencourt, comes from indicators like costume, hairstyle and the like.

particular also portray wealth and luxury, and therefore high social class. Within the image of Europe as the scenery for Isabel's life after leaving America, there are two main 'sub-images': Englishness, and Continental Europe.

Nineteenth-century Englishness is already reflected in the early scenes: the green garden, the aristocratic country houses, the traditional ritual of drinking tea. This sense of Englishness is present throughout the whole film. The English accent spoken by Mr Touchett, Ralph and Lord Warburton is markedly standard British accent indicating belonging to a high social class. It is strongly opposed to the American English of Isabel, Henrietta Stackpole (Marie-Louise Parker/her journalist American friend), and Goowood. The different accents have the effect of reinforcing the clash between cultures. Usually, languages are a symbol of cultural barriers, and this seems to be the case here, particularly concerning Henrietta. Not only do the differences in accents come expressed between British and American English, but also in the presence of an Italian accent in the Roman and Florentine settings. Thus, differences in accents can be interpreted as audio signifiers standing for a symbolic meaning of differences in communication amongst different linguistic cultural communities. The verbal system also plays an important role in the analysis of elements indicating belonging to a certain culture, and is a supplement to the images acting as semiotic signifiers of a cultural system of signs.

The presence of the aristocracy is also a distinctive feature of Englishness, and so is the traditional image of aristocracy drinking tea outdoors in the country house garden in summertime, depicted at the beginning of the film. Together with the presence of the aristocratic institution, the house, the drinking of tea and so on, other images help to contribute a view of the general atmosphere of the story. The interior decoration of the houses, full of luxurious furniture, abounding paintings in sumptuous frames,

refined pottery and food also indicates a specific cultural context, belonging to that particular period, which is strongly enhanced by the costume and manners.

These are the indices of enunciation, the denotative signs of the visual language. Their connotation is given by the potential decoding of meaning within a cultural system. Thus the meaning of a visual image whose signifier is, for example, Isabel and Henrietta looking at museum pieces, touching them, speaking and laughing aloud in a London museum, can only be conveyed within a cultural system of signs in which the prohibition of these acts is an encoded cultural value, socially shared and accepted. The film conveys this prohibition through the close-up of the whistle on the guard's mouth and the sharp sound produced. Also, his uniform and straight face are usually an image related to authority and prohibition. The presence of a guard in uniform in public places conveys the encoded cultural message of conforming a certain behaviour to the member of the social group who shares these codes. The connotation of this scene clearly indicates a contrast between American and European culture: the fact that museums were less common in nineteenth-century North America resulted in many Americans coming to Europe in search of their historic and cultural roots. A baffled reaction at the sight of them, and a mixture between surprise and only partial comprehension is the signified for which the described signifier stands. The surprise is reflected in the girls' close look at the museum pieces and even the touching of them, which has to be rebuked more than once by the attendant. Their loud conversation, laughter and Henrietta's words "Horrible! isn't it?" (referring to a tomb) reflect a lack of full attention to the actual meaning of the museum pieces.

Up to this point, the analysis and discussion of transmission of cultural values has been rather focused on the expression of twentieth-century indicators in that process of adaptation, these having been classified as integrational functions allowing the film-

maker his/her own contribution to the adaptation. However, an equally important aspect is the transmission of the same kind of values belonging to nineteenth-century cultural context, in which the original work was conceived. The importance of the present study lies precisely in the attempt to show how culture is conveyed, and the contrast between two different historical periods in the same culture (nineteenth and twentieth century) enriches such an illustration.

In the early scene of the conversation between Isabel and her uncle at Gardencourt, when she informs him of Lord Warburton's proposal and of her rejection, Mr Touchett remarks that "Americans are highly appreciated" (Screenplay p. 6). This statement refers to cultural differences between America and Europe during the nineteenth century, and to the mutual interest for both sides to know the other continent. In the following scene, Isabel and her aunt have a minor argument about Isabel's trip to London. She complains about European manners: "Is anything proper here?" (Screenplay p. 8), when she is informed that it is improper for a young lady to go to London without an escort. Isabel's proposal of her friend Henrietta as an escort is refused on the basis that Henrietta would choose a boarding house to stay in. Mrs Touchett rebukes Isabel's attitude of resentment at some of the requirements of her new situation: "You are very fond of your own ways" (Screenplay p. 8). This is another clear cultural value of the time which transmits the generally restricted freedom for women at that time, when travelling independently and choosing accommodation freely would not be acceptable.

This scene is a clear illustration for the dynamism and change in codes. Social values and conventions dramatically changed between the nineteenth and twentieth centuries. The scene also serves to illustrate a paradigmatic relation: in addition to the

fact that this value would not be in force in a twentieth-century context, a twentieth-century social convention would not be appropriate for inclusion in this sequence, for it would not be accepted in a nineteenth-century context. Thus this sequence is also an illustration of some cultural differences between the two worlds of Europe and America at that time. Some critics have noted the presence of the cultural clash: "Isabel's tale, as she inherits a legacy and consequently becomes a woman of means, with seemingly more freedom to choose what to do with her life, is not just one of female individuation, but of the defining of one culture in the face of another." (Francke 1996: 6). From this, the following logical observation might be deduced: Isabel failed in her choice and lost her freedom probably because she was unaware of a cultural clash. She chose to live her life and to enjoy her freedom and fortune in a nineteenth-century Europe in which that kind of licence is not permissible for a woman.[3] The scene of the meeting after Mr Touchett's death is another clear signifier standing for a culturally encoded meaning: the social convention of the meeting of the family and close friends, the reading of the will before them, with the widow dressed in black and Madame Merle wearing a veil as signs of mourning. Such a scene is a good example of the previously mentioned dynamic character of culture codes and conventions. It would not represent a late twentieth-century English cultural tradition.

Again referring to cultural questions, in his reflection about how filmable James's novels are, Philip Horne says, "there is no single Henry James. There's the social ironist, the historian of country houses, high-cultural tourism and the lives of the cosmopolitan rich, charting with wit and sensitivity the shifts from Victorian to modern values and manners in America and Europe." (Horne 1998: 17). Campion's film and the

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[3] To the protagonist's eyes, Europe appears as a global culture. This is also caused by her feeling of being an outsider, a foreigner in a culture to which she does not belong. Consequently, England and Italy, although actually being two extremely different cultures, collapse into "Europe" as a concept or idea.

present study can be offered as an example of the shifts mentioned by Horne from Victorian to modern values and manners in America and Europe.

As another example yet of this dynamism of encoded cultural values, Isabel's refusal of Lord Warburton can be mentioned at this point. The rejection of a marriage proposal from a Lord would not imply a particular violation of a social norm by the end of the twentieth century, as Isabel's rejection did within a cultural context one century ago. By turning Lord Warburton down, Isabel acted against the social and cultural values of nineteenth-century England. Henrietta's open statement of trying to prevent Isabel from marrying "one of these Europeans" (Screenplay p. 20) also shows a cultural clash between members of two different cultures. Isabel represents the phenomenon of a mix of cultures, for although she is American, she is very much interested in living and knowing the European culture. Henrietta, however, represents the character of a self-confident woman with clear ideas and expectations, who is not only keen on her own culture and values, but sometimes also closed to encountered values which are from a foreign culture, and not the same as hers.

When the action moves to Italy, a portrait of characteristic indicators of Italian culture can also be found. The image of Italy is initially characterised by its powerful colour contrasting with the prevailing darkness in England, although darkness will play a very important role later on in Rome. If Gardencourt's garden was green, the gardens of Florence are very colourful, full of flowers, and the sunshine is permanently present. Two other main elements define Italian culture in the image portrayed in the film: art and religion. Sunshine, colour, art and religion come at once in the very first images. However, the opening scene presenting Florence is not entirely characterised by these elements: a carriage is driven upwards in what seems to be a misty dawn. It is perhaps

the signifier of a quite symbolic meaning: of hope on the one hand, since the dawn represents the beginning of something, for Florence is the beginning of Isabel's enjoying her fortune and trip around Europe. On the other hand, the image has also romantic connotations, and Italy has always been a country and culture related to romance, especially for the Americans and the English.

The following scenes illustrate the elements mentioned above. Osmond's daughter is picking flowers in a colourful, brilliant garden. At once, Catholic religion is represented: nuns are in charge of the girl's education. Other references to the constant presence of religion in Italian culture are the images of the impressive cathedral of Florence, the sound of its bells, women dressed in black on the streets in the panoramic scenes, or the visit to the Sistine Chapel.

Art and religion have been closely related throughout the history of Italy, to the extent that usually, in the general constructions of images of Italy, the two elements come permanently together. The omnipresent religion is also the omnipresent art in Italy. Thus the cathedral and the Sistine Chapel also represent the major presence of art in any image of Italy. There are many other images conveying the message of the importance of art within the Italian culture, but they are also required within the context of this story (it should not be forgotten that Osmond is an art collector, and that the whole setting of the story is within upper class society): the close shots of Osmond's huge opulent mansion, its baroque interior decoration full of works of art (Renaissance sculptures and paintings, drawings, philosophers' busts, and many others). Art is present everywhere in the images showing Florence, even in the gardens themselves. Osmond's mansion garden contains several Renaissance sculptures recalling the Classic Roman

period. The interior also contains a large number of works of art, his own paintings and other art-related objects.

Nature is another strong image in Florence, which is enhanced by sound: the sound of water in the garden fountains and the birds singing make a bucolic view of the panoramic scene of Osmond's garden. The sunshine, the blue sky, the flowers, plants, bushes and water are nature elements identified with Florence in the film.

The contrast between social classes in Italy can be seen in the presence of servants and the different dress codes for them. The scene of the young servant boy walking barefoot in the initial image of the Florentine house is particularly significant at this level. There is even a further difference in the servants' dress code: the wealthy uniforms of the servants at the Osmonds' mansion in Rome contrasting with other servants and working-class people's poorer dress. The dress code in Florence and Rome differs from the British one not in style, but in colour: contrasting with the dark tendency of the dresses in the initial English setting is the colour of the dresses in Florence (those of Countess Gemini, Osmond's sister, are an illustrative example), and the colour matches with the bright, colourful image of the place itself.

5.2. V Enunciation of narrational mode

As the last formal aspect to be studied within this first section, dealing with the process of adaptation to the screen, and in keeping with what was done in the previous case study, there follows an analysis of the adaptation of narrational mode. A description of the narrational mode of the novel will preceed the analysis of the adaptation to the filmic one.

The narrational mode of the novel

James's first major novel, *The Portrait of a Lady,* can be considered as an artistic triumph at the levels of both form and content . Not only does James succeed in approaching a theme that had occupied him increasingly before the production of this novel, the American in Europe, but also in the narrational mode to express it. Critics like Anderson [Charles] have pointed out the importance of this novel as a turning point in James's work, precisely because of his achievement at both levels. On the content , "he was able to record the observed reality of Europe with precision and to discriminate it from various American preconceptions"; and on form: "*The Portrait* also marks James's first real break with the traditional novel and his pioneering of new techniques." (Anderson 1977: 80).

The novel basically presents two new narrational techniques: the mode of using places and things to symbolise people (Anderson 1977, p. 81), and the use of a major character as the central consciousness through which all is seen and understood. It is this last technique that has provoked numerous pronouncements from literary criticism since the time of the novel's publication.[1]

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[1] For a general, brief overview of critical reception of this novel over the last century, see comments in Priscilla Walton (1995).

What gives form to the novel is the development of Isabel as a character, her psychological development. In his prologue to the novel (p. 2), the author confesses he did not conceive a plot when he started the novel. The main idea was to create one single character to which all the other elements were added:

> Trying to recover here, for recognition, the germ of my idea, I see that it must have consisted not at all in any conceit of a 'plot', nefarious name, in any flash, upon the fancy of a set of relations, or in any of those situations that, by a logic of their own, immediately fall, for the fabulist, into movement, into a march or a rush, a patter of quick steps; but altogether in the sense of a single character, the character and aspect of a particular engaging young woman to which all the usual elements of a 'subject', certainly of a setting, were to need to be superadded. (James 1881: 2).

The whole story, from the title to the very last word of the novel, is about Isabel Archer. It is presented in terms of her life, her desires, her thoughts, her expectations. Not only is the story about her, but also transmitted to the reader through her consciousness as a focalisation of the action. Isabel's reflections about life will mark the narrative discourse.

However, this focalisation on a 'central reflector' (McFarlane 1996: 19) does not exclude an omniscient narrator. Although James was very concerned about finding reflexive characters as focalisers and about eliminating his talkative omniscient by centring the point of view on one of the characters, a full display of the technique does not come until approximately half-way through the novel, in chapter 42. That chapter is the most "modern" (referring to Modernism as a literary movement) in the novel and can be considered as the antecedent of the internal monologue and of the literary technique called the stream of consciousness. Before it, the omniscient narrator dominates the first half of the novel, but giving the lie to the forecoming new technique by taking the liberty of entering into the mind of all his characters when he thinks it convenient, suggesting a kind of authorial intrusion, and addressing the reader directly. This kind of authorial intrusion, which James used in all his earlier fiction, was precisely

what he was trying to get rid of. The first step towards achieving this was to allow situations to develop dramatically. In *The Portrait of a Lady*, this dramatic method is beginning to emerge and can be seen in the alternation of passages in which the characters directly confront each other, and passages where the narrative, covering a long period of time, deals with the character's thoughts and meditation, seen by the narrator from a certain distance.

The best example of this technique is the much discussed chapter 42. By making Isabel the main centre of consciousness, the narrator is able to share omniscience with the reader and to hide information from the main character (the real circumstances of the inheritance of her fortune, for example). This chapter represents the movement to a focus on the characters' own consciousness, and it heralds the major development in James's art of fiction: the creation of a personal narrational mode. Likewise, it is a good example of James's consideration of the art of fiction: his main objective became the rendering of a consciousness, for he thought that the story is and deals with what happens, but the real story lies in the way the consciousness of the characters perceive, respond to, and understand actions and events. For James, therefore, the narrative form of the novel is determined by the need to register the perceiving consciousness, and the novel's content becomes what such consciousness is capable of perceiving.

Apart from enacting the process by which Isabel comes to recognize the situation in which she finds herself, this narrative technique also represents Isabel's motionless seeing. This novel enacts a process of the senses, which is the process of seeing: from the title onwards, this is a novel of seeing (these are the implications of a portrait). Not only is the narrative the portrait of a lady at the turn of the nineteenth and twentieth centuries, but it is also a portrait of other lives, and perhaps for the readers of all times a

portrait of their own lives, for it deals with an atemporal theme: the only differences are the changing cultural context over time, not the essential.

Needless to say, this technique was not James's exclusive invention. In Anderson's words, "it would be absurd to claim that the 'retrospective meditation' was invented by Henry James. Novelists for a long time had made use of this convenient device, either to speed up the narration by using the faster pace of exposition, or to comment on the story through the voice of a character and so avoid author-intrusion." (Anderson 1977: 121).[2] No doubt, Anderson is right in his affirmation, for there are abounding examples of the use of this kind of narrative device before James. In fact, as was discussed in the previous case study, Emilia Pardo Bazán was also one of the writers who anticipated the use of central focalisation. What is important about chapter 42 of *The Portrait of a Lady* (also noted by Anderson) is that the twenty-page full-scale meditation refers to the entire novel: "retrospectively to what has gone before, prospectively to what follows." (p. 122). Furthermore, the chapter determines the structure of the whole narrative, and the mode of presentation is even more important than the scope of reference.

The presentation of the main protagonist's exploration of the meaning of her entire European experience establishes two main structural parts in the novel. The second one is shorter than the first one, but there is still a balance. In the first half, the reader finds the protagonist on a quest with a double aim: first to find a worthy destiny and second to form her character, the starting point of these two aims being her search for freedom, for independence and for knowledge.

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[2] He gives a brief account of authors and works using this technique both before (Austen in *Pride and Prejudice*, Hawthorne in *The Scarlet Letter*, for example) and after James (Conrad in *The Heart of Darkness* Joyce in *Ulysses*, Faulkner in *Absalom, Absalom*). Likewise, he also refers to previous and further works of James himself. See for this his section "The Vigil as Technique", in the chapter "Vistas Opening and Closing. *The Portrait of a Lady*", in Anderson (1977).

The second part of the novel deals with a period starting three years after her marriage. These chapters focus on the consequences of her mistakes, her suffering, her awareness, her error and the dilemmas caused by her discoveries. Both structural parts of the novel are referred to and contained in chapter 42, and that is why this technique is presented as radically innovative. Anderson remarks its significance as a break with Victorian conventions: "At any rate, it is such devices as the midnight vigil that mark *The Portrait* as a new departure, a break with the conventions of Victorian fiction." (Anderson 1977: 123).

Present-day critics, like Priscilla Walton, go even further in describing and attributing significance to James's innovative narrative technique:

> The famous chapter 42 of *The Portrait of a Lady*, which depicts the meanderings of Isabel's thoughts as she mulls over her mistake in marrying Gilbert Osmond, provides a deft illustration of the literary potential of the centre of consciousness at the same time that it indicates James's enormous contribution to twentieth-century fiction. Because they highlight the workings of the mind and because they are positioned in a transitional phase between Realism and literary Modernism, James's writings are often labeled 'psychological Realism'. As chapter 42 demonstrates, James's style artfully paved the way for the inward-focused stream of consciousness technique favoured by Modernist writers like Virginia Woolf and James Joyce. (Walton 1995: xxvi).

From these views, it could be concluded that James's prose gives a new dimension to the fictional narrative function. Walton discusses in her introduction to her edition of the novel the innovation contributed by James to the art of fiction and his position in the history of literature and literary movements (see Walton 1995, pp. xxiv-xxvi). She calls the writer one of the last exemplars of High Realism, defining this particular literary school as characterised by writing in a manner that reproduced accurately the reality which the novelist chooses to portray and construct. Furthermore, she notes that James's fiction combines two different literary trends: English Realism with American Romance.[3] This turns his narrative technique into a "novelistic hybrid

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[3] The former has just been described. The main characteristic of the latter, still according to Walton, is the implication of flights of fancy and imagination. Walton also quotes James on his own definitions of Realism and Romance in his Preface to the New York edition of *The American*. The quotation follows here, taken from Walton's introduction to her edition of *The Portrait* in Everyman:

that incorporates the tenets of Realism and Romance, and *The Portrait of a Lady* provides a good example of the ways in which James merged the two literary modes." (Walton 1995: xxv).

Like previous critics, Walton also recognises the use of a 'central focaliser' in *The Portrait* as a key element whose crucial importance comes from its establishing a perfect symmetrical structure to the narrative function and eliminating authorial intrusion:

> James ultimately dispensed with the omniscient narrator, a device which he found cumbersome and distracting, and began to locate his fiction in a 'centre of consciousness' through which he filtered the novelistic action. Although his novels are often related in the third person, the point of view coheres in one character at a time and does not waver indiscriminately back and forth. (Walton 1995: xxvii).

Put in terms of proportion, the structural balance of the novel is as follows: nearly two thirds of the book (thirty-five chapters out of fifty-five) are given to the protagonist's European "education" during the first two years abroad. After this initial division, the next few chapters skip the first four years of her married life and take up the story with a series of incidents culminating in a recognition passage, which reveals the sinister relationship between Osmond and Madame Merle. This leads immediately to the midnight vigil in chapter 42, three quarters the way through the book.

Having commented on the characteristics of the novel's narrational mode, its significance and implications, and contributions to the development of narrativity in the written medium, it is time now to proceed to the analysis of the process of adaptation of this narrational mode of the novel to the audio-visual medium and, in like manner, to establish considerations about the narrativity and enunciation in film, contributing to the study of filmic narrational mode.

"The real represents to my perception the things we cannot possibly *not* know, sooner or later, in one way or another; it being but one of the accidents of our hampered state, and one of the incidents of their quantity and number, that particular instances have not yet come our way. The romantic stands, on the other hand, for the things that, with all the facilities in the world, all the wealth and all the courage and all the wit and all the adventure, we never *can* directly know; the things that can reach us only through the beautiful circuit and subterfuge of our thought and our desire." (Walton 1995: xxv).

Filmic narrational mode

For Brian McFarlane, the shift from novel to cinematic narrational mode is purely a change of representational mode, which is distinctively related to three main points: the differences between two language systems, the tense (film cannot present action in the past as novels chiefly do), and the film's spatial —as well as temporal— orientation which gives it a physical presence denied to the novel's linearity (McFarlane 1997, p. 29). From these three points, the second one needs either an explanation or a reformulation, since the impossible presentation of actions in the past in film seems hard to maintain. At first sight, one could argue that the presentation of actions in the past in film narrative is a most common practice.

In order to clarify this point, a crucial distinction between two terms, 'time' and 'tense', should be observed here. If the former refers to the concept of "historic period or moment", which can be past, present or future, and the latter to the verbal and representational mode of bestowing the narrative actions, the solution offered to this objection should be understood at once: the point is to accept that time can always be represented in film, but the 'mode' of presentation always implies present time because of the momentariness and immediacy of the actions which are actually happening when they are presented to the viewer, whatever technique has been chosen to indicate past time.

The aspect which occupies the present analysis is how the narrational mode has been enunciated from James's to Campion's *Portrait*. In terms of film theory, the concept of enunciation includes everything which requires adaptation. Thus, it involves the change of signifiers between two systems of signification: from the signifiers of the writing to the signifiers of filmic narrativity (McFarlane 1996, pp. 13-30).

The aim of investigating this aspect does not lie in a comparison between the two systems, but in establishing a methodological pattern to study how film-makers create their own work in those areas where transfer is not possible. The specific focus chosen for this study is the crucial role of an external element to the two signifying systems: the cultural context of creation, which can also be attributed a certain importance in the adaptation of narrational mode. Bearing in mind the preliminary considerations about the distinction between the two systems discussed in the introductory chapter, the following pages will be devoted to the study of how the enunciation of narrational mode has been achieved by Jane Campion and her film-making team, putting particular emphasis on how cultural context has influenced the adaptation process, and purposely leaving aside the question of how faithfully or successfully the written text has been reproduced in the filmic medium.

As has been said above, Campion's film retains all the major distributional functions and it also retains the character functions and the psychological and mythic patterns. The narrational mode is another matter entirely. Like the "novel-maker", the film-maker faces the accomplishment of a basic task: the temporal structuration of story and plot. The temporal problem is common to both creators, whether the span of time to be covered in a fiction is long or short: a single day, or the entire duration of a historic period. The author must decide which parts of his/her story to elaborate and which parts to summarise, or to skip altogether.

In the transposition between written and audio-visual media, the narrational mode and the structuration of the source material is a key area of study, in the sense that it provides the researcher with crucial evidence for establishing the role of cultural context and film-maker's function. The case study being analysed here clearly presents some of this evidence. First of all, Isabel's dilemma is not told, but presented. Although

all distributional functions have been transferred and, therefore, the story is the same, there is no midnight vigil, no voice-over narrating, and no authorial intrusion guiding the narration in terms of creating a narrator as an entity. Isabel's inner struggle is presented to the viewer by the combination and interaction of filmic codes.

The very first close-up of the protagonist, in which the camera zooms in on her reddened eyes, combined with its long duration, can be semiotically read as the presentation of a signifier standing for a specific meaning: emphasis on psychological conflict, foreshadowing the later coming events. The relationship between Ralph and his cousin is also symbolically presented in the film through the numerous close-ups in their numerous conversations.

The change of direction in the meaning of Madame Merle and Isabel's friendship is presented by the use of light. The lighting technique inundates the English country house in natural light, only a few minutes after a dark rainy spell which occurs in their first meeting, but ends up in a black, dark, dimly lit scene in which Madame Merle reveals herself as Pansy's (Valentina Cervi) mother, as well as exposing the nature of her relation with Osmond and the secret of Isabel's inheritance. The close-ups again dominate, contributing to the feeling of suffocation and distress, which is even further emphasised by the black dresses of both characters. The dark colour is also a technical device to achieve the effect of Isabel and Madame Merle's faces as key lights in the respective close-ups.

Similarly, Osmond's personality is not narrated, but presented through his actions, expressions and behaviour. His arrogant facial expression, his permanent straight face, his non-existent smile and the absence of change of expression and mood are the encoded icons of body language to indicate a certain tendency in character, in this case wickedness and meanness.

Editing procedure is also a way of narrating in the filmic medium, playing a particularly important role in the temporal structuration. Cut-in is a technique often used by Campion in this film. Fading out is used on a few occasions: in the disappearance of the male characters in the sequence of Isabel's sexual fantasy, and in the sequence showing Isabel's journey. Both sequences are fundamental components of the film indicating a specific cultural context, which leads the film-maker to this choice. This fading out technique, then, can be considered as another device of presenting instead of narrating, as the result of the process of adaptation and whose encoded meaning belongs to the world of the protagonist's unconsciousness. Similarly, the final sequence, although employing the cut-in editing technique, shows similar technical devices to the fading: the freezing of the image, and slow motion. It is a symbol of Isabel's life being frozen, going by very slowly, as well as of her subconscious, blocked and hesitating in her final decision.

Frequent close-ups, the cut-in technique, fading out, frozen image, and slow motion are the cinematic techniques in the film which represent the focalisation in a central reflector, Isabel Archer in this case. She holds a number of conversations with other characters: with Lord Warburton in the initial scene, with her uncle in Gardencourt, with Ralph on all occasions, with Madame Merle in the convent where Pansy lives and in the dark, rainy streets of Rome, when all the secrets are revealed, and with Osmond on most occasions, particularly in the third structural block of the film, in Rome three years after their marriage. All these shots are point-of-view shots, or shot-reverse shots, alternating full face in close-up with the other speaker's face and acting as focus for the viewer's gaze. Watchfulness and observation, then, are key elements in the filmic technique, as might well be required for a thematic centred in a portrait.

Even when there are not any characters in the shot angle of frame, the eye of the camera is still guiding the viewer's eye to the source of the film-maker's own attention. This is the function of all establishing shots, from the very first one presenting Gardencourt, to the last one, presenting the same place, snow-covered but with very different connotations. In between there are many others: the ones presenting the houses in Florence and Rome, the panoramic outdoor shots, and the establishing shot of the great ball, for example. The way in which the camera changes the angle of frame and focuses on specific places and objects in all these shots is a mode of directing audience gaze to the particular centre of attention chosen by the film-maker. It is a visual analogy for a particular mode of narration: the authorial intrusion of the omniscient third-person narrator.

The objective shots, (those ones which do not represent any character's point of view, and which tend to represent a change in time and place) represent the analogy for omniscient narration with neither authorial intrusion nor a character as a central focaliser. Shots of this kind in the film include: the outdoor views of London, Pratt's Hotel, the shot showing a rural image of Florence: a sunny rural house with a wheelbarrow in front, and the Hotel de Paris in Rome, where Ralph stays, which indicates place as a prologue to the following scene of the cousins' conversations.

After the detailed discussion of mainly formal aspects of the narrativity, with their thematic implications, the study proceeds now to some further thematic considerations in the context of applying the proposed methodology. If the attention has been centred to date on the identification and analysis of narrative functions and narrational modes, with consequent conclusions about form and content, it will shift now from the narrativity to the semiotic symbolic reading of images, and to the analysis of character functions and their filmic enunciation.

5.2.1 Images of Europe as a shared, cojoint culture

The aim of the present section is to illustrate another way of transmitting elements of culture through an audio-visual narrative function. If the previous case study illustrated how a minority, regional culture can be widely disseminated and make itself known amongst other peoples and cultures, the present one tries to accomplish the same function with the opposite side: the illustration of a shared, cojoint culture.

The terms and expressions 'general, generality' (global/globality in a few occassions), 'shared, cojoint culture', or 'shared, collective culture' have often come across in the discussions of some sections of all the chapters presented up to this point. It is here understood by shared, cojoint, or collective European culture the idea, notion, or concept of a comprehensive culture, in the sense that it refers to different political nations, with their own different cultures, societies, and histories but which, in some way, have certain linking points. These linking points refer to elements such as historical events, political relationships, cultural connections such as religious, ideological, artistic, and behavioural thoughts and beliefs, among others. Thus, all these linking points, representing a shared cultural heritage, are related to elements present in the whole European Continent, which at the same time, is composed itself of very distinctive, independent, and idiosyncratic nations.

Therefore, every time the discussions in this thesis refer to Europe as a cultural generality, the expression will refer to a view of Europe in the terms above: not as a nation, but as Continent containing its different distinctive nations, which sometimes can be unified precisely in the idea or concept of Europe as a whole.

5.2.1. I Preliminary considerations on the theme of "Europe" in the novel and film

In both James's novel and Campion's film, Europe is portrayed as a collective culture (in the sense of being shared by different communities), as opposed to Pardo Bazán's work, which features a minority cultural community. The process of adapting the novel text to the audio-visual medium has played a key role in that final portrait of Europe on the screen. The contrast between America/Europe is a major theme in the novel, which has been carefully thought about in the adaptation.

Before reaching the point of analysing certain filmic images showing Europe and the concept of Europeanness, there follow some elementary key considerations about this theme in James's writing. There has been an extensive critical review of this topic, and Henry James himself approached it from other perspectives, as well as in his narrative fiction.

Christof Wegelin, in his work *The Image of Europe in Henry James*,[1] quotes James himself as a prophet of his own career with the following words: "One of the responsibilities of being an American is fighting against a superstitious valuation of Europe." (Wegelin 1958: 3). That "responsibility" refers to the fact that, during the nineteenth century, American culture was usually definined in relation to European culture. Wegelin makes his readers aware that "many American writers of the nineteenth century felt the need to define their own and their country's relation to Europe, and few

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[1] Wegelin's work on the theme of Europe in Henry James contains a large number of references, not only related to Europe seen from the American perspective, but also to the question of American cultural identity. Wegelin offers a detailed analysis of James's work at all levels, fiction and non-fictional prose, in which the theme of Europe is permanently present. Besides quoting James himself, he also examines and relates to him other writers of the time, as well as offering a political perspective. This political perspective is viewed in historical context, and also from a twentieth-century point of view. The purpose of the present section is to analyse the illustration of Europe as a global culture in the film; therefore, many of the issues mentioned by Wegelin here are outside the scope of this section. They are, however, closely related to this main focus, and sometimes difficult to separate from it.

thought that it was their duty as Americans to turn their back on her. The fact needs to be constantly remembered if James's relation to America and Europe is to be understood." (Wegelin 1958: 3). It is true that the portrait of Europe as a general culture emerges in both novel and film versions out of the opposition between America and Europe. James made the American in Europe one of the major subjects of his fiction, and he soon began to analyse his own experience and to draw conclusions out of his observation of the conflict. However, the question of American cultural identity, the image of Europe as its cultural past, and "American cosmopolitanism" as its consequence constitute a completely different line of study which diverges from the present focus here.

The following step in this analysis is to consider the theme of European images in the novel, in order to proceed later on to a semiotic reading of some of them as the final product of the adaptation process. Since the theme of Europe in *The Portrait of a Lady* is extremely wide and a great amount of criticism has also been produced, here only follows a general overview of the theme in an attempt to introduce the background for the further semiotic analysis of images of Europe as a shared, cojoint culture.

By the time James wrote this novel, his literary method of writing was under a process of transformation from the conventional rules of omniscient narration, until it reached the point in which the author is abstracted from the text and the story is presented as a story of individual consciousness: "the character's story of their own story." (Wegelin 1958: 88). Consequently, the permanent issue of the international contrast in James's fiction ceased to be given in terms of showing an exclusively external conflict. It is in this new way that the experience of Europe is presented in *The Portrait of a Lady*. Isabel's story is told to the reader in terms of the growth of

individual awareness of the protagonist's own experiences in Europe. The novel pictures "not Europe and America, but the American experience of Europe", and its very action "consists in the apprehension of foreign modes of living, thinking, judging." (Anderson 1977: 88). According to Anderson, Henry James, "by placing his emphasis on the 'education' of Isabel Archer through her experience of Europe, makes the cultural contrast merely a means to this end." (Anderson 1977: 80). This statement seems to categorise the cultural clash only as an accidental circumstance in the protagonist's inner development as an individual. However, the pervasive presence of the theme of the young American experiencing the concept of Europeanness throughout the whole novel can be regarded as an emphatic proof of the further significance of that cultural clash: more than a means to the protagonist's education. To Isabel Archer, as a newly arrived outsider to a foreign culture, Europe (rather as a general culture and an idea, than as a nation) presents itself as a new way of living.

After a few years of apprehension and learning of that new way of life, a new way of thinking and judging will come. It is true that the new way of thinking comes mainly from the realization and acceptance of a wrong choice. Nevertheless, the significance of the circumstance of choosing and learning from life within a foreign culture cannot be regarded as a secondary, satellite aspect of the situation. This can be deduced from chapter 42 of the novel, in which Isabel's thoughts are revealed to the reader: "She was to think of him as he thought of himself - as the first gentleman in Europe. So it was that she had thought of him at first, and that indeed was the reason she had married him" (James 1881: 424). Thus, implications of belonging to a certain culture (Europe in this case) are present both in Isabel's choice and Osmond's behaviour, for although the latter is an American, he uses of his affection for European art and culture as a shell in order to disguise his real self.

The whole novel is the story of Isabel's disillusionment with her expectations of life, which were partly her expectations of "Europe": "she has come over to observe Europe (or "Europe"?), to absorb the beauty and knowledge it has to offer: its art treasures, its storied past, its traditions, cities, and institutions, as well as its people and way of life - all chiefly understood through what she *sees*." (Anderson 1977: 82). Curiously, this disillusionment is never narrated at any point of the text. It is only in the protagonist's monologue (chapter 42) that the reader is made aware of it. "The break comes roughly in the middle of the novel, the first half serving to establish her romantic character and the second showing what the lesson of Europe has made of it" (Wegelin 1958: 89).

These words might be accused of provoking an oversimplification of characters and actions, since it could be argued that her character, her learning in Europe and the lessons of life constitute a very complex development of all narrative actions and interwoven circumstances. However, it is true that, in terms of plot and story, such a passage establishes a hinge-point, marking a "before" and an "after" that chapter in the narrative of the novel. It is through that monologue, and through her acts presented in the film, that Isabel transmits her own idea of Europe: living it, judging it and thinking of it in terms of what is appropriate and what is not to her expectations of the new world she is looking forward to discovering.

The feature of not narrating but rather showing is an example of the characteristic change of narrative style in the nineteenth century. This issue has already been discussed in the presentation of traditional approaches to adaptation in Chapter 3, where reference has been made to the emerging visual medium as an influence factor on the change. Accordingly, the "lesson of Europe", as Wegelin calls it, is presented in the novel as close to the audio-visual medium as possible: it is never narrated, but deduced

from the protagonist's internal monologue. In the film, Europe is neither narrated nor shown through the protagonist's thoughts: it is rather shown in images as the setting for the whole story.

However, the offered portrait of Europe is not objective, but a construction of a vision of Europe. This construction presented in the film is determined by two aspects: the strong influence of James's text as the original source on the one hand, and the multicultural production of the film on the other one. The previous pages have been a general discussion of the former aspect.

As far as the latter is concerned, the fact that the production of the film comes from a wide multicultural background undeniably influences, at least partly, that construction and vision of Europe.[2] Aspects such as social, economic and other factors external to the creative and narrative process inevitably influence the form and content of the final product. Indeed, questions of artistic quality are difficult to separate from the commercial side nowadays, in which the potential audience is a crucial factor conditioning the film-maker even before starting the creative process.

In the present case study, the multicultural background of the film affects a wide range of aspects, from production and direction to cast. This is not the case with an ordinary Hollywood product, in which cultural context is always well defined and perfectly integrated within the commercial, economic context. In the setting of international sources of funding,[3] the different nationalities of the members of the cast,[4]

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[2] For a detailed study of the factors of production from a technical perspective, see Bordwell and Thompson's "Social factors in film production" in *Film Art* (1993). pp. 8-20.

[3] The film is presented as a United Kingdom/ USA production. In a closer look at the production and distribution features, a heterogeneous financial background brings up three different production companies, another for distribution, two main producers, one co-producer, an associate producer and a long list of credit titles related to other production charges, in England, Italy and the USA. See Stella Bruzzi, technical record in *Sight and Sound* 1997. Vol. 7. N3 p. 60.

[4] Nicole Kidman (Isabel Archer), an Australian; the Americans John Malkovich (Osmond), Barbara Hershey (Madame Merle), Mary-Louise Parker (Henrietta Stackpole), Shelley Duvall (Countess Gemini), Viggo Mortensen (Caspar Goodwood), and Martin Donovan (Ralph Touchett); the English Sir John Gielgud (Mr Touchett), Richard E. Grant (Lord Warburton) and Christian Bale (Edward [Ned in the novel] Rosier); and, finally, the Italian Valentina Cervi (Pansy Osmond) constitute the international cast of

the international shoot and other similar factors, perhaps the most important and influential aspect when analysing the subjective construct of the view of Europe presented in the film is the fact that the creators of both novel and film are not European themselves. James's permanent interest in the portrait of Europe throughout his whole work has partly prevailed through Campion's decision faithfully to reproduce his novel. One century later, in addition to that, the Australian nationality of Laura Jones, the script writer, and the international formation of Jane Campion (born in New Zealand, where she graduated with a degree in anthropology, and film-educated in Australia) have also been factors in the creation of a construction of Europe.

Two main aspects can be derived from Campion's idea of "foreignness": on the one hand, an understanding of the protagonist's character and of James's message in the source text. On the other hand, Campion has created a construct which might not correspond to one which a European would have created. Two facts support this statement. The first one refers to the learning of a new culture: the intercultural communication involves cultural differences which affect social relations, thinking and learning, always leading to an individual construction of the culture newly learned.[5] In this sense, Campion and Jones created theirs, as James did one century ago and also made Isabel Archer create hers.

The second fact refers precisely to Campion's reflection on these themes, proving that she is not unaware of them. This was her answer when asked how similar she considers today's New Zealanders to the nineteenth-century Americans in search of the discovery of Europe:

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this production. For detailed information of their most diverse cultural and professional backgrounds, see the section "Actor Biographies" of the Screenplay by Laura Jones, Penguin Books 1996.
[5] For analysing questions of cultural differences see Margaret McLaren's *Interpreting Cultural Differences* (1998), where she deals with concepts such as culture shock, cross-cultural learning situations, and knowledge of cultural differences as the way to avoid misunderstandings and failure of communication.

Oui, il y a une certaine innocence en nous. Nos pays sont plus jeunes que l'Amérique. Les Etats-Unis sont maintenant très puissants et le rapport s'est inversé. Ce sont les Européens qui traversent l'Atlantique pour connaître le pouvoir qui existe là-bas. Nous n'avons pas ce pouvoir, manquons d'expérience, et notre héritage vient de l'Europe. Cela aussi me rapprochait de James. Je me souviens que, lorsque j'ai vu Paris et Rome pour la première fois, j'étais vraiment «ailleurs», bouleversée. (Campion in Ciment 1996: 14).

These words corroborate the interest in Europe as a foreign culture for the film-maker and the implied construction of her own view of its culture. The point about understanding the main character experiences is confirmed by Lizzie Francke in her article "On the Brink":

> In this sense, it is revealing that at the press conference held before shooting started, Campion explained how when she first read the novel, she identified with the naive young Isabel - that to be from the Antipodes in the twentieth century was akin to the American experience in the nineteenth century. Now Campion journeys to Europe (and Hollywood) for this film, and may at last shake the label "best woman director from New Zealand" (she is so obviously in the world league, period). *The Portrait of a Lady* is a tale about women on the verge of journeys in *many* ways. (Francke 1996: 8).

All this leads to a subjective construction of Europe as a general culture, which might not have been elaborated in the same way had the creator had been a member of any European country. Indeed, in a general overview of the nineteenth-century literary background, one can observe the particular portrait of each country's culture at the time, but not a general portrait of an European culture as James portrayed in his work.

Together with images, the portrait of Europe is enhanced by attitudes and behaviour showing certain indications of belonging to a specific culture. Although Henrietta has been described as the character whose function it is to object to tradition in Europe and to abolish American prostration to European standards, there is also much of American pride in Isabel, her pride of independence, for example, being a good proof of her attachment to conventional American ways of thinking. Wegelin describes a passage of the novel which has been significantly transferred to the film version:

> When she comes first to Europe, she checks everything she sees against the "descriptions in the books." She asks a great many questions without listening very carefully to the answers or at most sticking them away in her bag of information for later consideration

according to her own judgment. When told, for instance, that in England young girls do not sit with gentlemen alone late at night, though admitting that she is very fond of her own Albany ways, she says, "I always want to know the things one shouldn't do." "So as to do them?" her monitor asks. No, she says, "so as to choose" - and immediately she is alive to us in all her innocent self-assurance. (Wegelin 1958: 65).

This is an example of the crucial influence of cultural factors in the protagonist's experience of Europe. Not only does this passage illustrate Isabel's attitude of thinking and judging when living the new cultural codes she must learn, but also the fact that cultural and social values shared in the Europe she knows count in her choice of actions. Consequently, this influence cannot be relegated to a secondary level, as Anderson's words suggested above.

The following passage taken from the screenplay can be allocated in the category of an integrational function of the film. It refers to the moment when Isabel is preparing her trip to London and Mrs Touchett disapproves of her niece traveling with her friend Henrietta. The scene takes place at Gardencourt house, in a sequence of interior shots alternating close-ups and pan shots in Isabel's packing and conversation with her aunt.

The sequence is described as follows in the screenplay:

"4. *Morning light floods into an upstairs bedroom where* **Mr Touchett** *[...] watches* **Isabel**'s *preparations for her trip to London with little favour*

Isabel *going through her clothes hanging in wardrobe:*
[...]

A **maid** *takes out the garments and lays them on the bed, where hats and other clothes are laid out. Bunchie, on the bed among them, watches the activity. The* **maid** *gathers shoes and leaves the room.*
[...]

Isabel *has changed her mind about a number of garments on bed and has returned them to wardrobe and chosen new ones.*" (Screenplay pp. 7-8).

A most important observation to be taken into account in this sequence, together with the dialogue between the two characters (already mentioned in subsection 5.2 IV, dealing with other integrational functions indicating culture) is the close-up showing

Isabel's little notes stuck on her wardrobe, with symbolic words such as: "nihilism", "probity", "abnegate", "abstraction". Their symbolism lies in the representation of key cultural values of that historic context. Campion has consciously devoted a close-up to those words, which gives them an intentional emphasis, representing the meaning of the conversation between aunt and niece. Mrs Touchett gives Isabel two main reasons for her disapproval of Isabel's trip: the inappropriateness of a young girl traveling without an escort, and Henrietta's "bohemian" character. Both statements show the strict tendency toward tradition and rigid social rules in nineteenth-century England, which is symbolised in the words on the notes.

In a similar reflection about the portrayal of Europe, particularly on attitudes and social behaviour, Jeanne R. Dapkus thinks that Isabel Archer as the protagonist "explores the European continent for its depth of culture, and she comes to embrace civilization wholeheartedly." (Dapkus 1997: 181). Once again, the question of the opposition between the two continents is raised from the perspective of how American identity differs from the European one in terms of openness and dynamism. According to Dapkus, the comparison favours American society:

> *Portrait* contrasts "high European society" with the earthier American one by making fun of a posturing, decadent Europe, and by favouring the more energetic openness of the Americans. Isabel is an "alien" to the European society. At first she is someone who is arriving in Europe after coming from far-away, relatively uncivilized society - namely, America. There are repeated references to her quality of being "natural". She strikes Ralph early on as being "very natural" (48). "She had a natural taste" (50). It is only after the novel progresses that she changes into a person who must deliberately suppress her natural self. The novel emphasizes the inadequacy of the American environment as a place suitable for "a lady" to self-actualize, and it posits the European environment as an ideal place for this to happen. (Dapkus 1997: 181).[6]

Two main objections could be made to Dapkus's statement here. Firstly, if Isabel is an alien to the European society, European society is also an alien to Isabel, a situation which is introduced early in the film and symbolised in the very first scene at

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[6] The term 'natural' in this context refers to concepts such as individual, subjective, personal, in the sense that it manifests the spontaneous inner qualities of human beings.

Gardencourt, in which Isabel is a converging point of observation by all European characters: her relatives, Lord Warburton, and the Misses Moulyneux. This means that the cultural clash is equally produced on both sides, and not on one of them exclusively. Furthermore, if Europe is a concept, an idea, an experience to be lived and observed by Isabel, she herself can also be regarded by Europeans as an outsider to be observed (such is particularly her cousin Ralph's attitude towards her). Thus, European cultural values striking Isabel can be mirrored back by American cultural values striking Europeans, mainly represented in Henrietta's attitude and behaviour. The scene of the two friends, Isabel and Henrietta, at the museum is perhaps the most outstanding example of this in the film. Likewise, her conversation with Ralph in London before they depart back to Gardencourt due to Mr Touchett's illness, in which she informs Ralph of her worries about Isabel marrying a European and of her attempt to plan Isabel and Goodwood's marriage, are also indicators of attitudes challenging European values. These attitudes will cause even more confusion later on, when, eventually, Henrietta marries a European herself. Other examples portrayed in the film of American values colliding with European ones are Isabel's rejection of a marriage proposal from an English Lord, and her initial determination to pursue independence and as much knowledge as possible, and, ultimately, to throw herself into the world. The second questionable aspect of Dapkus's statement is the definition of America as a "far-away, relatively uncivilized society", clearly full of sarcastic connotations, which, however, do not seem to be so evident in the film. It could be rather said that the film simply portrays a society in which certain values would not be acceptable. There is no evidence in the film that self-actualisation could be easily achieved in America; nor is there an image of America presented which contrasts with a decadent Europe. Perhaps one could rather say that if America is portrayed in any way in this film, it is by omission, and in terms of

what colludes with European values. Despite these two objections, Dapkus is right in asserting that the film portrays high European society and Europe as a place in which strong traditional social values and conventions constrain the individual self. Nevertheless, it is the question of images, but not attitudes, actions nor behaviour, which is being studied in this section.

One of the very first images portraying high European society in the film is the aristocratic country house in England, while holding the traditional upper-class ceremony of taking tea. It is here that the first image of Europe is presented in the film: Gardencourt as the aristocratic English country house.

The whole scene of the social gathering for tea can be considered as a strong symbol of time and place, as opposed to the previous opening scene showing a contemporary setting. The image of Gardencourt as a nineteenth-century setting immediately following the contemporary Australian girls seems to enhance the connotations of a specific cultural, social, historical environment. The ultimate purpose of this striking contrast is to present a mythic social pattern which works at any time and place: the quest for self-actualisation, and the struggle between individual and society. The establishing shot presenting Gardencourt is only the first image in a long list of the images of houses in Europe and the attached symbolism they bear in the film, of which a detailed analysis follows in the next pages.

5.2.1. II Europe in images of houses and the lighting code in them as symbolic meaning

The architectural imagery is very important both in novel and film. In the case of the novel, it is applied to five important houses: the family home back in America, The Touchetts' English country house, Lord Warburton's moated castle, Osmond's Tuscan villa and the Roman palace. In the case of the film, only three of them appear showing European architectural image: Gardencourt House, Osmond's Florentian villa and the Roman Palazzo Roccanera. However, as will be discussed in the following pages, fewer houses do not mean less importance attached to this kind of imagery. On the contrary, the houses presented in the film bear strong symbolic connotations in terms of the portrait of European culture, both in images and in the development of the story itself, to the extent that they are best examples of the systematic lighting technique in the whole film (and which will be described below).

Returning to Gardencourt as the first image of Europe presented in the film, it is reasonable to begin the analysis of such an image by quoting Richard Gill in his study about the English country house in literary imagination:[1]: "serious students of English history, sociology, and architecture have broadened our knowledge of the country house as work of art, social institution, exemplar of traditional custom, and index of social change." (Gill 1972: xiii). In this case, the function of index of social change could not be clearer: from twentieth-century contemporary social context to nineteenth-century Europe, the index operates a social change backwards in time, contrary to the norm of diachronic study, which usually moves from the past in a forwards direction.

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[1]In *Happy Rural Seat. The English Country House and the Literary Imagination* (1972) (a study dealing with the role, meaning and connotations of the English country house in literary fiction), Gill offers two chapters devoted to this image of Gardercourt in Henry James' work and a very interesting analysis of this country house and its meaning in the novel.

The four elements mentioned by Gill (work of art, social institution, traditional custom, and social change) are evident indicators of culture, and all of them are retained in the process of adaptation from novel to film. A semiotic reading of Gardencourt in Campion's film can show all those elements. The house itself is a first image of Europe indicating a specific artistic style: nineteenth-century English rural architecture. As shown in the images themselves, one of its main characteristics is its isolation in the countryside: no other houses around and an immense garden surrounding the property. The connotation of this geographical isolation may be well related to the theme of community. Not only does this first scene show a social gathering for the ceremony of drinking tea, but also Gardencourt will be the setting for other scenes showing social meetings later on in the film: a place to host and meet guests (Isabel meets Madame Merle there in one of her visits to the house), the place in which the family gets together for the reading of the will after Mr Touchett's death, and also for the company to be with Ralph in his last days. This dual relation of isolation versus community is another indicator of one of James's main themes in fiction. According to Gill,

the symbolic function of the English country house should first of all be recognized as the culmination of the Jamesian way with setting. In selecting his fictional backgrounds, James hardly ever turns to nature: he obviously prefers familiar architectural sights and representative monuments allowing the imaginative fusion of the historical and the personal, the traditional and the visionary. (Gill 1977: 25).

It is true that most of the setting of the story is urban, contrary to the previous case study, *The House of Ulloa*, in which the principal setting was rural. However, this does not diminish the importance of nature as a symbolic element revealing specific cultural elements, which are even more obvious in the audio-visual version than in the novel. In Campion's film, nature in Gardencourt house represents a symbolic cycle, alongside Gardencourt representing a symbolic reference point. The film opens and closes there, with two contrasting views: green Gardencourt in summertime at the beginning of the

story, when the protagonist has all her life ahead of her, versus snow-covered, white, frozen Gardencourt in winter, at the end, when the already lived experiences cannot be changed. From the initial hope symbolised in the green summertime, the action will end up in the final despair symbolised in the white, cold winter of the last scene.

The garden itself has particular symbolic connotations, mainly centred in the ancient tree covered in green foliage at this point, around which Isabel and Lord Warburton circle at the beginning of the film. It is in that puzzle of leaves that Isabel rejects her aristocratic suitor, when she is still free to decide her future. In the final scene, the same tree, covered in snow and bare leaf this time, is the witness of the rejection of Isabel's American suitor, when she is not free any more to decide. Her fate has already been chosen, and after so many things happened, as Campion herself points out: "Tant de choses se sont pasées entre les personnages et en chacun d'eux que beaucoup de gens ne remarquent pas qu'il s'agit du meme arbre." (Campion in Ciment 1996: 11). This symbolic circle recalls the similar representation of the passage of time and change of season in *The House of Ulloa* symbolised in close shots of trees and leaves. In short, the portrayal of nature is present from the very beginning of the film until the last scene, and the green garden, the winter, rain and snow are principal images of England together with the architectural sights.

When dealing with Gardencourt, in comparison with further houses in which the protagonist will live in Europe, it could be said that the English house appears more inviting and hospitable. In this sense, it can be seen as a counter-symbol of the houses in Florence and Rome, which will be full of images of cages, showing a claustrophobic sense of isolation despite their urban setting. James himself corroborated this view in an answer given when asked about the Roman villa: "A Roman villa seems to have less of a human and social suggestiveness, a shorter, lighter vibration, than an old English

country house, round which experience seems piled so thick." [2] It is precisely at Gardencourt and in London that Isabel exercises her skills of sociability, rather than the isolation experienced at Osmond's house in Florence and at the Palazzo Roccanera in Rome. It is also there that she finds dialogue and communication, contrasting with the prevailing isolation and lack of communication in the Italian house. The following pages will offer an overview of the symbolism and semiotic reading of the image of the European houses present in the film.

The film is divided into four different blocks, structured according to time and place. Not only does the importance of place lie in the geographical space in which each set of action occurs (Gardencourt and London in England, Florence and Rome in Italy), but also in the house which belongs to each setting: Gardencourt, the Florentian villa, the Palazzo Roccanera in Rome and, to a lesser extent, Pratt's Hotel in London.

The omnipresent game of light contrasts throughout the film acquires its maximum exposition in the symbolism which the game gives to the images of the European houses that the protagonist knows and lives in. As has been previously said, the first house presented as a symbol of Englishness is Gardencourt. The first image offered is in a bright summer light. Both the interior and exterior shots respond to a systematic use of lighting. The contrast between summer brightness and winter black and white shades symbolises hope at the beginning and hopelessness at the end.

·Something similar occurs with the interior shots. The lighting is considerably lower when the shots present actions which directly affect or imply serious conflict for the protagonist. A first example of this systematic lighting is the scene showing the conversation between Isabel and Mr Touchett, in which she reports her rejection of Lord Warburton. The lighting is dim at that point, clearly symbolising the darkness of the

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[2] Words taken from Gill's work *Happy Rural Seat*, 1972 p.27, but originally quoted by Van Wyck Brooks, 1958. *The Dream of Arcadia: American Writers and Artists in Italy, 1760-1915*. New York.

inner conflict that such a position has created to the protagonist. That darkness is portrayed to the extent that one of Isabel's close-ups when talking to her uncle presents her as a face standing in a black background, since, with no light at all, only her face with tearful eyes and white collar are visible in the central frame of a black screen.

Following this technique of dim lighting for serious actions, the lighting technique follows the same pattern in the scenes showing Mr Touchett's last moments of life. Although far from total darkness, the key light being a fireplace provokes a gloomy view of Mr Touchett's room and of the rest of the house while his family spends hours of vigil expecting his death.

The rain has been chosen as an element to enhance the gloomy view of the house at that point, also resulting in an enhanced image of Englishness through the attached symbolic representation of English weather. After the improvised return from London because of the news about Mr Touchett's precarious state of health, darkness and rain invade Gardencourt house. There is a medium shot of Isabel looking out of the window in which the backlighting technique consists of the heavy rain striking the window as the only source of light in the sequence.

Strongly opposing this darkness, only some few minutes later, when Isabel meets Madame Merle for the first time, the room is full of light. Brightness and a neat image, are most conspicuous, and the sun comes in through the windows. The symbolic meaning of such a scene refers precisely to the fact that Madame Merle is initially an illumination in Isabel's European experience and, therefore, in her new life. The conversation between them is presented as the early light and dawn of the protagonist's promising future. The non-linguistic sound code gains special importance here too. Together with the lighting code, it reinforces the solemnity of the meeting with a character who will be decisive in the developing of the events of Isabel's European

experience. Likewise, Franz Schubert's String Quartet in D Minor (D810 "Death and the Maiden") is a signifier of European high culture and of the symbolic meaning of its title, for the meeting with Serena Merle will be the beginning of Isabel's destruction and the vanishment of her expectations.

An earlier scene of the film also corroborates the existence of this systematic lighting code: before Isabel travels to London, she discusses travelling customs and other social conventions in England with her aunt. In this previously discussed scene, the interior of Gardencourt house is lit with natural light, and all images are neat and clear. Again, the lack of shadow and darkness indicates an enlighting moment in Isabel's experience.

Moving now to the Italian setting, a similar lighting code can be found. The first image of Osmond's Florentine villa is undeniably marked by the brilliant, sunny facade, the colourful garden, full of several kinds of flowers, and the intense green of the bushes and grass. But if the presence of the sunlight characterises the outdoor shots, the presence of Osmond in the interior ones limits the effects of this brightening sunshine. Thus, this dark interior symbolises what dwells behind: a two-faced character who wraps his real harshness in the supposed refinement of an art collector. A character such as an art collector is narrowly linked to that subjective construction of Europe mentioned above, since art is one of the major signifiers of Europeanness to the foreign observer. Charles R. Anderson has expressed this idea, referring to the novel with the following words: "*The Portrait of a Lady* is pervaded by a network of imagery - the objects that fascinate the heroine as possible keys to the meaning of Europe and its people" (Anderson 1977: 81). This can be further developed here, for not only is this meaning present in the novel, but it is also adapted to the screen and enunciated through the signifiers of works of art at Osmond's houses, which fascinate the protagonist, and

through the lighting code applied to them. Whether it is the scene with Madame Merle, with Pansy, or with Isabel, the house will not be luminous in its interior as long as Osmond is present. He is portrayed as a character of shade, shadows, and darkness.

Low lighting and sombre shots pronouncing shades and shadows are always present in most of interior scenes in which Osmond appears. The only case in which an interior shot of one of the Italian houses appears with Isabel in bright lighting *occurs* when Caspar Goodwood comes to talk to her at the Touchetts' Florentine house. According to the lighting code, since Goodwood represents one of Isabel's ways out to hope, the scene of their meeting at the Touchetts' house in Florence is presented in an extremely large room full of natural light. Just as the large spaces symbolise the emptiness of their conversation in terms of what Goodwood is pursuing (her approval of him as a suitor), the bright clarity and the sun shining intensely through the windows, which frame the powerful green of the garden vegetation, symbolise the clear opportunity for Isabel to choose a hopeful life. In addition to this, the powerful green colour of the garden, allied with the sun and the intense natural light, contribute to enhancing the presence of nature as an element of the Continental Europe image, as opposed to the English rain.

The darkness will come back to the interior scenes in Italian houses particularly at the house of the Osmonds' marriage: the Palazzo Roccanera in Rome, whose name literally means "the palace of the black rock" in Italian. By a sustained elaboration of the symbolism of the lighting code, the house turns into a symbol of the whole experience of Europe for Isabel. Ultimately, it will be a symbol of darkness and the final stage of the journey she initiated at Gardencourt in England. "At Gardencourt, the fine old country house of her aunt and uncle, she literally walked onto the 'high and lighted stage of Europe'." (Anderson 1997: 91). However, that stage ceased to exist with the Osmonds' married life in their "house of darkness", as Anderson called it (p. 108). At

this point, the opening dialogue of the initial scene between Isabel and Lord Warburton, in which she refuses him, turns into a tragic irony. The dialogue is faithfully transferred from the novel to the film:

> There's one thing more, Miss Archer. You know, , if you don't like Lockleigh - if you think it's damp or anything of that sort - you need never go within fifty miles of it. It's not damp, by the way; I've had the house thoroughly examined; it's perfectly safe and right. But if you shouldn't fancy it you needn't dream of living in it. There's no difficulty whatever about that; there are plenty of houses. I thought I'd just mention it; some people don't like a moat, you know. (James 1881: 119).

The tragic irony comes from the initial rejection of a Lord offering a moated castle, and affirming her keenness on a moat, to end up imprisoned in a house of darkness by the husband of her choice.

The film perfectly transposes this imagery of dark-light and dungeon-palace by means of two basic techniques: the lighting code and the aboundant close-ups, which contribute a feeling of suffocation, distress and anxiety. The words describing the palazzo in the screenplay, which have been taken from the novel, prove the particular application of the symbolic lighting code presently being discussed:

> *Isabel, carrying her candle, walks down the corridor, in the center path between the two lines of glowing reflections, towards the darkness at the far end. "It was the house of Darkness, the house of dumbness, the house of suffocation."* (Screenplay p. 82).

> *She walks towards the entrance of Palazzo Roccanera. The warmth of the sun on her back. She pauses, looking up at her prison with its massive, dark, silent presence, taking its measure. Innocent street sounds behind her.*

> *A moment's fear shivers through her body. She has an urge to turn and walk away. But instead, resisting every step, she walks towards the fortress and disappears inside. (Screenplay p. 90).*

As far as the close-ups are concerned, the one framing the lower part of Isabel's dress dragging along behind her is particularly symbolic. The shot comes after one of Osmond's fierce demonstrations of tyrannical power, when he reprimands Isabel for her supposed actions helping Pansy to marry Mr Rosier. When Isabel leaves the room in tears, after her husband's reproach, the camera frames the lower, back part of her long

dress, which, dragging itself along the floor, symbolises Isabel pulling a dead weight: that of her own existence at that point.

5.2.1. III Representations of other European locations and cultural codes

The description of images representing Englishness, Europeanness, or the existing differences among all European nations constituting that shared, general culture is a complex subject which deserves itself the attention of an extensive, in-depth study. Being one of James's crucial themes, being also outstandingly present in the film, and taking into account the complexity that the multicultural character of this production offers, no doubt, a detailed exploration of these aspects would require exclusive attention within a specific study on this subject of European representations. But for obvious reasons of space, a thorough discussion and exploration of the European settings in Campion's film cannot be offered here.

The aim of the present section is only to mention, very briefly, the importance of this subject matter and to present it here as a complementary aspect of the issues approached in this chapter. Consequently, the discussion following in the next paragraphs only aims at a general description of locations, settings, cultural codes, behaviours, and values which indicate belonging to a general culture, European culture, whose collectivity can be contrasted with other national cultures (the contrasts Europe/America/Australia/New Zealand would be interesting aspects of research within Campion's film).

The portrait of nineteenth-century London is a first indicator of European, cosmopolitan settings in the film. The panoramic scenes and collection of long shots of the town are carefully designed in order to show a solemn capital: black carriages, bells striking, dress style, rich houses with sumptuous interior decoration. These clear indicators of nineteenth-century setting constitute part of the cosmopolitan image of Europe as a general culture, which will be complemented with views of continental Europe, focused on Italy, as far as the film is concerned. The novel offers a wider view

of Europe, since the protagonist spends a winter in Paris, and France is a traditional image of continental Europe. She also travels around Italy and France. This extensive knowledge of European sites is summarised by Anderson: "To observe the great capitals of Europe and absorb the art and history they had to offer was an important part of Isabel's plan. Her brief weeks in London had served as a prologue; her winter in Paris had introduced her to the opportunities open to the American living abroad; but it was Italy that revealed a whole new world." (Anderson 1977: 102). Although Anderson's words cannot be fully applied to the film, the importance of the presence of art and history and the importance of London, Florence and Rome as the European sites for the protagonist's experience are similarly significant in Campion's adaptation.

Apart from the panoramic and long shots of London, scenes at the museums are also key elements disseminating a view of European culture. The image of a museum is undeniably a most common image automatically attached to any European cultural capital. The scene at the Victoria and Albert Museum in London is a key image in the portrait of Europe in the film: not only the sculptures and other museum pieces, with their historical connotations, but also the other tourists strolling through the rooms say much of a shared cultural heritage in Europe. The images of the tourists clearly connote belonging to other cultures (Jewish and Hindu amongst others) through their dress codes. This set of images contributes to the concept of "Europeanness" its sense of generality, or collectivity, in terms of a shared past which gives us the expression "old world", and the ability to summon divergent social groups to view its origins. The particular characteristic of this "old world" and "Europeanness" is the preservation, despite all, of the different nations within Europe.

There are, however, some features still common to both portraits of England and Italy, which are the links leading to a view of Europe as a specific cultural setting, in

spite of the different nationalities. These common features are mainly the affinities of the upper social class, the importance and omnipresence of art, and some shared cultural values and codes. The image of continental Europe represents a radical change (with regard to the image of England) in light, colour, architecture, decoration, and so on. It represents a change of country, society and culture. The different architectural style is obvious, the natural setting and landscape as well. The social structure represents a different classification too, as will be discussed later in 5.2.2.

The affinities of the upper social class lie in their similar way of life, dominated by social gatherings and meetings, refinement of manners and behaviour codes, and the presence of aristocracy in both countries, which is a particular indicator of a certain historic period (the presence of aristocracy in Italy can only indicate past time, since today, its political status is a republic). Converging denotative signifiers of these upper European social class are the initial scene of the ceremony of taking tea at Gardencourt; the various social gatherings in all the houses; the walks in gardens; or the great ball which the protagonists attend in Rome. The setting and elements of mise-en-scène of the last sequence are a full display of the values of European high culture at the time. Not only is this shown in the careful elaboration of the mise-en-scène, but also in the attention to minor details.

The sequence opens showing a close-up of the hats of the participants being carefully lined up on a long table for this exclusive purpose. The following close-up frames the ladies' gloved hands filling in their little notebooks. The gloves are a signifier of social distinction and refinement in the nineteenth century, matching with the sumptuous dresses and complex hair styles displayed in the huge ballroom. The furnishing responds to the same code of refinement and elegance: massive candelabra

suspended from the ceiling, velvet curtains, china, fine glass and other related luxury articles.

As far as the omnipresence and the importance of art is concerned in the image of Europe, it could be said that there are even more denotative signifiers for this encoded symbolic meaning of general, collective European culture here in Campion's film than in Suárez's *Los Pazos*. Art in England is present in the interior decoration of houses, in London museums, and in the exterior long shots and panoramic views of the town.

In Italy, art is spread all over the place: from the very first image of the ancient villa and garden, to the palaces and the panoramic views of Florence and Rome. Osmond's Florentine villa looks like a palace of art, although it will soon acquire gloomy connotations, as will the Palazzo Roccanera in Rome. These connotations are given, as are many others throughout the whole film, by the prevailing contrast between light and darkness: "The visual landscape of this film makes tangible the opulent prose of James's novel. Campion's evocation of colour, her intriguing camera effects, and the sumptuous lighting she employs all provide a backdrop worthy of the Master. While the early parts of the film accent light and airiness, the latter parts are filmed largely in dark interiors". (Walton 1997: 189). Effectively, colour, camera effects and lighting are also three key technical elements determining the images of Europe in the film, together with the elements in the discussion above. In explaining how the process of adaptation expresses cultural values, the previous sections have already discussed questions of European cultural codes and values, which also led to an image analysis. It is not the intention of this section to be repetitive as far as the description of those images is concerned; rather the intention here is to give a complementary view to those images

from a symbolic semiotic perspective of the basic encoded meanings of the European setting.

Finally, as far as the question of shared codes and socio-cultural values in Europe is concerned, first of all, there seems to be a uniform social behavioural code in Europe as far as the upper class is concerned. Tradition, social rules and conventions are strongly respected in all European contexts. Thus, customs like not letting a young girl travel on her own, or restricting her freedom of movement, are present in England for Isabel and in Italy for Osmond's young daughter, Pansy, too.

Likewise, there are values which prevail throughout all European nationalities during the nineteenth century: education as a distinctive feature of the upper class; marriage as a social institution impossible to go against; the importance of fortune and inheritance; social appearances such as arranged marriages; and the hiding of acts which go against the social norm, as Madame Merle hides her real relations with Osmond and Pansy (lover and mother, respectively). Thus, they are a key complement to visual images in this work to indicate "Europeanness" and shared social culture in spite of the strong, radical national differences between England, Italy, France, and the other constituents as independent societies and cultures.

Ultimately, Gardencourt, the National Gallery in London, the Palazzo Crescentini, the cathedral in Florence, the convents and villas, the Palazzo Roccanera, the Sistine Chapel, the Roman Colosseum and many other panoramic views, together with tea parties, museums, sumptuous houses, walks, visits, and balls are all the semiotic signifiers standing for encoded meanings such as tradition, respect for the social norm, formal social behaviour, and a strong sense of social hierarchic classification. These signifiers, with their "signifieds", constitute the sign of nineteenth-century Europe. This semiotic system of signs of Europe at the end of the nineteenth

century is offered by this film from a late twentieth-century perspective, at the end of the 1990s, exactly one century after the original text version was created.

As has been stated in the introductory paragraphs to this subsection, the complexity of this aspect of study can only be here sketched. Aspects such as the cross-nationality of the film production, cross-cultural representations, and similar sites of signification are extremely interesting foci of study which here remain as suggestions for further study. As a further illustration of the different range of approaches that the representation of Europe in *The Portrait* can take, next follows Walton's reflection on "transnational adaptability":

> *The Portrait of a Lady* clearly demonstrates the imbrications of nation, narration, and the female body. This film displays James's transnational adaptability as well as his perceptive readings of female sexuality. Consequently, I would argue that Campion's use of James's novel is a testament to the author's topicality and to his continuing appeal. Campion, therefore, not only brings James's works to new audiences, but also illustrates the infinite possibilities afforded by his texts. (Walton 1997: 190)

That "transnational adaptability", as defined by Walton, has been illustrated throughout the whole of this main section 5.2 and its subsections with the considerations about the theme of Europe, both in novel and film, the symbolic meaning of locations, and also with the observations about behavioural codes and the mentioning of cross-nationality in this subsection. The reading of female sexuality, to which Walton refers in the quote above, has also been present in the analysis of the two sequences representing two integrational functions exclusively created by the film-maker.

This last theme will appear more prominently in the following section, dealing with issues related to the conflict between the individual and the cultural community. The attention to this subject is a most appropriate context in which to explore the transmission and dynamism of cultural values.

5.2.2 Individual identity and the cultural impositions of the group

Just as the equivalent section in the case of *Los Pazos* illustrated the representation of a clash between the individual and the group, the present section will deal with the same theme in this particular case. This issue is a main theme in *The Portrait of a Lady*, and has been extensively commented on by the critics in both versions, novel and film. The subject of the individual and the group is a major topic within cultural studies; the present section will only offer general considerations about it. The way in which this theme will be focused on here is as a direct illustration of the clash between the individual and the cultural impositions of the group in this particular case study.

The main difference with the same issue in *Los Pazos* lies in the cultural contexts of the two works. Whereas the previous case illustrated the theme in a minority culture, this same analysis will be applied to a cultural context of generality in which the cultural clash appears with more intensity. This intensity comes originally from James's careful elaboration of the theme of America and Europe, and also from Campion's intention of retaining it and conferring on it a crucial importance in her adaptation. In fact, the conflict between individuality and the cultural impositions of the collective is present in most scenes of the film.

All characters, particularly in the novel, constitute a complex entanglement of social relations, and they are especially influenced by the social, cultural patterns of nineteenth-century Europe. In a close study of each of them, it can be easily observed that every major character is precisely defined by his/her individuality confronted with that collective identity.

The discussion about the character functions which follows here is only a brief reflection on how every character is placed in its context as a whole. The purpose of this

section is to emphasise the analysis of the enunciation of this mythic pattern in the film. This is the reason why the discussion of the characters in their context is only offered here as a rough guide to establish the character functions.

5.2.2. I Character functions

All characters in the novel are somehow exceptional, probably more intelligent and more articulate than usual in literary modern realism. The oppositions between characters are apparently superficial. There is something deeper in it than a tragedy between heroes and heroines; there is also a cultural context determining the actions of all characters. The isolation and discussion of each character function will prove that the film-maker has aimed to preserve the underlying structure of the original, retaining it in the film version, and will prove how characters are related to culture and social structure, being good indicators of these.

Since the whole case study is mainly centred on the protagonist's experiences and it is through her that views of internationally shared culture, mythic cultural patterns, indicators of culture, the individual versus the collective, and a whole process of adaptation are ultimately presented, it is reasonable to accept that a detailed analysis of the protagonist character is not necessary in this section. Not only is she the centre of the narrative, but she is also the symbol of the experience of a culture clash, which will bring strong emphasis to the conditioning factors of society and culture over the individual self. The whole discussion of this case study can be considered as an illustration of the theme of the protagonist character in her cultural context.

The Touchetts will be forerunners of all the experiences of the protagonist, and therefore they have the initial function of triggering the action of the story. In the novel,

Mrs Touchett brings Isabel from the States in order to start a new life in Europe. In the film, although there is no evidence of that initial stage of the novel in which Mrs Touchett brings her niece from America, the old lady appears as a character worried about Isabel's welfare, asking her to listen to her, for she has no parents. Mrs Touchett also appears to be worried about Osmond's interest in her niece. The old lady is partly representative of convention and tradition and partly representative of "modernity". On the one hand, she plays the role of reminding the protagonist of the importance of the protection and guidance of the family, as she tries to guide and protect Isabel. Likewise, she represents high social class and wealth. On the other hand, she lives very independently, changing her country of residence several times a year, and leaving her husband and son behind. This lifestyle is extremely unusual for a woman of her time, hence her portrayal as advanced, modern woman for the turn of the century. The implications of this dualism (tradition/modernity) turn her into a complex construct, who loses some of her prominence in the novel when adapted to Campion's film.

Something similar occurs with Mr Touchett. Despite the masterful interpretation by Sir John Gielgud, this character receives less attention than in that omitted initial stage of the novel. This omission can be interpreted as an obvious consequence of the process of adaptation: the inevitable selection that the film-maker is obliged to perform. The complexity of these two characters is an example of something left out in the adaptation.

For both of them, the establishment of their function as the characters triggering the action is enough in the film. However, a study of these characters in the novel would be much more complex than that. After Isabel Archer, the Touchetts are maximum exponents of the "international theme". Mr Touchett, born in America but settled in England, represents the situation of the American man in Europe.

Ralph Touchett has a clear function of observer, in both novel and film versions. The arrival of his American cousin heralds the major entertainment of his life until his last days. This activity of observation should not, however, be confused with a function of central focalisation. Ralph's function of observer is rather related to one of the main functions that cinema as an art has acquired in its development during the twentieth century: that of observation as an entertainment. He also plays an important role in the triggering of actions: it is his idea to leave Isabel a fortune. Thus, all the Touchetts share this function.

After that triggering of actions and their observation, the narrativity is complemented with other character functions which shape and determine the articulation of the basic structure of distributional and integrational functions. Two very important ones are represented by Madame Merle and Gilbert Osmond. They have been defined as "two mendacious Americans with an affected - and infected - sense of their 'European-ness'." (Francke 1996: 8). Although less evident than in the novel, they both show in the film a mixture between intended 'Europeanness' and belonging to a different culture. The scene in which Isabel and Madame Merle go for a walk in the rain in Gardencourt shows a conversation which, in a way, portrays them as outsiders. They talk about the English rain, and Madame Merle asserts that "Americans certainly make poor Europeans" (Screenplay p. 28); they also wonder where the place of a woman is in any society of their time. Once more, a cultural question is raised here: female identity within the social group, an issue which will be examined in the following subsection, dealing with this mythic pattern. Both Merle and Osmond have a similar function, which is to conduct the development of the narrativity. Most of the distributional functions of the film are determined by the performance of these two characters.

Likewise, they share a similar personality, consisting of two opposite sides, representative of the complexity of all Jamesian characters. On the one hand, Madame Merle apparently represents success, independence, and freedom, and is admired by the young protagonist. However, the development of the action will gradually reveal her as a failure, as a frustrated character who has not achieved the expectations imposed by the social norm.

Osmond, who is the direct cause of the protagonist's failure in her pretensions of freedom and independence, can be also defined as a double-faced character. He only appears two-faced to the protagonist, after she realises his real character. To the reader and viewer, however, he is permanently suspicious. His mask of the fine art collector disguises his true self, harsh and malicious, which confers on him a double personality capable of changing the direction of the narrativity.

The other main characters are Lord Warburton, Henrietta Stackpole the American journalist, the young American suitor Caspar Goodwood, and Osmond's daughter Pansy; the secondary ones are the Countess Gemini (Shelley Duvall), Ned Rosier (Christian Bale), and Mr Bantling (Roger Ashton-Griffiths). They all share the same function of contributing information regarding the whole context of the story, and are less decisive for the development of the action.

The rejection of Lord Warburton and Caspar Goodwood as choices for Isabel's marriage influences the development of the action only "in absent terms", that is, representing what could have happened. They have a descriptive function for the social context. Lord Warburton represents English tradition, and the aristocracy as a buoyant social class, strongly contrasting with the decadent one represented by the Marquis in the previous case study. Goodwood represents youth, and a contrast to the rigid forms of

convention and social traditions of nineteenth-century Europe. He does not belong to the aristocracy nor to the cultural generality of Europe.

Similarly, Henrietta Stackpole represents American culture as well, and she is the symbol of that culture clash between America and Europe. She is a representation of the personality desired by Isabel: a young, independent, self-confident, professional, young woman. However, she also represents what she does not want to be: a narrow-minded personality closed to other cultures different from hers. Ironically, Isabel will choose the worst representation of the Europe she wanted to experience, an option impossible to reverse, while Henrietta will find the stability and happiness her friend would like in the same Europe of which she initially disapproved.

The two youngsters, Osmond's daughter, Pansy, and her suitor Rosier, play similar roles as character functions to the one played by the two children, Perucho and the baby Manolita, in *Los Pazos*. Although neither Pansy nor Rosier have the function of central focaliser, they can be interpreted as examples of victims of the established cultural codes at their time. The complexity of Pansy's character cannot be extensively discussed here, but in a different way from Sabel, Nucha, or baby Manolita in *Los Pazos*, she represents the nineteenth-century repression of women: the denial of her own identity, of freedom of choice and expression, of independence and of having her own thoughts. Pansy is denied all this by her father's education. Isabel will always be deprived of all this by Osmond's powerful dominance in their marriage.

As a conclusion to this general discussion of the characters in their context, a parallel between character functions and narrative functions can be established: just as the narrativity is structured in distributional and integrational functions, the two groups of characters discussed above can be interpreted in a similar way. The Touchetts and

their son Ralph, with Osmond and Madame Merle, are principally responsible for the development of the action, and therefore for structuring the narrativity; they can be designated distributional character functions. All the others, mainly contributing additional information to the narrativity, and reshaping it only with minor actions, can be designed integrational character functions.

5.2.2. II Identification of a mythic pattern

The whole story of both novel and film is ultimately the story of an individual experiencing an inner struggle in her confrontation with the social and cultural context surrounding her. Adopting Barthes's terminology and structuralist theory, this situation can be labeled as a mythic pattern, on the basis of its repetition and permanence, which is a condition inherent to human kind. All individuals live this experience and all kinds of narration contain this theme to some extent.

The protagonist's conflict basically comes from her inability to make her own inner self compatible with the norm under which she has been brought up. Trying to come to terms with her desires for that which is prohibited by society and the cultural codes of nineteenth century is the direct cause of her misfortunes and failure. Some of these desires are not prohibited in the present day, such as economic independence for a woman, the liberty to travel on her own, the choice of whether she is married or single, and many others Isabel experiences. However, the conflict between individual identity and the cultural codes of behaviour in the community has by no means disappeared: the culturally accepted codes have changed, but not the mythic pattern of the individual

confronting the social norm, because due to that dynamism of society, the individual generates new needs which will always emerge as clashing with the social norm.

Isabel Archer's dilemma lies in choosing between embracing the moral and aesthetic ideas of her civilization in order to live in harmony with her society (which would mean depriving herself of some of her aspirations not accepted by her cultural context), and challenging the established encoded values in order to put her individual identity before her identification with the collective. To achieve that self-actualisation would mean to live condemned by the group, a situation which will eventually lead to individual annihilation unless one is well prepared to cope with it.[1]

Freedom is a concept which always brings conflict and a clash of interests. The protagonist's search for her true self is overwhelmingly taken over by the rooted principles which the imposition of the social norm has stamped on her individual identity. Thus, her female consciousness is inevitably influenced by the heavy weight that marriage has as a nineteenth-century institution, by the strong taboo that sex represents for the nineteenth-century woman, and by the rejection of female economic independence at that time.

In a simplified view of the protagonist's situation, one could say that although Isabel pursues knowledge, independence, and freedom, she falls into marriage, dependence, and the painful discovery of an unexpected truth: the real relationship between Osmond and Madame Merle; this takes place because of the dominance of the cultural codes of her community over her individual identity.

Her young American suitor, characterised by his strong masculine physical attractiveness, energy and passion, provokes an awakening of her inner sexual desire,

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[1] For a detailed discussion of the theme of self-actualisation, see Vopat (1990): she offers an in-depth study about the development of Isabel's ideal self in the novel. Also see Dapkus (1997), who presents a very interesting discussion about the parallel/antithetical quests for self-actualisation of Isabel Archer and Ada, the protagonist of Campion's film *The Piano*.

which her social education has told her to repress. Then, rejecting an English Lord on the basis of not wanting a commitment and reaffirming her independence is only an attempt to win a lost battle, since the repression of her natural sexual instinct is a first symptom of surrendering to the social norm of her time. Her initial impression about Osmond is of a non-threatening masculine figure, who evokes safe and familiar feelings, protectiveness and shelter rather than sexual attraction. Her response to his image is also a response towards being "a lady", since his is the paternal image for which "a lady" should search for in the nineteenth century. In marrying Osmond, Isabel relinquishes control over the self, agrees to live her life aesthetically rather than emotionally or passionately and, above all, she shifts the responsibility of her money onto someone else.

The evolution of Isabel's individual self declines from an ideal challenging the established social norm to a marriage which is "a totally self-conscious existence in which other people are props or audience, their home is a setting, and all their efforts are aimed at producing the perfect impression. In effect, theirs is the art not of the artist but of the copier of coins." (Vopat 1992: 55). That evolution is determined and conditioned at all times by the influence of the community on the protagonist's individual identity, making her consider her inner desires as a burden.

All these questions, and many others related to them, embracing that portrait of a mythic pattern, have been commented on extensively by literary and film critics. The contribution here lies in a "meta-reading" (that is, a reading about the reading) of those cultural codes. It is not the point of this analysis to illustrate the cultural codes of the nineteenth century, but how those codes are read, and therefore reinterpreted, from the point of view of another cultural coding system: that of the twentieth century. In semiotic terms, the image analyses of female identity in the next section are an analysis

of one system of signs in time conducted from a different system of signs in another time.

Campion's postmodern interventions, as well as all her mise-en-scène, are signs of historical difference. They are the representation of a conception of freedom very different from the Jamesian one in the nineteenth century. This new conception of the mythic pattern is undoubtedly conditioned by both individual and social dimensions determined by the cultural context of the late twentieth century.

The awareness of the recent discussions about historic traditions of social norms influencing female identity makes the director pay privileged attention in her adaptation to the mythic pattern studied here, focusing it on women's perspective. To the nineteenth-century reader, the emphasis of society upon marriage is a lady's true destiny. To the twentieth-century viewer, this representation in the film clearly connotes a reflection from a very different perspective and from a new position of women in society.

The scene mentioned earlier, in which Isabel and Madame Merle walk in the rain discussing the place of a woman in society is an obvious example of these reflections: "we've no natural place here [Europe]. But a woman, it seems to me, has no natural place anywhere. Wherever she finds herself, she has to remain on the surface and more or less crawl." (Screenplay p. 28). Only some few minutes later, Madame Merle raises again a similar question. In a reflection about her life, thinking that her best years have gone, she declares her existence a failure in the following terms: "what have I got? Neither husband, nor child, nor fortune, nor the traces of a beauty that I never had." (Screenplay p. 31). All these are the elements considered as success in a nineteenth-century woman. Laura Jones's script made a careful selection from the dialogues in

James's novel concerning female success in society, and this is proof of Campion's interest in reflecting all those elements from a twentieth-century perspective.

Together with Madame Merle, Osmond's daughter Pansy is a vivid representation of the same mythic pattern. She is described as a "really blank page, a pure white surface [...]; she had neither art, nor guile, nor temper, nor talent [...] she could be felt as an easy victim of fate. She would have no will, no power to resist, no sense of her own importance." (Screenplay p.145).[2]

Pansy is a direct victim of her social context, like baby Manuela was in *Los Pazos*. The Osmonds's disagreement over the girl's marriage illustrates the condition of nineteenth-century European women. Pansy is obliged to accept her father's choice of appropriate marriage. Her character represents a site of struggle. Osmond wishes to marry her to Isabel's former suitor, Lord Warburton, rejecting Pansy's own election in the young Rosier: again, the importance of social norm and social appearances is raised as an action restricting individual identity.

It is, however, through the protagonist that this theme is best expressed in the film. The twentieth-century perspective is given by the film-maker's own project of figuring women's depression and silence in her adaptation. The price Isabel has to pay for searching for her freedom and maintaining her ability to choose her fate is a wrong choice, which will lead her to the abyss of the annihilation of her personality. It is the price for trying to break free of the demands of her civilised culture.

Her inner struggle involves her own secret self and the demands of the culture and society in which she lives. By her choice of marriage she will be emotionally ruined

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[2] All quotes from the screenplay describing the characters have been directly chosen by Laura Jones from James's text.

but socially saved through the permanence of the norm. Although these readings and interpretations above are made from a twentieth-century perspective, it should be noted that James's novel is likewise highly sensitive to real problems which faced any woman seeking to self-actualise in his time. Campion has chosen to retain this issue and, further than that, to give it an attentive elaboration including present-day approaches to this issue.

Not only is this conflict of individuality versus social, cultural context present from women's perspective. It also affects male characters, Osmond being the best example of it. Osmond wants to fit in a Europe which is not his own culture. He wants to be an artist, but he is only a frustrated one and has to content himself with being an art collector and a copier of coins instead. He is possessed by an effort at producing the socially perfect impression within that culture which he only copies as he copies coins. This effort makes him artificial, controlled, conscious, and deliberate in all his actions. He lives life not emotionally, not passionately, but aesthetically. In that effort at producing the perfect social impression, his existence is at all times totally self-conscious, other people are only audience and his home is only a setting: that of the Europe to which he is originally an stranger but which he deliberately makes part of his existence. He is likewise obsessed with taste, as an aesthetic component in achieving perfection in that life lived only aesthetically. To him, having taste means having control, particularly over others' reactions to his carefully elaborated presented self.

5.2.2. III Enunciation and adaptation of this theme in the film

Most of the sequences in the film offer a symbolic reading of the theme of conflict between identities. Two of them have been chosen for a detailed analysis, and are representative of Campion's originality in her adaptation: the journey scene in the middle of the film, and the final sequence, as an example of an altered distributional function.

Other preliminary considerations should be discussed before entering the image analyses. The choice of actors is one of the important considerations when studying the enunciation of character functions and of the mythic pattern commented on above. The actors chosen for this multicultural production are major commercial stars, but also with a reputation for fine acting.[3] They all likewise respond to that multicultural character of the film and come from very different backgrounds. This choice of actors is directly related to their capacity of enunciating in the filmic scenes all the themes the film-maker wanted to be represented in the film.

Jane Campion declared that her original choice for Osmond was William Hurt, who, however, had a different conception of wickedness and would never enunciate this character function as she had elaborated it: "On ne peut convaincre un acteur d'interpréter un rôle qu'il ne veut pas assumer, et son refus [Hurt's] a été ma chance car Malkovich était prêt à explorer librement les zones plus noires d'un être humain." (Campion in Ciment 1996: 14).

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[3] For reference to all these actors' careers and awarded prizes, see Screenplay, pp. 147-161.

About Nicole Kidman, Campion says she was chosen for her brilliant ability to express emotions and for her intelligence, which made her approach the character in depth: "J'avais besoin d'une personalité de ce genre, forte, corageuse et intelligent, pour camper Isabel. Elle a aussi une grande capacité à exprimer très vite des émotions variées." (p. 14).

This choice allowed Jane Campion to put into scene the latent violence of James's dialogues and the protagonist's mood. Similar qualities are found in the interpretations by Sir John Gielgud, Barbara Hershey and Ralph Donovan. The systematic use of close-ups of their faces with the intensive work on expression demanded by the director marks the importance of the non-said. In this way, many of the frequent dialogues of the novel have been silenced, only manifested in facial expressions. That is why the enunciation of the characters' inner conflicts with their individual identities is so well achieved. The following image analyses will illustrate this with a detailed semiotic symbolic reading. The first of them is referred to the scene showing Isabel's journey along the Mediterranean coast to the Near East, which is presented in a newsreel style, in black and white image evoking the times of the silent cinema.

The Journey scene

The sequence begins with music as sound code and a shot in which the anachronistic date 1873 (the novel was first published in 1881) is displayed within the central frame. The mise-en-scène consists of a boat in a slightly rough sea, in which Isabel and Madame Merle travel together. A close-up of the protagonist with her friend at the bottom of the shot precedes a change of music into a Mediterranean/ Arabic

sound, together with the cut into an image of mist which will soon fade out into a close-up of Osmond's hand embracing Isabel's waist.

After this, another cut follows and in the new long shot Isabel and Madame Merle arrive in a port. Their travel continues inland, in the desert with camels as their form of transport. Isabel is again the centre of attention in another close-up, zooming in into a extreme close-up of her eyes, until there is a cut-in into another close-up of Osmond's mouth repeating the words, "I'm absolutely in love with you".

Following this, a close-up of a plateful of "talking beans" in the form of lips repeating Osmond's words distracts the viewer from the Mediterranean itinerary. A long panoramic shot of the Egyptian pyramids accompanied by Arabian music in the next cut brings the viewer back to the scenery of the trip and, soon after, Isabel is surrounded by Egyptian children.

The last shots of this sequence consist of three more close-ups: the first one of Isabel's face with Osmond's voice-over pronouncing once again the repetitive words "I'm absolutely in love with you". In the second one, Isabel appears naked and Osmond's voice-over keeps repeating the same words. The final shot goes back to the pyramids scenario and frames Isabel fainting.

Perhaps the most fascinating aspect of the interpretation and semiotic reading of this scene is precisely the fusion of past and present. The merging of both concepts comes from two basic facts: obviously, the whole scene is a clear twentieth-century reading of the context, as will be immediately illustrated through the discussion of cultural codes: themes like portraits of bodies, sexual identity can be clearly defined as twentieth century cultural indicators. However, the representation of the search for individual identity, self-actualisation and self-knowledge as a metaphor of a journey is

also a mythic representation in all cultures. Thus, tradition and innovation are expertly merged in this so-called post-modern feminist insertion.

The effect of this scene on the viewer and on the film itself has a double perspective of analysis. On the one hand, in its thematic content, what to the protagonist appears to be an awakening to her inner self and feelings will, however, look like a deception to the viewer. The spectator will clearly see Osmond's corrupt nature in those close-ups of his evil expression and obsessively repeated words, while Isabel convinces herself to accept him as a husband during that inner journey. According to this interpretation, the viewer will feel deceived by the protagonist's inability to see what to others is so clear: her choice will be a fatal decision. The protagonist stops being a remarkable, bright, independent young woman to become the easy victim of a clever immoral pretender. She wants to fall in love so much that she will fall into a trap, her own trap. The whole scene stands symbolically for this pitfall.

On the other hand, in its formal/technical aspect, the sequence has a highly symbolic reading, too. It contains reverberations of experimental cinematic techniques and clear resonances of other films showing similar features. As with Buñuel and Dalí in their *Un chien Andalou*, like Welles in his *Citizen Kane* (both of which appear intertextually traced through in this sequence), an intention of reflecting on different ways of filmic narration can be observed.

Evoking partly a flashback and partly a dream sequence, this scene is somehow a point in-between convention and innovation: it is, again, a new subversion of expectations. Just as the opening sequence of the film would not be the expected opening for a conventional mise-en-scène of nineteenth-century iconography, this journey scene appears as a disruption of the previous and subsequent representation of

the nineteenth century in accordance with a more conventional view of that iconography.

The disruption is also provided by the sudden change of narrative style. The newsreel style, together with the black and white, can have an ambiguous reading: because of the late twentieth-century encoded meaning for this technique of expressing the past, they can represent a flashback in the protagonist's unconscious. However, a reference to the past by means of using black and white within a nineteenth century context would not make any sense in that period. If it does now, it is only because of the shared encoded values amongst members of the late twentieth-century cultural context.

Maureen Turim's definition of flashback reads as follows:

> The flashback is a privileged moment in unfolding that juxtaposes different moments of temporal reference. A juncture is wrought between present and past and two concepts are implied in this juncture: memory and history. (Turim 1989: 1).

Campion's representation of the protagonist's journey could be conceived in terms of having certain connotations of a flashback, according to Turim's definition. Isabel is not jumping back into a past temporal reference in that sequence; on the contrary, she is only foreshadowing what will happen in the future. However, the sequence does share one point with the definition of flashback above: it is a privileged moment in the filmic narrativity. This privileged moment, with clear references to a dream or the subconscious, is precisely emphasised by this disruptive formal presentation. As Turim states, "literature can qualify its mode of narration, while cinema simply represents actions" (Turim 1989: 15). In the novel, the protagonist's inner reflections are expressed in free indirect style. Thus, because there are no rules for representing verbal modes of narration in cinema, with this free choice, Campion has opted for the expression of a privileged moment through an abrupt change in the way of representing actions.

The use of black and white has also connotations of dreams and the unconscious. This is one more encoded meaning for the use of black and white in the second half of the twentieth century. The sense of unreality prevailing throughout the whole of the scene might well be a reference to the protagonist's subconscious. Following this line of discussion, Wright Wexman justifies the insertion of this sequence, although she highlights a clash with the tone of the film and the critics' dislike:

> By presenting Isabel's journey in a form which appears so obviously false and clichéd to modern audiences, this interlude reproduces the detached sense of unreality that presumably characterizes the young woman's disengaged response to new places and people after Osmond has colonized her consciousness [...] this daring attempt to render subjectivity clashes with the film's overall tone and, like the seduction itself, has proven unpalatable to most of the film's critics. (Wright Wexman 1997: 186).

As a response to this last observation, it will be here argued that, for the purposes of the focus of study established in this thesis, the most important point of this scene is not to evaluate individual aesthetic tastes. The aim is to interpret and deconstruct its symbolic meaning in terms of Campion's modern understanding of the issues raised by James's novel. The form which Wright Wexman considers false and clichéd to modern audiences can also be seen from a different perspective: that of modern audiences accepting the form as representing certain specific encoded meanings, such as dream, sudconscious, inner self. Ultimately, the scene clearly refers to the protagonist's erotic fears and confusion, which belong to the domain of the subconscious.

The formal presentation of travel *actualité*, as an early form of *home movie,* symbolises the character of inner journey which this scene contains. Yet as a further reading of this formal aspect of the scene, one could say that a series of allusions to twentieth-century film styles confers on this sequence its character of filmic narrative experimental technique. Nancy Bentley has defined them in detail:

> What begins as a crude home movie designed to convey Isabel's world travels turns into a series of allusions to cinematic styles, from the look of a Valentino-era silent film (recalling the exoticism of *The Sheik*) to the bold visual patterns

and odd framing made popular by Hitchcock, the bizarre effects of surrealist film, and the isolated, stripped look that the female nude often has on the big screen. All of these brief snippets convey a similar idea; the history of film offers Campion a long menu of choices for presenting female desire as troubled, fraught, even pathological. (Wright Wexman 1997: 176-177).

This reunion of cinematic styles in only one sequence may be read as an intention of portraying a diachronic presentation of the same theme from a present-day perspective. In other words, it puts on the screen a display of time-bound conventions concerning female sexuality and identity. Consequently, the Isabel Archer of this sequence ends up being a portrait rather than a woman; the portrait of a theme: twentieth-century observations of the theme of female identity.

Going back to the thematic and content aspect of the sequence, it should be noticed that the moment of the film in which the scene appears has been strategically chosen: after Osmond's seduction of Isabel and the scene in which Pansy is visited by Isabel in the convent in which she is being educated. In their walk around the garden, Pansy is terrified of crossing the dividing line between sun and shadow, strictly following her father's orders. Once Isabel is metaphorically "trapped" by Osmond's seducing game, the viewer is given a clear clue about the tyrannical nature of Osmond's character through that scene, which, however, is seen by Isabel as a sign of good education and protection bestowes upon the girl. This is a first symbolic expression of Isabel's falling into deception, which will be fully symbolised in the close-ups of Osmond within this sequence, as remarked above. Osmond's evil nature will be explicitly disclosed from the following section ("Florence one year later") until the very last scene of the film. According to this symbolic location of the scene, the nature of this integrational function within the narration can be assigned the function of foreshadowing a turning point in the dramatic unfolding of events.

The metaphorical character of an inner journey symbolising self-discovery is emphasised by the presence of different places, which are the signifiers of the different stages and phases of a voyage to the inner self. The slightly rough sea and the mist indicate off-shore, which implicitly symbolises being lost and drifting, which is the way Isabel is traveling towards accepting Osmond. The close-up of the protagonist with Madame Merle at the bottom of the shot symbolises that it is actually Isabel's trip and protagonism, but the presence of this friend and not anyone else from her circle represents the importance of this figure in the following development of the action.

Just as the sea symbolises a drifting fate, the desert symbolises Isabel's desert individuality in accepting a man who is the very representation of social norm, and of the cultural codes dominating her society. In too many ways, Osmond proves to be this kind of incarnation throughout the whole film, and the proof of Isabel's acceptance of this is the emphatic repetition of the words "in love". She accepts love from Osmond, which is the conventional equivalent meaning to "marriage" in her cultural context, but she rejects passion from Caspar Goodwood, because accepting passion is breaking the norm, the convention, breaking the taboo of a repressed sexuality, being scared of enjoying the pleasure of sex as part of that independence and self-actualisation she thinks she wants to achieve.

This is obviously the reading of the sequence at the end of the twentieth century, because the scene itself is a tool of interpretation created today, one century after the narrative fiction of Isabel's world with all its different functions was born. From such a twentieth-century perspective, in Western perceptions, the visual image of Isabel covered in a veil with the attendant sound of Arabic music can be read as the symbolic image of a certain cultural attitude towards women: this attitude in Muslim culture

(represented by the veil and music in this sequence) is established as a parallel metaphoric representation of the same attitude in nineteenth-century Western cultures.[4]

The close-ups of Isabel's eyes and Osmond's mouth lead in a sort of prologue to the images of the "talking beans" in the form of lips and of the Egyptian pyramids, which psychoanalytical theories might read as female sexual attributes and phallic symbols respectively. The following image of Isabel surrounded by children is not a coincidence, but meaningfully allocated there: the presence of children as a result of the significance of sexuality and marriage for a nineteenth-century woman. Clear sexual references are contained in that scene, particularly because of its strategic location after Osmond's seduction and before the next section focused on the protagonist's married life, and because of the clear sexual impact that accepting marriage supposed for a nineteenth-century woman. At a time when marriage was a socially institutionalised act and meant commitment for life, and when female sexuality was a strong social taboo, any movement towards the discovering of a female identity obviously implied a reflection about sexuality after a first seduction.

Some critics have openly commented on the clear sexual connotations of those images: Kathleen Murphy talks about "the plateful of Daliesque beans that open like mouths or vaginas" (Murphy 1996: 33), Nancy Bentley thinks that the sequence "represents Isabel's erotic fears and confusion" (Bentley 1997: 176) and Virginia Wright Wexman that "the voice-overs and a few of the more surreal images in the sequence emphasise her obsessive preoccupation with Oswald's [Osmond's] declaration of love." (Wright Wexman 1997: 186). Nevertheless, the film-maker's own explanation of this intervention may also be taken into consideration for its interpretation. Campion has declared (in Ciment 1996, pp. 11-15) that the sequence helps us to understand why

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[4] The presence of the veil and arabic music could be also interpreted here as an element representing trying on identities, disguise, or as element of exoticism on journey.

Isabel falls in love with Osmond, when the viewer sees him as the wrong option and that Isabel's problem is that she is "an easy victim" because she wants so much to fall in love. She also reflects on the insertion of this particular sequence in saying that she (and her team) thought of that excursion as an intimate mental journey, and that the shots of the mouths were consciously somewhat risky, but that kind of thing either works well or not at all. Following on from another interview,[5] what the director ultimately wanted to express was the effect that Osmond's seduction had had on the young protagonist: "he steals a kiss from her, and it's the kiss of a very experienced lover. It's a great kiss. John Malkovich could really do it. It's not a big, crushing thing. It's very sensitive. It must have eroticized Isabel and probably made her think, I'm in love." (Campion 1997: *Premiere* website).

Trying to relate Campion's declaration to the focus of study being analysed here, one could say that James and Campion wanted to convey similar messages: the idea of the individual always conditioned by the socio-cultural context in which he/she inhabits. The difference between their respective ways of conveying such a message lies in the medium through which they do it. Most importantly, the tools of both audience and critics for decoding that message are undeniably conditioned by the century which separates the respective contexts of creation, a gap long enough to be filled with so many events and factors, which have lead to a change in the approach to the theme of the individual identity versus the cultural community.

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[5] In *Premiere* website. Online. Internet. 3March 1997. Available at: www.premieremag.com/features/wih/campion/campion2html

The Final Scene

Apart from the sequence analysed above, there are many others reflecting the protagonist's identity conflict. One of these, which is also an altered distributional function, is the very final scene of the film. This sequence starts with a fifteen-second extreme close-up of Isabel's face in a similar expression to the one shown in her initial presentation: a distant, faraway look in her reddened eyes. There is no sound accompaniment and no movement, except a minor one towards the end of the shot.

A cut-in leads to the following shot, showing the same tree of the establishing shot of the first minutes of film, but with a very different aspect: bare of leaf and covered in snow, which gives exclusive tonalities of black and white to the whole scene. A high angle of framing, looking down, shows the protagonist walking along a branch of the tree, dressed in black and causing a striking contrast with the whiteness of the snow. Following the high angle, the camera zooms down in a medium shot of Isabel, who is shown sitting on the tree, framed in the centre of the take.

A new cut-in takes the attention to Caspar Goodwood, who, also dressed in black, appears in the midst of the branches, recalling Lord Warburton in that initial sequence. An alternation of close-ups and medium shots of the two characters in a conversation follows. The tension builds when the alternation shows one of the two characters from the back. The insistent rejection by Isabel cannot prevent the couple's passionate kiss, which is shown in an extreme close-up, with a pan shot movement, whose main focus of framing is centred on the characters' hands holding each other's heads. This attention to the hands recalls the opening credit titles, in which the title of the film appears written on the protagonist's hand.

A new cut-in shows an image of Isabel running away. A long shot frames her crossing the archway of the garden towards the house. At this point, the image turns to

slow motion and a cut-in shows, also in slow motion, a extreme close-up of Isabel's skirt being dragged along her. Then, a long shot shows her still running and approaching the steps to the house. In a close-up of the door, the interior appears well lit, and a close-up of Isabel's hand on the knob immediately follows. The image is frozen at this point, and the following and final shot of the film portrays the protagonist, standing still in a medium frame, in front of the door, in a meditative expression.

The chromatic elaboration of this sequence is one of the first aspects to be mentioned in its interpretation. The white snow and the black garments of the characters, together with the darkness of the bare branches of the tree, transmit a feeling of coldness symbolising the frozen existence and the protagonist's experiences. The intensity of winter appears as a striking contrast with the colourful summertime of the same setting in the first shot showing Gardencourt. Blue sky, green leaves and grass are now substituted by a white, thick layer of snow and a bare tree symbolising Isabel's sterile existence.

Such a contrast confers on the whole film a circular structure, in which the initial premonitions have come true: that initial canted frame of Isabel, the attention to her skirt dragging along behind her, the similar facial expression, the presence of a refused suitor appear all again in the final sequence of the film. The critical difference is that, at this point, Isabel does not have her choice of life ahead of her, as she did at the beginning of the film.

The silence accompanying the extreme close-up of her face emphasises the dramatism of the signified meaning: the intensity of Isabel's inner conflict, produced by the clash between her desired individual identity and the expected and socially imposed behaviour, which she has assumed as a burden.

It is due to that imposed social burden that Isabel refuses Goodwood again. Just as she did with Warburton in the same place, she has to reject the young American at this point; there is no change in her decision. The sterility and coldness of her existence are symbolised in the image of her sitting down alone on the tree in the snow. In her escape from Goodwood, who has always represented the temptation of sexuality as pleasure, contrary to what she has chosen in Osmond, her running to the house means her final retreat in the lost battle with her aspirations to actualise an individual identity; she cannot challenge the socially imposed one. In short, she is shut out in the cold, as the frozen image of her hand holding the door knob shows.

The lit interior of the house, towards which Isabel runs, is framed in a medium shot of the door from the outside and it represents the warm safety of Gardencourt. Priscilla Walton reads that intention of entering the safety of Gardencourt as foreshadowing her return to Rome, perhaps in response to the promise made to Pansy of coming back, and with the intention of freeing the girl from the fate that awaits her (Walton 1997, p. 189). The interpolation here maintained is, however, that Isabel runs towards the house as a symbol of the social environment which has always offered her safety and to which she has always adhered despite her initial aspirations which did not match with it. Thus, this image of Isabel locked out of the house reveals that the socio-cultural context which has been kind to her, giving her the position of a wealthy life, has also deprived her of her aspirations as an individual, as an own self. It has denied her the possibility of vividness or fruitfulness.

Various interpretations have been given to that final rejection of Goodwood (see Francke 1996, Bauer 1997, Chandler 1997, Dapkus 1997, Walton 1997). Bauer (1997, p. 195) affirms that in running away from him, Isabel reminds the viewer that she associates touch with despair and grief, for Osmond is everywhere associated with

hands and touch of the malicious kind. Dapkus (1997, pp. 182-183) sees in that last rejection of Goodwood her choice to accept the moral and aesthetic truth she finds in fine art and civilization, rather than to give in to her natural inclination. Thus, Osmond becomes the only man Isabel can tolerate because he is the only one of her suitors who is largely passionless and sexless in his appeal to her; he is the suitor who represents a social ideal.

The interpretation of this final sequence here offered intends to go beyond the readings mentioned above. According to the general terms of the discussion in the previous pages, it is accepted that Isabel is overwhelmed by the restrictions imposed on her by her cultural community. Rejecting Goodwood in this last encounter means the imposition of the social norm over the individual. In fact, this reaction of the protagonist is the ultimate exponent of Isabel's struggle involving her individual self and the demands of the society in which she cannot afford to give in to her hidden passions because she would sacrifice all the luxuries that society reserves for the morally correct woman.

There is a further observation in the reading of this scene: the end of the film at that point, without explicitly showing the protagonist's decision about returning to Rome or not, confers on the film a more open ending than the one offered by James in his novel, in which Isabel's return is told to the reader. The alteration of this distributional function of the narrativity responds to Campion's contribution in terms of a twentieth-century perspective. Although there are hints enough that we should suppose that return, according to the trajectory of Isabel's experiences, the film director wants to leave a door open to all possibilities and does not show the viewer a final retreat. The last shot framing the protagonist's thoughtful expression shows an intention to contribute a final reflection in the consideration of the mythic pattern of the individual

woman having to give in to the impositions of her cultural context. Campion's context is different from nineteenth-century James's. Promoting the image of a woman thinking and deciding her future is a common characteristic of the end of twentieth-century perspective. That is the image Campion wanted to give to her film, and a final image of that kind is firm proof of such an intention.

Having analysed in detail this case study, the concluding remarks about this adaptation can be considered as complementary to the conclusions drawn out in Chapter 4, referring to *Los Pazos*. Similarities and differences can be both observed between the two case studies, which proves that the methodological application works well in different kinds of adaptation.

As far as the formal aspect is concerned, the analysis of *The Portrait* has shown interesting innovations in the process of adaptation: these consist mainly of technical constructions of images presenting elements such as the subversion of expectations, the direct look at the camera, the games with colour and black and white, the fading out, the frozen image, the non-diegetic sound accompanied by a blank screen, *home movie* and newsreel styles, and the lighting code, among others.

The analysis of narrative functions and their transfer/adaptation has also shown very innovative integrational functions (such as the so-called "postmodern interpolations"), and one altered distributional function (the final scene). The enunciation of the literary narrational mode has proved to be a systematic use of close-ups to express characters' focalisation, as was the case in *Los Pazos*. Likewise, the descriptive narrative character of long and medium shots, and the alternation of all types of shots to give dynamism to the narration can be considered as systematic in this film.

A final important formal aspect of this study is the parallelism established between narrative and character functions, by which some of the characters are assigned

an integrational function role in the development of the action and some others are given a distributional functional role for the same purposes.

As far as the thematic aspect is concerned, the same focus of study (the transmission of cultural values) applied to a very different context has also proved to be an excellent component to the insights of the prevoius case study. The interpretations of a nineteenth-century Europe from a late twentieth-century perspective with all its implications: aspects of cross-nationalites, globality, new critical approaches, gender, female identity, and all the others discussed in this study have offered a further dimension of this focus of study, which allowed us to read aspects differing from the Spanish perspective of *Los Pazos*.

The exploration of the confrontation between individuality and the cultural impositions of the social group has been a valuable contribution to the testing of the methodological application: it has been very fruitful in terms of original insights in a completely different cultural context from the previous case.

Having briefly revised here the main conclusions established in this study, it is now the moment to proceed to a general reflection and conclusion concerning the research results of this thesis.

6. Conclusion

Having applied the proposed methodology and analysed in detail the two case studies, it is now time to draw conclusions about the results of these two studies and their significance for research into adaptation.

The two cases explored in this thesis have served as an illustration for the introductory and two following chapters, dealing with methodological, formal, and general aspects of adaptation. They also represent the achievement of the initial established aims and objectives of this piece of research. From the analyses presented in chapters 4 and 5, one can conclude that a new perspective in the field of study of adaptation has been taken. The proposed methodology has proved successful in its application, and the main traditional approaches have been left behind. The establishment of supremacy between two media, analysis of the level of fidelity of the film to the text, and subjective opinions about the quality of the adaptations have all played no part in this thesis. Moreover, the two filmic texts have been treated independently and not as subordinates to the literary texts. This is evidence of the success of one of the initial aims stated in the Introduction: giving the filmic adaptation the status of an independent text. As has been stated in that first introductory chapter, it is most important to make clear the connotations of the expressions 'independent' and 'comparative study' for the purposes of understanding what this thesis brings to the writing on adaptation.

References to the original source and comparison at some level are inevitable when researching adaptation. This thesis argues against fidelity as a value judgment, therefore, although those inevitable references and levels of comparison are welcomed for the innovation in new approaches to adaptation, at no point of this research have they been made in subordination or supremacy terms. Rather, these references are

interpreted as examples of complementary aspects of study and interaction between the two versions, instead of as barriers in the development of the theory of adaptation. This thesis does not compare novel and film for their faithfulness to one another; this is the reason why the filmic texts are said to be treated 'independently' and why the expression 'comparative study in terms of fidelity' is discarded, despite the references which take place in the studies here presented. Reference does not mean subordination or supremacy between versions.

Thus, the elaboration of this thesis responds to repeated calls in recent criticism reading for methodological and innovative work on adaptation. Statements like the following, inviting attention to these issues, have often appeared in recent years:

> In the expanding world of cinema scholarship, where film theory proliferates, surprisingly little attention has been given either to the formal relations of novel and film or to the tactical issues of adaptation. (Sklar 1997: B7).

Responding to this claim, the discussion of adaptation presented in this thesis sets out to provide a solid methodological approach to this discipline, not only in terms of its application to form, but also in its contents and thematic potential. In other words, the methodological proposal in this thesis represents a move forward from the previous ninety years of commentary on adaptation. As far as the aspect of form is concerned, this is reflected in the emphasis on the importance of narrativity, its structural division into functions, and the exploration of the relations between the written and the audio-visual narrative in the adaptation and enunciation processes (such as the narrational modes and narrative perspective). As for the contents aspect, the innovation is represented by the role of semiotics in reading and decoding the symbolic meaning of the construction of audio-visual images in the adaptation and enunciation processes, as well as by establishing a specific focus of study. These last two elements will allow

researchers to develop that potential thematic content further, depending on the focus chosen for a detailed exploration of the adaptation.

Yet responding to Sklar's exhortation, one could say that the present work does give central attention to the formal relations between novel and film, and does explore the tactical issues of adaptation from a theoretical and methodological point of view. The attention to the implications of both forms of discourse, novel and film, together with the general considerations in the first three chapters, and with the specific studies in Chapters 4 and 5, prove the strong interest that this research has shown in presenting a solid methodology moving forward from the previous traditional work done on adaptation.

The complex network of connections between the two texts, literary and filmic, which are basically linked by the distribution and type of narrative functions, has been further illustrated with a semiotic reading of a focus of study in order to present an in-depth approach to this discipline.

Accordingly, this research is also intended to illustrate certain attempts at a definition of adaptation registered in brief works which do not undertake detailed research and working out of the question, as is the case with Patrick Cattrysse's definition:

> Film adaptation is no longer defined as "any film which adapts a (prestigious) literary text in a faithful way to the screen", but as "any phenomenon which functions as a film adaptation within a specific context"-- that is, any phenomenon that presents itself and/ or is perceived as such [...] the adaptation process is no longer being analyzed according to the faithful reproduction of one source text. On the contrary, it is determined by a complex set of semiotic devices which have functioned as models in a more or less specific way. The function of the finished adaptation within its proper target context may be one important factor having determined the adaptation process. (Cattrysse 1997: 4).

The application of the methodology proposed in the second chapter allows conclusions concerning the formal aspect of the process of adaptation. First of all, as has already been emphasised, the importance of the narrativity and its functions is crucial to

an understanding of how the novel is adapted and transposed to the filmic medium. The enunciation of the functions responds to certain systematic rules: the use of close-ups to express characters' psychology, medium and long shots for sequences of a descriptive nature, and the alternation of the two as a crucial element in maintaining the narrative dynamism.

Together with this systematic use of various types of shots, the use of both integrational/distributional and character functions also forms an important aspect of study of the enunciation: it reveals the film-maker's style and authorial choice. Likewise, it implies other specific indications, such as the cultural context of creation (as has been the focus of study in the current work) and, therefore, the differences in time and place between original and adaptation. This is proof of the immense potential that different approaches to adaptation can offer. The transmission of cultural codes and values here investigated as a focus of study not only explores the network of connections between novel and film in formal terms, but also the complex interaction amongst the arts, the media, culture and society. Thus, the reading of the semiotic symbolic meaning of the different narrative functions will provide information about a certain social and cultural context, which is equivalent to saying that formal and contents aspects are not separable, but permanently linked, in the study of adaptation. This is why the use of semiotics as a formal tool for reading contents aspects has been required as an element in reviewing the audio-visual dimension of adaptation. The central attention to narrativity and the use of semiotics allow us to designate our methodological proposal a 'combined methodology', for it combines the attention to both written and audio-visual media.

As for the formal aspect of the process of adaptation in the two case studies presented in this thesis, an important observation points out their common linking

concept: the 'central reflector' as the novel narrative technique and its filmic enunciation. This enunciation of a novel narrational mode, which Darío Villanueva (1984) identified and related to James's narrative, is achieved through the use of close-ups and big close-ups of the face of the focaliser character, with particular attention to the eyes.

The choice of particular case studies to investigate in this thesis has been very careful, and the basis on which the selection was made was determined by the complex implications that those two works represented. Apart from that common linking point in the narrational mode, there are many other aspects of form and content which have led to conclusions about the process of adaptation.

The identification of narrative functions can describe the style of adaptation. In the case of *Los Pazos*, all main distributional functions remain unaltered in the audio-visual enunciation. Many of the integrational ones present in the novel are also present in the filmic version. Contrasting this choice, Campion's adaptation presents an altered distributional function (a crucial one such as in the final scene) and also presents innovative integrational functions which are her own exclusive creation and contribution to the audio-visual version of James's text.

This allows us to emphasise the freedom of creation and of choice in form and content that adaptation offers. There is, then, no point in evaluating the level of fidelity between versions, when the possibility of creativity is as wide and varied as these two cases illustrate. This corroborates the importance of treating the filmic adaptation independently.

The proposal of a specific focus of study is particularly important in the investigation of content. The one chosen for this thesis reveals a broad field of research which can also contribute information to other fields of study, such as cultural or media

studies. It is also a remarkable example of that vast potential field of approaches to adaptation. The exploration of cultural codes, values, and contexts has pointed to the implications of adapting the classics in terms of recreating and adapting the past from a different cultural context at a much later historical period.

The specific attention to the transmission of cultural values through the process of adaptation indicates that this kind of filmic production allows us to examine changes in cultural codes over time. This examination is made possible by the double perspective from which these codes can be seen: the culture at the moment of the literary creation, and the contemporary context in which the adaptation was made. Seen in these terms, and also responding to ideas noted by recent criticism on adaptation of classics (Sheen, 2000; Sinyard, 2000), the research here presented can be interpreted as an illustration of the combination of the proposed methodology with a wide range of contemporary approaches. In other words, it can be regarded as an illustration of the intertextual potential offered by adaptation. The analyses presented in the case studies have confirmed the character of 'palimpsest' which Sinyard (2000, p. 148) conferred to adaptation ("a fresh creation revealed under the skin"; see Introduction, p.16). The exploration of cultural codes gives place to the exploration of film-makers' interpretations and, consequently, of "critical commentary written by the camera" (Sinyard 2000: 148). Although Sinyard does not mention the perspective of different historical time periods, which is most important for the focus of study established in this work, however, the idea of palimpsest (with its many layers) may suggest variations throughout time.

Thus, besides responding to those repeated calls in recent criticism mentioned above, this thesis also takes further recently noted thoughts on adaptation, as is the case of Sinyard's statement in the Introduction (p.16): where he speaks of 'changes of formal

structure' (Sinyard 2000, p. 148), the methodological proposal of this thesis analyses narrativity as the formal aspect common to both film and text, as well as underlines the formal changes present in the adaptation. Where he speaks of film-makers' interpretations and 'critical commentary written by the camera', this work discusses twentieth-century representations of female identity and bodies, images of 1980s Spain (among other themes) and how these are constructed in audio-visual images. The juxtaposition of different historical periods and locations which converge in adaptation is implicit in Sinyard's mentioning of the palimpsest, and it is here made explicit through the discussion of cultural codes and values.

At the dawn of the twenty-first century, when the presence of mass media and the debate about globalisation versus minorities is determining the evolution of culture and societies, the possibility of exploring cultural contexts within adaptation proves the importance of this discipline and its significance for cultural studies, film studies, and literary studies.

Some examples of how adaptation can be brought into the debate concerning the role of the mass media nowadays are: the view of Europe as a cultural concept or as an idea in terms of its collectively shared culture by different social communities, the reflections on its different nationalities, the images of Galicia as a minority culture, and the disruption of the traditional visual images of the Spanish national stereotypes during the 1980s.

The semiotic symbolic reading of images has proved to be the formal method of reading the thematic contents of both analysed works. Starting from the visual constructions as signifiers, the interpretation of their meaning, or "signified", has served the analysis of the representation of cultural values, cultural codes and changes of context over time, as well as for the enunciation of the mythic pattern of identities. By

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opening up the study of film adaptation to a semiotic reading, the adapted audio-visual version can be analysed in a larger context, and many new and interesting aspects of the adaptation come into focus.

These explorations of the formal aspect of adaptation are proof that there is no need to treat the filmic version as a subordinate to the original literary text. The establishment of narrative functions, a narrative structure, and the investigation of how they have been achieved, together with the semiotic reading, combine to show that the literary text does not have to be the medium of greater respectability and of constant reference. The adaptation as a film can be regarded as any other act of artistic creation, with no need of subordination nor comparison in terms of fidelity. In other words, adaptation is here regarded as a discipline in its own right whose main characteristic is being a site of interaction, but not subordination, among other related fields of study: film, literature, and cultural studies principally.

In according with these observations concerning the role of the mass media on today's society, and changing codes, it is possible to state that filmic literary adaptation is not only the individual product of the film-maker, but also of the cultural context, values, and codes in which he/she participates. Thus, the adaptation becomes a vehicle of transmission of cultural change. In this sense, once again, the in-depth analysis of this issue serves as a detailed working out of ideas recently suggested by those who wish to leave behind traditional approaches:

> Previous research has demonstrated that, instead of focusing only on the faithfulness of the film adaptation toward the one literary source text, it can be more informative to examine why one particular film adaptation, or a particular group of film adaptations, has been produced and perceived the way it has. (Cattrysse 1997: 2).

No doubt, the evolution and changes in the cultural codes of society over time is the basic element to explore in order to understand why an adaptation has been produced and perceived in the way it has. It is in this last aspect of changes in cultural

codes and values expressed in the film that the adaptation of the classics can be useful to other fields within media studies. These analyses of culture from different perspectives influenced by cultural and social context can be of interest to a wide range of disciplines, such as sociological studies of mass media and culture, in the sense that the transmission of cultural values allows the dissemination and promotion of cultures. The market for these media productions between different countries can help to develop popular knowledge of other cultures. The development of studies about adaptation along these lines is likewise here noted as an agenda for further study.

The exploration of the theme of the individual identity confronted with the cultural impositions of the group, presented in both case studies, is of special interest for the analysis of cultural values and social contexts. The two markedly different settings of the narrative action, Galicia representing a minority culture and Europe as representative of a context of generality, confirm as a system the observation of repeated patterns: no matter the type of cultural setting, certain conditions appear in all contexts. This is the case with the restriction of individual freedom imposed by the social norm, studied in both cases. Thus, generality and regionality appear as a fusion of a mythic pattern displayed by the repetition of this situation, in which these two concepts, generality and minority, do not have any influence at all. The solemnity of the European capitals in their visual construction is also present in Santiago, which appears as the solemn capital of Galicia in the visual image presented to the viewer. The consideration of a culture as stronger in terms of either globality or minority is only a cultural construction responding to the particular social codes of the moment. The studies presented in the sections dealing with this mythic pattern in the two case studies have proved that foreignness can be found within one same culture, and appear with the same force than in the clash between different cultures.

A further aspect of analysis confirms the focus of study chosen for this thesis as a crucial element in establishing conclusions about the importance of adaptation. This refers to the possibility of observing the dynamism of cultural codes. The reshaping of mythic patterns over time is an accumulation of intertextuality, and adaptation as a discipline allows the illustration of certain universal values. One of them is, precisely, the formation (and limitation) of the individual by his/her cultural context, and the variations in that forming process over time.

The study of these adaptations has proved that time and historical context shape cultural values, and that filmic adaptation is a reinterpretation of the same situations from a different point of view. The analysis in both case studies has had the systematisation of a specific method as its main aim, which has been successfully achieved: despite the limitations that the choice of only two texts might present, the extreme differences between the two texts themselves confirm the possibility of applying this methodology to all kind of adaptations.

The main aim here has been to find an apparatus which can coherently and consistently work in all contexts of adaptation and which can replace the reliance on subjective responses or on evaluations exclusively in terms of fidelity. The identification of narrative and character functions, the crucial role of narrativity as the core of the adaptation process, the attention to specific foci of study and the use of semiotics as a tool for reading and decoding the enunciation of the text in its audio-visual construction have proved valid for the analysis of adaptation of two classics from a very different background, although they belong to the same historical period and share common thematic perspectives.

The application of this same procedure to other kinds of adaptation, which here is affirmed as valid for all contexts, is an agenda for further study. In order to draw some

more useful conclusions about the outcome of this critical procedure, the exploration of other adapted literary genres is work to be done in the future. Other areas of potentially interesting research to be undertaken within the present methodological proposal would include, for instance, attention to verbal and sound codes, the rich perspective that the use of language and choice of dialogue offers, the exploration of other types of narrational modes, or the systematic use of types of shots in enunciation. Yet within the cultural aspect as a main focus of study, there are many other related themes to deal with, such as the analysis of cultural codes in different remakes of adaptations of the same novel over time, the impact of adaptation on the diffusion of culture, translation into different languages and its cultural implications, or intertextuality in adaptation. Establishing other, different foci of study expands the wide range of perspectives to which the proposed methodology can be applied.

To conclude, this thesis contributes an answer to the debate about the scope of adaptation: it is not a question of defining subjective impressions of what an adaptation is, but rather of working to evolve a serious, rigorous methodology, of applying it to particular cases, of presenting the results, and supporting the conclusions with detailed analyses. In short, it is a case of giving it the autonomy of a discipline and proper field of study in its own right, rather than labelling it in subjective, unfounded definitions.

FILMOGRAPHY

Los Pazos de Ulloa / The Manor of Ulloa (1985)

Directed by Gonzalo Suárez.
Produced by Midega Film for TVE (Spanish Television) in co-production with RAI (Italian Television).
Screenplay by Manuel Gutiérrez Aragón, Carmen Rico Godoy, and Gonzalo Suárez.
Leading players: Victoria Abril (Nucha), Omero Antonutti (Don Pedro, the Marquis), Raúl Fraire (Primitivo), José Luís Gómez (Don Julián), Charo López (Sabel), Lucas Martín (Perucho).
Running Time: 4 episodes based on the novels *The House of Ulloa* (1886) and *Mother Nature* (1887) by Emilia Pardo Bazán. Only the first three episodes are based on *The House of Ulloa* and, therefore, object of study in this thesis. Episode 1: 1h-13 min. Episode 2: 50 min. Episode 3: 55 min.

Complete recording of the series, on timecoded VHS. Courtesy of Channel 4 Television.
Complete list of the English subtitles. Copyright of Polyglossia, 1998. Courtesy of Channel 4 Television.
Copy of complete recorded information on Radiotelevisión Española Documentary Data Base. Courtesy of the Centre of Documentation and Archives of RadioTelevisión Española.

The Portrait of a Lady (1996)

Directed by Jane Campion.
Produced by Propaganda Films for Polygram Filmed Entertainment.
Screenplay by Laura Jones.
Leading players: Valentina Cervi (Pansy), Martin Donovan (Ralph Touchett), Sir John Gielgud (Mr Touchett), Richard E. Grant (Lord Warburton), Barbara Hershey (Madame Merle), Nicole Kidman (Isabel Archer), John Malkovich (Gilbert Osmond), Viggo Mortensen (Caspar Goodwood), Mary-Louise Parker (Henrietta Stackpole), Shelley Winters (Mrs Touchett).
Running time: 139 min.

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