

***Tess* Represented on Screen**

The Qualities of Film in Adaptation

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Abstract

Deze scriptie is een studie van drie verfilmingen (ook wel adaptaties) van Thomas Hardy's (Engelstalige) roman *Tess of the d'Urbervilles*. Deze studie focust zich op aspecten zoals mediumspecificiteit, verschillen, overeenkomsten en dwarsverbanden tussen verfilmingen en de verfilmde tekst om te onderzoeken wat film kan doen met literatuur en wat literatuur voor film kan betekenen. De kernvraag die uit deze focus voortvloeit is: over welke kwaliteiten beschikt film waar literatuur niet over beschikt en hoe creëren deze kwaliteiten de ervaring van een verfilming *als een adaptatie*. Bovendien, bevat deze scriptie een thematische analyse van landschap en muziek. Deze studie richt zich eveneens op het onderzoeken van twee scènes in de drie verfilmingen. Verfilmingen worden soms gezien als imperfecte uitvoeringen van literaire verhalen. Deze scriptie, beredeneert dat verfilmingen diverse kwaliteiten bezitten die het verhaal van de literaire voorganger verrijken en die de ervaring van een verfilming *als een adaptatie* interessant maken voor lezers van de roman. De volgende drie verfilmingen zijn in deze scriptie onderzocht: Roman Polanski's *Tess* (1979), Ian Sharps *Tess of the D'Urbervilles* (1998) and David Blairs *Tess of the D'Urbervilles* (2008).

Sleutelwoorden: adaptatie, verschillen, overeenkomsten, kwaliteiten van film, landschap, muziek, intertekstualiteit, mediumsificiteit.

(English follows Dutch)

Abstract

This thesis is a study of three film adaptations of Thomas Hardy's novel *Tess of the d'Urbervilles*. This study focuses on aspects such as medium specificity, differences, similarities, and interrelations between film adaptations and the adapted text in order to examine what film can do with literature, and what literature can mean for film. The central question that arises from this focus is: what qualities does film have that literature does not, and how do these qualities create the experience of an adaptation as *an adaptation*. Furthermore, this thesis will also have a thematic analysis of landscape and music. Besides this thematic analysis, the present research explores two scenes across three adaptations. Film adaptations are sometimes seen as imperfect renditions of literary stories. This thesis, however, argues that film adaptations have various qualities that enrich the story of the literary predecessor and make the experience of an adaptation *as an adaptation* appealing to readers of the novel. The three adaptations examined in this thesis are: Roman Polanski's *Tess* (1979), Ian Sharp's *Tess of the D'Urbervilles* (1998) and David Blair's *Tess of the D'Urbervilles* (2008).

Keywords: adaptation, differences, similarities, qualities of film, landscape, music, intertextuality, medium-specificity.

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Introduction

Thomas Hardy is often considered a cinematic novelist (Bullen 51). This suggests that his novels should provide the right materials for film adaptations. The present research will delve into this topic of film adaptation and examine three films from a line of adaptations that have been made of Hardy's *Tess of the d'Urbervilles: A Pure Woman Faithfully Presented*. The focus of analysis is on the interactions and intertextuality between these different adaptations themselves and the original text, or "adapted text" in Linda Hutcheon's terminology. Even though this study will analyse differences and similarities, "fidelity critique" and "faithfulness debates" will be avoided at all times. Furthermore, the present research is aimed to incorporate and build on relevant perspectives, observations, theories and methods from previous scholars in the field of adaptation studies.

This study will focus on the medium specificity, differences, similarities, and interrelations between the film adaptations themselves and the adapted text in order to examine what film can do with literature, and what literature can mean for film. The central question developing out of this focus is: what qualities does film have that literature does not, and how do these qualities create the experience of an adaptation *as an adaptation*. I assert that film adaptations – which are sometimes considered inferior to literature – possess their own qualities that enrich the story of the literary predecessor and the experience of an adaptation *as an adaptation*. To further explore the interrelations between the adapted text and other adaptations, I will examine how the May-Day dance scene and the rape/seduction scene from novel have been transposed to film in a line of three adaptations. The medium of film or the showing mode has various features that the medium of literature or the telling mode does not possess. Some examples of such features are: music, editing of video footage and performing by actual human beings. These features will be analysed in the present study. Note that this study will examine differences and similarities between the films and the text,

but it will not examine whether or not *the film adaptations successfully re-enact the elements of the novel faithfully while transposing them with all of their complexities*. A study that is grounded on this expectation which has a bias in favour of literature will always result in the conclusion that the film has failed to deliver all of the material of the novel to screen. The medium of film is a different mode of engagement than the medium of literature and each adaptation is made (in nearly all cases) by different individuals in another context. Therefore, each adaptation that repeats the story of an adapted text will inevitably change, alter, transform or omit certain elements of the adapted text, even if the adaptation can be considered a “faithful adaptation”. In *A Theory of Adaptation* Hutcheon explains that in order to understand the specificity of media one must look at the actual practice of adaptation (xvii). This specificity of media does not account for all the differences, similarities and interrelations between adaptation and adapted text. However, these aspects should be examined in case studies of de facto adaptations, and more specifically in close readings of equivalent scenes from an adapted text in a film adaptation. Therefore, this research will focus on the practice of adaptation as it has been manifested in three film adaptations of *Tess of the d'Urbervilles*.

The early period of film history commenced in the final decade of the nineteenth century, the 1890s, around the time when Hardy wrote *Tess*. The first motion pictures that can be regarded as films, in the cinematographic sense of film, appeared in the year 1900, making the history of film or cinema a relatively brief one. The history of film adaptation, or the adaptation and conversion of (canonical) novels into movies, emerged approximately at the same time as the emergence of the cinematographic film. Tom Gunning claims that the first movies that can be regarded as adaptations appeared in 1907 (128). Since the beginning of film and the subsequent adaptations of novels, there have been debates on the differences between literature and film, often critics have a strong bias that the literary work is superior to

the film adaptation. In *Books in Motion: Adaptation, Intertextuality, Authorship* Aragay explains that earlier studies were grounded “in a binary, hierarchical view of the relationship between literature and film, where the literary work was conceived of as the valued original, while the film adaptation was merely a copy”. In these earlier studies, scholars tended to focus on the fidelity principle, that is, the faithfulness of the movie to the original literary work. Aragay further explains that this “discourse of fidelity has exercised a firm, persistent grip within the field of adaptation studies” (12). This approach has become outdated. The author of *Books in Motion* argues that “the literary source need no longer be conceived as a work/original holding within itself a timeless essence which the adaptation/copy must faithfully reproduce, but as a text to be endlessly (re)read and appropriated in different contexts” (Aragay 22). However, it is impossible for scholars of adaptation studies to completely dismiss the approach in which the adapted text is compared to the adaptation, because without examining how the story of a novel is converted to film (or vice versa, or from another medium to another medium) – and how this story is subject to changes that are inevitable from the use of another medium and the reinterpretation of a screenwriter, director and film cast in another context – there would be no adaptation studies at all; only two separate fields of literary studies and film studies. In other words, in adaptation studies the adapted text cannot be ignored. Therefore, the fidelity critique should be rethought rather than dismissed all together. In stead of using terms that contain value judgements, such as fidelity and faithfulness, scholars should shift their focus and think in terms of similarity and difference, which are neutral in this respect.

There are multiple criteria that can be used to examine similarities and differences between an adapted text and an adaptation; e.g. the plot, the characters, the chronology, the setting, the dialogue, the imagery, the mise-en-scène, even focal points and perspective can all be objectively determined to be (more or less) similar or different. Criteria such as style and

ideology will be a more subjective criterion and therefore used with much caution, if used at all. These similarities and differences and their motives – whether medial, formal, cultural, temporal, interpretational or ideological – are exactly what makes adaptation studies such an interesting field. In essence, adaptation studies is the study of the recycling of stories in different media. An inevitable discrepancy between the different media of film and literature, is the use of sound and music in film. Sound and music are not part of any literary work, except for verbal descriptions of sound and music, of course. In adaptation studies music has structurally been ignored. However, the publication “Now a Major Soundtrack!—Madness, Music, and Ideology in *Shutter Island*” by Jørgen Bruhn is a case study of an adaptation that focuses on music in film. Bruhn is actually one of the first scholars to pioneer with the role of music in film adaptations. He explains that music on the one hand stamps “films with a musical identity that [contributes to] authorial individuality as well as cultural capital” (in light of Bourdieu’s terminology) and on the other hand can also function “conventionally by producing moods, musical sound-bridges, background sound and [it creates representative] sound settings” (11-12).

Other approaches that scholars now use to examine adaptations are: (1) the narratological and formal approach; (2) the historical, cultural and ideological approach; (3) the study of thematic and generic questions; (4) case studies of adaptations in the oeuvre of a movie director (or reversely a literary author), case studies of a single adaptation (a somewhat outdated format) or rather a stretch of adaptations; (5) the study of (hidden) intertextualities; and an alternative angle (6) the approach that examines the success of adaptations and its interactions with audiences, or – the perhaps more pejorative term – “fans”. These six different approaches will not be discussed in more detail, because the brief descriptions suffice to give an impression of what the focuses of these studies are. (These approaches are described more extensively and accurately by Imelda Whelehan in the opening chapter of

Adaptations: From text to screen, screen to text, and in the preface to *A Companion to Literature and Film*). Nevertheless, the present research does certainly respond to and build on the majority of these examples (excluding the examination of the success of adaptations and its interactions with audiences).

In *Adaptation Studies: New Challenges, New Directions* Bruhn succinctly discusses how Kamilla Elliot sharply criticises a tendency in adaptation studies. Elliot asserts that research in this field is dominated “by scholars who do not try to get an overview of previous work and who continuously re-invent already existing terms, analytical strategies and theoretical concepts”. She further argues that adaptation studies might be an emerging discipline, but that it lacks typical characteristics of academic research such as: progression, critical self-reflection and exchange of ideas (Elliot qtd in. Bruhn 4). Following this critique, it is advisable that researchers of adaptations should extensively investigate theoretical publications and previous case studies to create an overview and/or get an understanding of the status quo in adaptation studies. The two publications; *A Companion to Literature and Film* and *A Theory of Adaptation*, are used as the backbone of the present thesis. These publications critically examine theoretical issues and contain contributions from diverse case studies with varying perspectives.

A Theory of Adaptation by Linda Hutcheon provides a solid, broad and useful theoretical framework on the topic of adaptation and adaptation studies (this somewhat mitigates Elliot’s critique). This monograph is especially focused on understanding the phenomenon of adaptation, both as a product and a process. Hutcheon delineates three definitions of the word adaptation: (1) a formal entity or product that is an acknowledge transposition of a recognisable other work; (2) a process of creation and an act which involves (re)interpretation and (re)creation; (3) a process of reception which is an extended intertextual engagement with the adapted work: to experience an adaptation *as adaptation* (7-8). In this

study, adaptation is understood as outlined by these three definitions, and especially the third definition is a guiding principle in this thesis.

Another concept by which Hutcheon frames adaptations in *A Theory of Adaptation* is the distinction between modes of engagement. She makes the distinction between the telling mode (for instance a novel), the showing/performance mode (for example a film) and the interacting/participatory mode (for example a videogame) in which the story is the common denominator. The story, which is presented through a mode of engagement, can be divided into two schools of thought: a story can exist independently of a particular signifying system or it “cannot be considered separately of its material mode of mediation”. Hutcheon paraphrases a notion of Gaudreault and Marion, and postulates that the phenomenon of adaptation suggests that “various elements of the story can be and are considered separately by adapters and by theorists” while the story itself needs a platform or a mode of engagement to be materialised (10). In this research I will use this theoretical concept of different modes of engagement and understand it as a means to communicate a story to a receiver; each mode of engagement has its own forms and devices to convey a story and certain elements of that story to a receiver. Furthermore, I will use the notion that elements of a story can be considered separately from a particular signifying system and be adapted from one mode of engagement to another.

In her monograph Hutcheon also challenges four clichés or truisms “about the representational inadequacies of the performing media compared to prose fiction” usually articulated by literary critics or literary writers who regard film with scorn (76-77). These are:

Cliché # 1: Only the Telling Mode (Especially Prose Fiction) Has the Flexibility to Render Both Intimacy and Distance in Point of View.

Cliché # 2: Interiority is the Terrain of the Telling Mode; Exteriority is Best Handled by Showing and Especially by Interactive modes.

Cliché # 3: The Showing and Interacting Modes Have Only One Tense: The Present; The Mode of Telling Alone Can Show Relations among Past, Present and Future.

Cliché # 4: Only Telling (in Language) Can Do Justice to Such Elements as Ambiguity, Irony, Symbols, Metaphors, Silences and Absences; These Remain “untranslatable” in the Showing or Interacting Modes.

Hutcheon discusses each of these four clichés extensively and tests them against the actual practice of adaptation, with the result that each cliché is refuted as not accurate in describing the limitations of film (52-77). For instance, in response to the first truism, Hutcheon explains that everything can convey point of view: *mise-en-scène*, camera angle, focal length, music, performance or costume. Secondly, the misconception that interiority is the terrain of prose writing is rebutted by film’s ability to use external appearances to mirror inner truths. The medium of film can create “visual and aural correlatives for interior events”, such as close-ups, lighting, slow motion, rapid cutting, distortional lenses, sound effects, music, and film can also use voice-over (which is, however, a controversial device in film). For instance, dream-like states in film have their own visual and auditory conventions (58-59). Hutcheon refutes the third cliché by explaining that visual and aural leitmotifs can function to suggest the past through memory. Secondly, the past can be reconstructed in film through titles, colour (sepia tints), setting, costumes, props, music and sounds related to a particular era, archaic devices for recording, actual historic footage or footage that has been made to resemble aged footage. Furthermore, filmmakers can manipulate the sense of time in scenes

with editing techniques and camera angles. The fourth cliché can be disproven by simply pointing out that ambiguity, irony, symbols, silences and metaphors are a part of language, and that language is used in the telling mode as well. Secondly, the camera can isolate a specific element of a scene and “bestow upon it not only meaning but also symbolic significance by its act of contextualizing” (71). The observations made by Hutcheon in this section will be used as special points of interest in analysing specific scenes in this research. Secondly, I will also examine the practice of adaptation, in this case film adaptations of *Tess*, and analyse the devices and techniques used in the films by Polanski, Sharp and Blair, which further support the inaccuracy of these four truisms or clichés.

In *A Companion to Literature and Film*, Elliott makes an important contribution to adaptation studies and discusses a theoretical notion that is relevant for the present research and adaptation studies in general. In her chapter “Novels, Films, and the Word/Image Wars” she examines how there are scholars who reduce literature to words and films to images. Elliot explains that “novels and films are opposed as “words” and “images,” agreed to be irreducible, untranslatable, a priori entities by most postmodern as well as prior scholars” (1). However, she challenges these generalisations and reveals that there is much more behind the surface of this dichotomy between words and images. She explains that it is misleading to solely think of films as images and literature as words (2-3). The primacy of the visual element in film – images – obscures other elements that are part of this medium as well, such as words. Furthermore, besides words and images, films contain other elements such as music and sound. This theoretical notion that films are not reducible to images alone is a guiding principle in this study of film adaptations of *Tess of the d’Urbervilles*, and I use this notion to look beyond the dichotomy of novel and film as words and images.

In his chapter “The Invisible Novelty: Film Adaptations in the 1910s” in *A Companion to Literature and Film* Yuri Tsivian provides an insight that can be very important to

adaptation studies. In a case study of the film adaptation *After Death*, he explains how he uses a “reverse perspective” to understand the adaptation of literary works on film.

Normally, we picture a filmmaker shooting a silent screen version of a book as a sort of translator, a person that takes a handful of literary images and provides them with visual equivalents. Forget for a moment this natural order of things, and pretend our filmmaker is a maker of visuals in need of a writer to tell us what they mean (100).

Tsivian further explains that he did not question what the director did to deliver the literary work, but questioned what made the original interesting for film (101). This is a crucial insight because it can be utilised to reverse the assumption that literature is superior to film, and it can guide scholars not to fall in the trap of the faithfulness debates and fidelity critique. Therefore, this reverse perspective – in terms of considering the filmmaker and/or the adaptation not secondary, but primary or at least equal to the writer of the novel – will be a leading principle in this study.

Furthermore, in the same publication, Tsivian explains what method he used to analyse several scenes. The method that Tsivian implements in his case study is the method of “reading-while-watching”, that is; to read a passage from a scene in the novel against the equivalent scene in the film. He argues that this tool can be used “as a makeshift semiotic experiment showing that the way in which texts and images translate into each other is not necessarily object-to-object” (107). This method of reading-while-watching will be used as a tool to analyse the scenes that are discussed in the present research, and it will serve to make detailed observations about equivalent scenes from the adapted text in the adaptation. Reading-while-watching is comparable to the literary method of close reading, with the

distinction that it examines a specific scene or passage in both a novel and its equivalent in a film adaptation, while it sheds a light on the intermediality between the two.

This study of film adaptations of *Tess of the d'Urbervilles* will also include and discuss parts of relevant publications about the producers and production of the film adaptation. These can contribute to form an understanding of the context and/or the intentions of the producers of an adaptation. Each of the three adaptations that are discussed in the present research, is from a different decade, and this difference in time possibly influences the choices that a movie director makes in the production of an adaptation. Therefore, materials such as interviews with movie directors, reviews and other sources can provide relevant information about the production of a movie and its context.

Besides the focus on what film can do with literature and what literature can mean for film, there are two major themes that will be analysed in this research. The first of these themes is the representations of the landscapes and rural setting of *Tess of the d'Urbervilles* in the film adaptations. Michael Irwin, in an introduction to the novel, asserts that “*Tess* is a hybrid: everywhere the poet [Hardy] is speaking through the fiction. To [read] the work merely as a novel is therefore to under-read it, even to misread it” (vi). Hardy the poet asserts his presence in the imagery of the novel and in what Irwin calls “powerfully-visualised episodes” of the novel (vi). This claim suggests that Hardy’s novel with its numerous puissant images is an ideal text for a film adaptation. It is also in some of these powerfully-visualised episodes that Hardy describes the landscapes of Southwest England. An example of such an episode is the time that Tess spends at Talbothays dairy; where she falls in love with Angel and for at least a summer long can escape her tragic past. Talbothays dairy and the valley in which it is located reverberate images of an ideal place, a sort of Garden of Eden. Zena Meadowsong explains that Hardy was “deeply critical of industrial modernity” and that critics have read *Tess of the d'Urbervilles* as a novel “concerned with the havoc wreaked by

mechanization upon the landscape and traditional social forms of agrarian Wessex” (230). Hardy’s novel is not only a canonical novel of the fin-de-siècle about the tragedies that befall a young woman, but with its many passages that eloquently describe the landscape in Southwest England, is also a document that celebrates these landscapes, and a text that preserves these landscapes in the images that are drawn by Hardy’s literary prose. Therefore, the landscapes and setting of this novel are, especially in this case, an important element for any director of a film adaptation. Furthermore, the medium of film has the means to effectively render the landscapes of a novel, because it is able to visualise them and make the spectator actually see the landscapes.

The second thematic focus in this study is the use of music and more specifically the use of diegetic music in film adaptations of Hardy’s *Tess*. This is an aspect of film that has been largely ignored in adaptation studies thus far. Jørgen Bruhn is one of the first scholars to draw attention to the role of music in adaptation studies. Furthermore, Anahid Kassabian similarly supports the idea that music deserves more attention in film studies, in his publication *Hearing Film* he argues that “[m]usic draws filmgoers into a film’s world, measure by measure. It is [...] at least as significant as the visual and narrative components that have dominated film studies. It conditions identification processes, the encounters between film texts and filmgoers’ psyches” (1). Moreover, there are various passages in the novel that describe music. However, literature can do no more than describe or refer to music, whereas a film can actually include music and make the spectator de facto experience the music itself. This is another reason why music is a relevant thematic focus for a study of film adaptations.

The following is a list of film adaptations of Hardy’s novel *Tess of the d’Urbervilles* that are produced for cinema and/or television.

Tess of the D'Urbervilles, BBC TV version (1952), directed by Michael Henderson

Tess, ITV Play of the Week (1960), directed by Michael Curren-Briggs

Tess (1979), directed by Roman Polanski

Prem Granth (1996), directed by Rajiv Kapoor

Tess of the D'Urbervilles, London Weekend Television (1998) directed by Ian Sharp

Nishiddha Nadi (2000), directed by Bidyut Chakrabarty

Tess of the D'Urbervilles, BBC adaptation (2008) directed by David Blair

Trishna (2011), directed by Michael Winterbottom

The Maiden (2014), a short film directed by Daisy Bard

The present research will examine, compare and discuss three titles from this list, because if all of these titles would be examined the study would lose focus and depth. Therefore, not all of these titles can be extensively examined in this thesis. The Hindi productions will not be examined, because these are produced in another (artistic, cultural and geographical) context of filmmaking (Bollywood). The Winterbottom film is undeniably influenced – at least to a certain degree – by the Hindi productions and it is also filmed in the Indian context. So, because the Hindi films are avoided in this study and because of the relevance of the Winterbottom film to these productions, it will not be surprising that this film will similarly not be taken into consideration in the present research. Discussions of these films will be averted or otherwise limited and brief. The BBC TV version directed by Michael Henderson and the ITV play directed by Michael Curren-Briggs will also be excluded from this project, because these adaptations are the least recent and also because they are not available anymore. Finally, the short film directed by Daisy Bard will also not be included. *The Maiden* is set in the twenty-first century and presents the story of Tess who returns from a night of drinking in a pub. This film surveys the gray area of sexual consent under the influence of alcohol. It is a

small scale production and a loose adaptation (or commentary) of *Tess of the d'Urbervilles*, and therefore not exactly comparable to the other adaptations of Hardy's novel. In addition to the film adaptations listed above, there were two silent films that adapted Hardy's novel. These two silent films are lost in the passage of time, and thus cannot be included. Note that the films listed above are all film adaptations; theatre, opera and other renditions in art will not be examined in this study. Thus, the adaptations that will be taken into consideration are the following: (1) *Tess* (1979), directed by Roman Polanski; (2) *Tess of the D'Urbervilles*, London Weekend Television (1998) directed by Ian Sharp; and (3) *Tess of the D'Urbervilles*, BBC adaptation (2008) directed by David Blair. These three films are produced in the British and French context of filmmaking (and even though Polanski's film is shot in France, it is an Anglophone film). The chronological order in which these films were produced will, not surprisingly, also be the order in which these films are discussed.

Each chapter in this document will focus on a single adaptation, and in each chapter there will be an analysis of two equivalent scenes, which will result in an analysis of two scenes across a line of three adaptations. These two scenes are the May-Day dance scene and the rape/seduction scene. The May-Day dance scene is relevant for the thematic focus of the present study because it is a scene in which music and landscape are two predominant elements. The rape/seduction scene is relevant for the focus on differences and similarities in different modes of engagement and different adaptations. In the adapted text it is quite ambiguous what exactly happens between Alec and Tess in this key moment of the narrative. A director of a film adaptation of *Tess* cannot simply ignore this scene because without it, the events and actions of the rest of the story would not make any sense. Therefore, I will examine how the equivalent scenes in the film adaptations will be different or similar to each other and the adapted text.

There are several elements of this research that are relevant to adaptation studies. Firstly, the aim to implement previously published theory of adaptation studies can contribute to (1) more interaction and cross-fertilisation in this field, and (2) more unification of already existing terms, analytical strategies and theoretical concepts, which ultimately can contribute to more efficient critical self-reflection and exchange of ideas. Of course, this aim is ambitious and might perhaps not cover the entire field of adaptation studies, but every attempt at this is one step in the right direction.

Secondly, the case study of *Tess of the d'Urbervilles* and the different film adaptations of this novel, contribute to the body of adaptation studies in general, because this novel and its appearance in film adaptation has not been extensively researched by other scholars before. Therefore, a canonical work such as *Tess of the d'Urbervilles* is a suitable addition in this field.

Thirdly, as previously discussed, scholars have focused on the differences between words and images and mostly ignored music and sound, and as such (perhaps unwittingly) rendered these aspects as irrelevant or nonexistent in film adaptations. In this study I will close read various scenes and look beyond the images and words of these scenes. Furthermore, I will expand on how film is more than image alone; because film is a hybrid art that contains editing, sounds, music, words, images, performing and possibly even art.

Polanski's *Tess* and the Qualities of Film

In discussions about personal preferences for either the filmed or the written version of a certain story; there are those who claim that the film version of a certain story cannot live up to the novel. There are even those who claim that readers of the novel might feel a “sense of loss and dissatisfaction” while watching a film adaptation (Veidemanis 54). In order to respond to this, I will examine omissions of certain scenes and elements from the novel in Roman Polanski's adaptation *Tess*, and I will look at remarkable differences and similarities. Furthermore, I will discuss why these omissions are an unreliable measure in examining an adaptation, especially as a benchmark for its merit. Following this discussion, there will be a theoretical section that takes a closer look at what makes literature interesting for film and what the medium of film can do with a story that a novel cannot. Finally, the last section of this chapter will include a thematic discussion and close analysis of landscape and music in *Tess* (1979).

Polanski's choice to adapt *Tess of the d'Urbervilles* was certainly not made haphazardly. Polanski adapted Hardy's novel to film as a commemoration and tribute to the memory of his murdered wife, Sharon Tate. She admired Hardy's novel and hoped that she could perform the role of the protagonist herself one day (Veidemanis 53). This suggests that Polanski would have had personal motives to be committed and (over)determined to “faithfully” represent Hardy's novel on screen, some directors are committed to being “faithful” to the author even without such a personal motive. Gladys V. Veidemanis confirms this presumption: she states that “in filming *Tess*, Polanski strove to be scrupulously faithful to the work he was adapting, even to the point of incorporating much of the dialogue verbatim” (54). Polanski's film adaptation of *Tess of the d'Urbervilles* does certainly not stray far from its source or adapted text. It seems that the director attempted to re-enact and condense as much of the novel's storyline, themes and scenes within an almost three-hour

film as possible. Veidemanis uses this notion of “fidelity to the novel” as a *carte blanche* to scrupulously examine what she claims that “has been left out of the film that could account for the sense of loss and dissatisfaction readers of the novel might feel” (54) when viewing the film. I will return to some of the elements that have been left out and described by Veidemanis later, and I will explain why focusing on the missing elements from the novel is not an appropriate approach to analyse a film adaptation.

Because of Polanski’s “scrupulous faithfulness” to the adapted text, it will not be an equivocal task to classify *Tess* (1979) within Geoffrey Wagner’s tripartite classification of adaptations; transposition, commentary and analogy (Wagner qtd in. Aragay 16). It will not cause controversy to claim that scholars would generally agree that *Tess* (1979) should be regarded as a transposition; an adaptation with only a limited apparent interference that *leaves the original story intact*. However, this tripartite classification should be used with prudence; it should be seen as a guideline rather than a definition. Using these three terms can be problematic because the boundaries between transposition, commentary and analogy can be ambiguous and unstable – which is, however, not the case with Polanski’s *Tess*. Furthermore, it has the effect “of foregrounding [...] the centrality of the literary source or “original”” (Aragay 16), and film-makers often refer to “faithful” or “unfaithful” adaptations while confusing this terminology with successful and unsuccessful films (Bluestone 114).

Each adaptation, from one mode to another intrinsically involves change and transformation; irrelevant of its classification as transposition, commentary or analogy. There can be various reasons for these alterations. Linda Hutcheon repeats this notion throughout her theoretical handbook on adaptation(s) with her mantra that “adaptation is repetition, but repetition without replication” (7). Naturally, this holds true for *Tess* (1979) as well, even though Polanski endeavoured to be “scrupulously faithful to the work he was adapting”, there are more than a few differences between the adapted text and the film. Differences between

adapted text and adaptation can be minor or major and anywhere in between, ranging from for instance a small detail in a scene to a complete change in the plot. Furthermore, due to the temporal limitations of film (or simply the format of film) not all of the subplots, scenes, motifs and dialogues of the adapted text can be transferred to a film, not even if it is a relatively long one of almost three hours. Therefore, each adaptation from novel to film involves the omission of at least some, but in general several subplots and many scenes, motifs and dialogues. It is important to note that the choices for these omissions are made first by the screenwriter and secondly by the movie director. Furthermore, a film is not solely produced by a movie director, but for the sake of convenience and specificity I will generally refer to “the movie director” or “X’s film” in the present research. Despite the omissions and alterations, films have their own merits and can therefore add specific elements to a story. It is practically impossible to make an exhaustive account of all the differences, similarities and omissions of an adaptation, because depending on the amount of elements and details listed, this account can become infinite (this might be why fidelity studies always end up with the same conclusion, i.e. that the novel “was better” than the film). Nevertheless, it is possible to make an account of the remarkable differences, similarities and omissions in an adaptation, although this inherently involves at least some degree of arbitrariness. However, it is relevant to note that Polanski’s *Tess* does not present any radical changes in the main storyline with regard to the adapted text.

A decisive turning point in the tragedies and sorrows that befall Tess in the novel is the death of the family horse, Prince. Remarkably, the death of Prince is not filmed in *Tess* (1979), but is only mentioned briefly in passing in the opening scene. Another difference is in the scene where Tess and Alec are lost in the forest in the middle of the night. The scene in which Alec takes advantage of Tess, which will leave her with a baby. This scene is has been much debated by scholars and readers of the novel, who do not agree on whether Tess is

raped or seduced, because there is no explicit mention of what happens. However, scholars such as Ellen Rooney, H. M. Daleski and Kristin Brady do agree that the scene is so ambiguous that it is impossible to ascertain whether Tess is raped or seduced (Davis 221). Hardy is not explicit in this scene because he wrote in an epoch with more rigid moral standards. Three contemporary (Victorian) publishers rejected Hardy's original manuscript, on account that it contained elements that might cause offence or moral shock to the family audiences at which those publications were aimed. The text was published after Hardy revised the elements that might cause offence, of which the rape/seduction scene was the most notable one. Finally, in the edition of 1891, Hardy could write the story as he intended (Irwin vii). However, it still remains inexplicit, see: "[Alec] knelt and bent lower, till her breath warmed his face, and in a moment his cheek was in contact with hers. She was sleeping soundly, and upon her eyelashes there lingered tears" (64). The subsequent and final paragraphs in this chapter reflect on the sadness of this event without specifically recounting what exactly happened between Alec and Tess. This key scene is more explicit in the (1979) film version, which is produced in a time in which writers and/or movie directors can afford to be less susceptible to the morals of their audiences – which have also become considerably less rigid – as nineteenth-century novelists. In the film, the scene portrays a Tess who pushes Alec off the horse when he tries to kiss her. When Tess comes to see if he is not hurt, Alec and Tess their cheeks gradually make contact and they start to kiss with mutual consent. This moment gradually leads to a moment where Alec roughly forces a struggling Tess to have sex, this time not showing mutual consent. However, Tess does not say anything to prevent this from happening, which creates an uncertainty in the distinction between mutual consent and no mutual consent. There are differences in the two scenes between the adapted text and the adaptation, but they are not far-reaching. Polanski's version has a non-sleeping Tess and his

version is more explicit while at the same time conveying a gray area between rape and mutual consent, or rape and seduction.

The scene in which Tess baptises her baby named Sorrow is omitted from the film version and replaced by a narration of it. In the (1979) film version Tess explains to a parson how she baptised her baby and requests him to give her deceased baby a Christian funeral. Another difference is rather small in the overall plot, but nevertheless remarkable; the harp that Angel plays in the novel is replaced by a recorder (flute) in the Polanski film. Another, more extensive omission in the (1979) adaptation is that it does not include the subplot of Alec's religious phase or "religious mania", as Alec dubs it in retrospect, when he has lost his "Christian enthusiasm" again. In the novel, Alec had become a wandering preacher under the guidance of Reverend Clare, Angel's father. Alec's temporal theological turn is entirely omitted from the film version. The differences and omissions mentioned in this chapter designate some remarkable ones. Therefore, this is by no means an exhaustive account or list of all the differences and omissions from adapted text to adaptation. As I have demonstrate before, it is impossible to create such an account. Secondly, to create an exhaustive account of the differences, similarities and omissions – which is in essence a form of fidelity criticism – leads no further than the unproductive answer that the book contains more scenes.

In her article with the self-explanatory title "*Tess of the D'Urbervilles*: What the Film Left Out", Veidemanis attempts to create an account of all the elements from the novel that the film did not transpose. She claims that these missing elements¹ are the reason that readers of Hardy's novel might experience a "sense of loss and dissatisfaction". The missing elements that she discusses include themes such as: "the absence of Hardy's artful handling of time, symbolism, and pacing" and the novel's social and religious critique. Secondly, Veidemanis mentions that many scenes and motifs from the novel have been omitted, such as: Angel's sleepwalking episode in which he carries Tess towards the river. Tess's mercifulness, when

she puts dying pheasants out of their misery. The superstitions such as the afternoon crow on the wedding day and “the recollections of the ill-fated [d]’Urberville coach”. The conclusion that anticipates a new beginning for Angel and Liza-Lu, Tess’s sister. For a more extensive discussion of the missing elements see Veidemanis’s publication (53-65). However, Veidemanis’s publication is similarly not an exhaustive account of all the differences and omissions from adapted text to adaptation, for example, she does not mention that the subplot of Alec’s “religious mania” has been omitted. The elements that Veidemanis discusses are indeed not included in the (1979) film adaptation of *Tess*. However, it is too extreme to claim that the missing elements administer a “sense of loss and dissatisfaction”. It only underlines that not all of the subplots, scenes, events, motifs and dialogues of the adapted text can be transposed to a film adaptation, due to the limitations of its format, which especially concerns temporal limitations. This case demonstrates that (screenplays of) film adaptations “are forced to” shorten the narrative of the novel. Hutcheon also discusses this idea and cites it from a passage of Louis Begley’s novel *Shipwreck*, in which the character John North explains that “[w]riting a screenplay based on a great novel [...] is foremost a labour of simplification” (1-2). This “simplification” includes the omitting of scenes and elements from the adapted text. However, because of these missing elements, it is not justified to claim that Polanski’s *Tess* is an adaptation that administers a “sense of loss and dissatisfaction” to the viewers who have also read the novel, as Veidemanis does. This value judgement seems to be guided by absolute expectations that can not possibly be satisfied: *the film adaptation must re-enact each single element of the novel faithfully while transposing it with all of its complexities*. As a counter argument to this absolute idea, it can also be claimed that readers of the novel are in a more privileged position to experience the adaptation *as an adaptation*, because they know more of the background stories or missing elements (this applies especially to “transpositions” or “faithful adaptations”). Furthermore, in contrast to the missing elements, there are many

elements of the adapted text that have been transposed to the (1979) film version. An account of all the transposed elements might even surpass the missing elements that Veidemanis examines, and do these transposed elements not give the viewer a sense of enrichment? The point here is not that the omitted elements should be overlooked, ignored or discarded; the point is that there are many more elements to be examined. Secondly, in an examination of the differences between film and novel; to mention the omissions and differences is only one side of the coin, the other side is to try to understand and explain them in the context of the adaptation.

Despite the elements that have not been transposed (that is omitted), Polanski's *Tess* can still be recognised as an adaptation that does not divert much from its adapted text, because all the scenes in the film are transposed from the novel. Furthermore, to claim that the omissions "produce radical transformations in Hardy's characters, themes, and style as represented on the screen" (Veidemanis 53) is far too extreme, because the characters are not transformed in any radical fashion, nor are the themes; style is a different matter. In Polanski's film the characters do not significantly divert from their counterparts in the novel; Alec is still portrayed as a brash seducer, Tess is still portrayed as a reticent young woman suffering her fate at the hands of biased morals, and Angel is still portrayed as a cordial young man who makes the mistake of not looking past his hypocritical notions on morals and of not accepting Tess's past (initially). The characters in the (1979) adaptation might be more condensed in comparison to their portrayal in the novel, but in no way are they radically transformed. Moreover, "radical transformation" and "scrupulous faithfulness" seem to be mutually exclusive, and too contradictory for one director in one movie to achieve.

In order to get a better understanding of adaptation as a product and as a process, it is necessary to look further than the similarities, differences and omissions alone. As mentioned before, Tsivian provides an insight that can be particularly helpful in this respect. In his case

study of a silent film he explains how he uses a “reverse perspective” to understand the adaptation of literary works on film. He points out that he did not question what the director did to deliver the literary work, but questioned what made the original interesting for film (101). Using this reverse perspective in the present research to understand adaptation both as a product and as a process, leads to the following questions:

- (1) What makes literature interesting for film?
- (2) What can the medium of film do with *Tess* that a novel cannot?
- (3) What makes *Tess of the d’Urbervilles* interesting for film?

The first question can help to understand what it is that makes literature appealing for adaptations. Hutcheon examines the motivations for adapting stories more elaborately. In summary, there are four types of motivations behind adaptations: economic lures, legal constraints which limit authors of adapted texts, cultural capital, and personal and political motives (85-95). The economic lures and cultural capital as motivations are underlined by Cartmell in *Adaptations from Text to Screen*. She explains that Giddings et al. (21) have demonstrated that “the Academy Awards has historically privileged adaptations of texts to screen (giving them three-quarters of its awards for Best Picture)” and that “out of the top twenty highest-earning films, fourteen were adaptations” (Cartmell 23-24), note that these findings from Giddings et al. were accurate in 1990 and figures have now changed.

Adaptations of texts to screen continue to make up a substantial part of the winners of the Academy Award for Best Picture from 1991 up to 2015; 13 out of 25 films were adaptations of a text.² These motivations apply to adaptations of texts in a general sense, which includes canonical novels, although they do not form a substantial category of the adaptations.

Nevertheless, it is not unlikely that these motivations apply to Polanski’s *Tess*. There is some

data to confirm this idea; *Tess* (1979) was nominated for six Academy Award Oscars and won three of them. Naturally, it cannot be claimed that the lust for awards is the exclusive motivation in making this film. However, the film industry is exactly that; an industry, and why should a director not use a successfully tried recipe. It is just as likely that a director chooses to adapt a specific novel for more than the desire for money and fame – why not combine a successful commercial recipe with the love for a specific work of art? It seems that in Polanski's case, there were more than commercial and laudatory interests alone to make an adaptation of *Tess of the d'Urbervilles* to screen. As discussed in the opening paragraph, Polanski chose this novel to make a tribute to the memory of his murdered wife who admired Hardy's novel. So, Polanski had a strong personal motive.

The second question can help to understand what specific aspects film has to offer to make an adaptation of a novel appealing. This question too can be answered for film in general and for the specific case of a novel to film adaptation – *Tess* in this case. A film adaptation offers the viewer – who might otherwise not read literature – the possibility to experience the story of a literary work, or at least a certain extent of it, within a few hours. Additionally, in case of a highly intricate and complicated narrative, a film adaptation can make that narrative, or a specific part of that narrative, more comprehensible to a reader. This is most certainly not a plea for the film adaptation to replace the novel, but a note on the idea that film can introduce a person that does not read literature to literature. It has been shown that adaptations often increase the sales of the work from which they are adapted (Hutcheon 90). Furthermore, besides the educational and commercial benefits, there are certain formal aspects that are more relevant for the present research. The medium of film, or the showing/performing mode, possesses certain qualities of its own that the medium of literature, or the telling mode, does not. As Elliot explains, film is a hybrid art – which should not be condemned as inferior to a “pure art” such as literature (5-7) – and besides images and editing

includes sounds, music, words, the art of performing and possibly even other art. It is exactly these aspects that film possesses that render an adaptation appealing, a good adaptation can make the story of a novel come to life outside of the reader's imagination.

Although film is not an exclusively visual medium, it does possess the faculty or quality of visuals, that is; to communicate an image with a high number of details to a viewer within a second. In "What Novels Can Do That Films Can't (and Vice Versa)" Seymour Chatman points out how an image or visual can represent an indeterminate number of details within a flash (121), whereas a literary author has to recount each detail one at a time. This notion reflects the idiomatic expression that "a picture is worth a thousand words", although this might sound like a cliché, it expresses a decisive difference between literature and film. Chatman also puts this observation into perspective by stating that in practice we do not register many details (121). Furthermore, it is not per se the high number of details of a setting that is relevant for the understanding of a narrative, it can be the key features that give an impression of that setting which is relevant for the narrative. For instance, a setting can convey key features such as; the era, the time of the year, the climate or weather, a bleak or beautiful location, a rural or urban environment, a poverty-stricken or wealthy context and so on. The medium of film has the means to portray the setting or *mise-en-scène* and a manifold of impressions of a story meticulously with a high number of details, and communicate it to the spectator in mere seconds. This is a feat that literature can achieve only in a highly descriptive paragraph which nonetheless relies on the imagination of the reader to make it come to life. Secondly, a highly descriptive paragraph in a novel simply requires more time to communicate the specifics of the type of setting or *mise-en-scène* than a shot in a film, which communicates the specifics of the setting within a flash. This is not an endeavour to privilege one medium over the other, it is an illustration of how the faculty of visuals is used in film to

efficiently communicate a setting or mise-en-scène. As Raimund Borgmeier observes in "Heritage Film and the Picturesque Garden", this distinction is born out of necessity.

While a novelist can use gaps (which Iser in his influential theory has called *Leerstellen*, lacunae or indeterminacy gaps), filmmakers inevitably have to provide specific pictures. This necessity and priority of pictorial presentation seems to be [a] decisive difference between the two media. Where [Hardy] can leave out detailed descriptions of the gardens and parks that surround the mansions and houses of [his] characters and tell us only in general terms, or not at all, through what kind of landscape [his heroine walks], the filmmakers have to show us concrete pictures of specific gardens and landscapes (66).

The medium of film also possesses the faculty of sound and music, which can both be suggested in literature but only embodied or made audible in film. Music and sound have not been given much attention in adaptation studies. This is remarkable because music and sound can have a strong impact on the way in which a scene from a novel is represented on screen. Thirdly, films, similarly to plays, have actors that perform the roles of the personages from a story. When reading a novel, the reader relies on his imagination to visualise a character, while in a film the character is portrayed by an actual human being. The art of performing of these human beings (actors) have an impact on how the viewer perceives the action, events and dialogues from a story. The actor's use of gesture and voice can give another interpretation of the actions and dialogues as they are presented in a novel. So, if the medium of film has the faculty of visuals, music and the art of performing to recreate the story of a novel, there must be several aspects that make *Tess of the d'Urbervilles* interesting for film.

The third question is another relevant point for the present research. *Tess of the d'Urbervilles* can be interesting for film for a number of different reasons. The first and perhaps foremost reason is that the entire novel is set in Hardy's non-industrialised Wessex (Dorset) and that this setting is a major element in the story. The medium of film has the quality of image which can be used to make Hardy's Wessex come to life on screen with beautiful and appealing images. The scenes in *Tess* that imply music are another reason why this novel is interesting for film. Music can on itself move people, perhaps even more so when used in combination with visuals. It is a great asset to the medium of film that has sometimes been overlooked, and especially in the case of adaptation is a compelling matter. Note that even silent movies were screened with accompanying music. Besides the emotive potential of music in film, it provides film with a platform to veritably incorporate the music that is only implied in various scenes in a novel. In *Tess of the d'Urbervilles* music is implied or described in scenes such as the May-Day dance, Mrs Durbeyfield's singing, the fiddlers at the outhouse dance in Chaseborough and Angel's harp playing. Film is interesting for literature and vice versa, because it can make the reader experience the implied music from the novel. When music is staged in a film (within-the-story), it is referred to as diegetic music. Extradiegetic or nondiegetic music is 'outside-of-the-story'. Claudia Gorbman also introduces a "metadiegetic" level of music in film, e.g. music that is part of a character's memory or fantasy within-a-story (22–23). Another reason why Hardy's *Tess of the d'Urbervilles* is interesting for film, is because it has many melancholic as well as joyful scenes – although the latter to a lesser extent – in which extradiegetic music can be used to convey these sentiments. The rural and colloquial speech of some of the characters in the novel, especially that of Tess's parents, is expressed with an alternative orthography and grammar in the novel; for example "[a]nd how long hev this news about me been knowed, Pa'son Tringham?" (4). This

too is interesting for film because the Dorset dialect can be articulated in its phonological structure, by actors who are able to speak or mimic this dialect.

In *A Theory of Adaptation* Linda Hutcheon explains that British heritage adaptations of classic novels to film can be recognised by “their common long takes, combined with beautiful images” (134). Sarah Cardwell expands on this notion. She explains that these long takes (a continuous shot that last from approximately 30 seconds up to several minutes) “follow and confirm established generic convention” and “are a significant source of the programme’s affective power” (140). These long takes work to introduce and establish a setting in the story, and “the combination of this shot with a preceding point-of view shot also introduces a character and implies his or her relationship, or potential relationship, to that setting” (141). These so-called landscape shots and the camera movement that is involved in these sequences work “to elicit a contemplative, appreciative gaze” and “as the camera lingers on a fairly “full” visual field, the spectator has more opportunity to scan the shot for particular points of interest” (Bordwell and Thompson, qtd in. Cardwell 141).

It can be expected that these typical film techniques of classic, heritage adaptations are used extensively to display Hardy’s Wessex (Dorset) in a film adaptation of *Tess of the d’Urbervilles*. Polanski discusses this point himself in an interview with Harlan Kennedy. Kennedy states that the danger with period films is that they tend to “congeal into a series of beautiful pictures” and Polanski confirms that there *are* such dangers. The movie director then argues that; “[t]he beautiful images should be only an extra; they must be the bonus. People don’t go to the cinema to see a collection of beautiful photographs. They go to experience something. The *emotion* is the thing” (Kennedy 67). Polanski further postulates that emotion is the most essential ingredient in all art, and if art does not move people (to fear, to laughter, to tears) it fails to leave a lasting impression. However, *Tess* he claims has such strong material that “we mustn’t be worried about beautiful pictures. The story itself is so interesting,

the girl is so moving, and the film itself is filled with universal human emotions” (Kennedy 67).

Tess (1979) does indeed include many shots that portray landscapes, farms, fields, picturesque gardens or interesting monuments. These images let the viewer experience and see a rural environment that exemplifies the Wessex (Dorset) that Hardy described in his novel. I use the word “exemplify” because it is important to mention that this movie was not actually filmed in Dorset, but in France. This was a remarkable decision on Polanski’s behalf. The north-western landscapes of France (Normandy, Brittany and Nord-Pas-de-Calais) might function as a worthy substitution of this south-western part of England, and viewers who are not familiar with Dorset might not notice that they are watching France in lieu of England, but it is not an actual portrayal of Hardy’s Wessex. Nonetheless, the shots of the landscapes, farms, fields, picturesque gardens and interesting monuments all work to establish different settings that portray beautiful images of a nineteenth century rural environment, and as such create an idealised image of Dorset. However, these shots are just as often as not used for the long takes (continuous shots lasting longer than about 30 seconds or more) in the film. So, the beautiful images are conveyed just as much in short takes and medium takes. Therefore, for Polanski’s film it is not entirely true that it can be recognised by its “common long takes, combined with beautiful images” (134). Notwithstanding this point, it is certainly true that there are many beautiful images and many long takes. There are at least 46 long takes in *Tess* (1979) and just as many or more shots that convey beautiful images. The two do not go hand in hand as much as is implied. Secondly, many of the long takes do not function as introductions to a new setting, but display important events of the story. It is particularly the introduction and the conclusion of the film that have long takes that function to establish a setting in the story and introduce or conclude the narrative. The other long takes advance the

narrative with dialogues or actions from the characters, and are not solely concerned with introducing a setting.

The opening shot of the film lasts approximately three minutes and a half, and besides establishing the setting combines the action of the first two chapters of the novel. The continuous shot that commences as a landscape shot appears to follow an instruction from the introduction in the second chapter. In this introduction, the narrator explains that “[t]he village of Marlott lay amid the north-eastern undulations of the beautiful Vale of Blackmore, or Blackmoor [...] It is a vale whose acquaintance is best made by viewing it from the summits of the hills that surround it[.]” (7). In Polanski’s film adaptation, the opening scene presents a landscape shot with an aerial view on a green valley that represents Hardy’s Blackmoor, as if viewing it from “the summits of the hills that surround it”. Subsequently, the point of view of the camera descends to a country road on which the Cerealia procession is advancing. This shot illustrates how Polanski used a visual quality of film, in this case the perspective of the camera, to acquaint the viewer with the Vale of Blackmoor as Hardy could have only suggested in his prose.

The introductory long take with its landscape shot is accompanied by extradiegetic theme music composed by Philippe Sarde, performed by the London Symphony Orchestra and conducted by Carlo Savina. The theme music from *Tess* (1979) can be recognised by its ambivalent nature, it manages to convey melancholic tones at one moment and joyful tones at another; a bittersweet melody. Furthermore, the music’s intonation often shifts from strong to light-hearted. These melancholic as well as joyful sounds echo the overarching narrative which contains many melancholic besides joyful scenes. In the opening scene, as the Cerealia procession approaches the viewer (or camera) in the opening shot, the extradiegetic theme music lowers in volume and is gradually replaced by the diegetic music of the band that escorts the procession. It is a four man band playing festive music on the following four

instruments: a baritone horn or tuba, violin (fiddle), concertina and piccolo trumpet. All of these instruments are visible as well as audible. If Polanski had strictly followed the words of the novel, there would have been a brass band in this scene – this is not a point of critique but an observation. This observation is relevant for the study because equivalent scenes in a later produced films will respond to this four man band. The scene that precedes the procession scene in the novel relates that “the notes of a brass band were heard from the direction of the village” (7). The procession itself is described as follows, “[t]he May-Day dance, for instance, was to be discerned on the afternoon under notice, in the guise of the club revel, or ‘club-walking,’ as it was there called” (8). The music that is only implied or described in the novel, is a constant factor in the film, and therefore becomes an element with much more relevance for film than for literature. Secondly, the band creates an atmosphere that reflects a local festivity or revel as described in the novel, and does not need any further narration or explanation to convey its meaning to the viewer. Furthermore, the music in this scene is relevant for another scene that features the same location later on in the film, I will return to this point later.

In the scene of the outhouse dance in Chaseborough, when Tess spends her time waiting on the revellers to return homewards in company, the novel does not only imply the music of the fiddlers, but describes how it is heard by Tess. “Approaching the hay-trussers, she could hear the fiddled notes of a reel proceeding from some building in the rear; but no sound of dancing was audible – an exceptional state of things for these parts, where as a rule the stamping drowned the music” (54). Further on in this passage, the narrator of the novel recounts that the “muted fiddles feebly pushed their notes, in marked contrast to the spirit with which the measure was trodden out” (55) and that “the fiddlers [...] now and then varied the air by playing on the wrong side of the bridge or with the back of the bow” (55-56). The equivalent scene in Polanski’s adaptation transposes the music and the visuals as they are

described in the novel, it appears that Polanski has closely read and followed Hardy's visual and musical clues. The diegetic music in the film scene is performed by fiddlers whose tunes are well audible above the sound that is made by the stamping of the dancing crowd. However, the fiddlers do not play on the wrong side of the bridge as described in the novel. As for the visuals, the camera takes a point of view from outside of the barn, a similar perspective as Tess has on the scene of the dancing crowd, which has the effect that the spectator identifies with Tess's distance to the merrymaking of the Trantridge locals. Through a wide opened gate in the barn the crowd can be seen reeling while a "mist of yellow radiance" (54) emanates from them. In this scene the words of the novel have been closely read and have been used to create a cinematic image of rural festivities and Tess's distance to them.

In *The Conversations: Walter Murch and the Art of Editing Film* Michael Ondaatje publishes a series of interviews with Murch, a reputed film editor and sound designer (who has won three Academy Awards with his work). Murch explains that when music becomes audible in a film it "functions as an emulsifier" that dissolves a certain emotion and takes it into a certain direction (Ondaatje 103). Although this is undeniable, the idea of music as an emulsifier does not cover all the effects and operations of music in film. Music can do more than just set the atmosphere of a setting or emulsify the emotions in a scene. Music can also be used to express the memories and interiority of a character in a scene. This is demonstrated in a short scene with Angel. When Angel returns from his plagued journey to Brazil he is determined to reunite with Tess, and because he does not know her whereabouts he first has to find out where she lives. In his search for Tess he passes the Marlott field of the May-Day festival where he danced with all the local girls except Tess. The novel dedicates the following two sentence to this short scene, "[h]is way was by the field in which he had first beheld her at the dance. It was as bad as the house – even worse" (327). This is not an

extensive description of Angel's memories and emotions; nonetheless, two sentences suffice to express Angel's memory and his sense of melancholy and loss that he experiences as he passes the place where he first laid eyes on Tess. A character's interiority can be effectively expressed in prose, and some scholars claim that this is exclusively the terrain of prose writing. This notion pertains to one of the clichés about adaptations that Hutcheon discusses; "Cliché # 2: Interiority is the Terrain of the Telling Mode; Exteriority is Best Handled by Showing and Especially by Interactive modes" (56). An example in Polanski's film – from an equivalent scene of the passage in which Angel passes the Marlott field – supports Hutcheon's point about the invalidity of this cliché. This is demonstrated in a brief scene in which Angel's interiority is expressed in film, without any narration or voice-over, by using two qualities of film; music and the art of performing. As Angel passes the concerning Marlott field he takes a moment to ponder over this sight while his face clearly shows that he is upset. While Angel ponders over this sight, his memory of this place is represented by the use of metadiegetic music (Gorbman explains that this includes music that is part of a character's memory or fantasy within-a-story (22–23)). The music in this sequence is reminiscent of the somewhat improvised music of the four man marching band in the introduction, except this time the music is performed in a more moderate tempo and the music has a somewhat melancholic intonation which functions to reflect Angel's mood. This scene ends with the music swiftly fading away and a shot of a sombre-looking Angel turning away from the field. The metadiegetic music and performing of Peter Firth express Angel's interiority; his memory and his sense of melancholy and loss. Furthermore, the music in Angel's memory also reverberates a moment in the past of the film in the present of the film. This further supports the inaccuracy of "Cliché # 3: The Showing and Interacting Modes Have Only One Tense: The Present; The Mode of Telling Alone Can Show Relations among Past, Present and Future" (63). The screenwriter or movie director saw a significant moment

in two brief sentences of the novel, which might easily be overlooked by a reader of the novel. This demonstrates that there are certain scenes in a film adaptation that reverse the “labour of simplification” that is inherent to writing a screenplay for a film. Polanski’s *Tess* reverses simplification in this example, because it expands a small passage from the novel by taking several moments in the film and using metadiegetic music to express Angel’s interiority. Note that this reversal of the “labour of simplification” applies to a limited number of moments or scenes in a film. In the perspective of the entire narrative and all the elements of a novel, a screenplay for a film requires “simplification”.

In the process of adaptation and in the final product; a certain degree of transformation or change of the adapted text is inevitable, each adaptation contains similarities, differences and omissions. Due to the temporal limitations of film, not all the elements of a novel can be transposed to an average film of two to three hours in length. Therefore, a screenwriter has to omit certain elements of a novel in his screenplay and simplify other elements. This does not relate to the possibilities of the medium itself, but to the conventions of the film product itself, which has established conventions regarding the length in time (two to three hours on average). Furthermore, a film adaptation can also reverse the “labour of simplification”, and lengthen, dramatise and develop certain scenes from the adapted text. An adaptation can be experienced *as an adaptation*, and in this intertextual experience the medium of film possesses certain qualities that enrich the story of the adapted text – rather than administer a “sense of loss and dissatisfaction”. One of these qualities or faculties is that “filmmakers have to show us concrete pictures” where the setting in a novel contains gaps (Borgmeier 66). This makes the setting of a literary story come to life on screen. Another quality of film is its ability to deliver the actual sounds and music that can only be suggested or described in a novel. Finally, the experience of an adaptation *as an adaptation* can also be reversed; a reader of the adapted text might have seen its film adaptation and (sub)consciously remember

specific aspects of that film. This is another intertextual engagement that might contribute to the experience and understanding of that story.

Differentiation and Interpretation in Sharp's *Tess of the D'Urbervilles*

Unlike Polanski's *Tess* which is produced for cinema, Ian Sharp's *Tess of the D'Urbervilles* [capital D not mine] is produced for television, which is a slightly different platform. In this chapter I will briefly discuss how cinematic films and television films diverge and correspond. The focal point of this chapter will be on how Sharp's adaptation differentiates and coincides with its predecessor. This topic will be examined in various close readings that include discussion of the May-Day dance scene, the rape/seduction scene and the narration that occurs at various intervals in Sharp's *Tess of the D'Urbervilles*. Finally, this chapter will conclude with a thematic discussion and analysis of landscape and music.

Both Polanski's *Tess* and Sharp's *Tess of the D'Urbervilles* are novel to film adaptations, and even though the first is produced for cinema and the second for film, both are a branch of the visual medium. These two branches have developed in convergence and divergence of one another from approximately the beginning of the twentieth century (Andrews). In his publication *Television and British Cinema Convergence and Divergence Since 1990* Andrews writes that in the context of British cinema, television appears to be repressed:

There is almost a sense of repression within the discipline on this subject: the relationship between film and television seems to be part of the intellectual unconscious of much recent writing on British cinema. For example, Justine Ashby and Andrew Higson's introduction to their edited collection *British Cinema Past and Present* contains no reference to television's involvement in the British film industry at all, despite citing several films with which television institutions were involved. Similarly, in the three editions of *The British Cinema Book* there is no single article

dedicated to the relationship, even in the section titled 'contemporary British cinema'. Studies of British cinema appear not to want to talk much about television (8).

The explanation Andrews gives about this tendency to sideline television is that television takes a lower position in the hierarchy of what can be referred to as cultural capital (9). This boils down to the assumption that television is of inferior quality than film, for a more detailed discussion and complication of this concept of "quality" with regard to television and cinema consult Andrews's publication. In an online publication Philip Hodgetts explains that this notion of quality as a "differentiator [between cinema and television] comes down to time and money, which mostly devolves to time". Hodgetts discloses that cinematic films invest more time in writing the script and have more shoot days in comparison to television films. The extra time that is invested in for instance more elaborate camera moves result "in a more visually dynamic result". Note that television is also a wider term that can relate to any programme which is broadcast on this platform; I use this term with the limitation to television film.

However, Andrews also argues that "[i]t is undeniable that the relationship between film and television in Britain has developed into a powerful symbiosis over the past three decades" (181). In the digital era, the distinctions between television and cinema are fading and "according to this view, there is no such thing as the ontological specificity of individual media. Film 'content' and television 'content' are exactly the same thing" (21-22). In the present research I will consider film and television as "the same thing", even though there is a certain degree of medium specificity between the two. The majority of cinematic movies eventually are broadcast on television, and therefore most contemporary viewers will access these films via a television set, online screening, or possibly via digital copies. Secondly, the cinematic films of *Tess* are not screened in cinemas anymore. This does not mean that

cinematic films become television films, but it means that the distinctions between the two branches are fading. Furthermore, both the television films and the cinematic films of *Tess* can now be accessed via the same route. *Tess of the D'Urbervilles* (1998) was originally produced as a two-part miniseries for television, but can and will be regarded as one film in the present research; just like Hardy's novel was originally published in instalments and is now regarded as one novel. However, there are several practical implications that result from the differences between television and cinema. A major implication that lies on the surface is the aspect ratio. Cinematic films use a widescreen ratio and this ratio, or at least a comparable one, has also become the norm in contemporary high-definition television broadcasts. Note that high-definition widescreen televisions have only become commonly used since the first decade of the twenty-first century. So, television films before approximately 2005 are not shot with a widescreen ratio and will be shot with a 4:3 screen ratio, as is true for *Tess of the D'Urbervilles* (1998). This screen ratio has a certain degree of video flatness that a widescreen ratio does not have. Nevertheless, the digital high-definition cameras that contemporary television film makers use render their productions with the similar visual quality as cinematic films.

Similarly like *Tess* (1979), *Tess of the D'Urbervilles* (1998) is a film of almost three hours in length, and therefore has the same temporal limitations with regard to transferring all the subplots, scenes, motifs and dialogues of the adapted text to film. Furthermore, within Geoffrey Wagner's tripartite classification of adaptations; transposition, commentary and analogy (Wagner qtd in. Aragay 16), also *Tess of the D'Urbervilles* (1998) should be considered a transposition; an adaptation that closely follows the story as presented in the novel. Note that I use this term as an indication rather than an intransigent definition (see previous chapter for issues with using this terminology). Due to these similarities, the two films can be compared at face value and it can be reviewed if *Tess of the D'Urbervilles* (1998)

was able to incorporate more, less or roughly the same amount of elements and scenes from the adapted text than/as *Tess* (1979). I will return to discuss this question of quantity of elements and scenes at a later stage.

Paul J. Niemeyer explains that “the continuing popularity and acclaim of Polanski’s *Tess*, and the fact it continues to be studied for its filmcraft” have left a lasting cultural imprint that surpasses its production period. The producers of *Tess of the D’Urbervilles* (1998) “therefore not only had to adapt Hardy’s novel, but they had to differentiate their version of it from Polanski’s” (232). On this topic, Sharp postulates that he and his co-producers “exploit the passion in the novel much more” than Polanski’s film, which “had a curious detachment to it”. Sharp continues that Polanski treated and shot his film as “a series of tableaux, as opposed to really getting inside and under the skin of the characters and their relationship” (232). It appears that the key producers of *Tess of the D’Urbervilles* (1998) have set their agenda to strive against or at least sideline the 1979 adaptation. The screenwriter Ted Whitehead, who is credited as the adapter of the film in the introductory titles, states that he has not seen Polanski’s adaptation, yet he is somehow able to claim that he has “captured an essential Hardean theme that Polanski likely missed” (Niemeyer 232). In a similar vein, Jason Flemyng – the actor who played Alec and the only one of the three interviewed actors who states that he is familiar with Polanski’s film – credits the 1979 film solely for the eroticism in the strawberry scene and for getting “the story firm in [his] head” (Niemeyer 233). Even though Sharp and his co-producers of *Tess of the D’Urbervilles* (1998) appear poised to differentiate their adaptation from Polanski’s, their adaptation does not present any radical changes in the main storyline with regard to the adapted text. Furthermore, both films – unsurprisingly – contain many of the same subplots, scenes, events, motifs and dialogues. Therefore, *Tess of the D’Urbervilles* (1998), even though the producers would disagree, is in many ways similar to its predecessor from 1979. This can hardly be seen as surprising,

because both films can be classified as transpositions or adaptations that do not divert much from the adapted text. Nevertheless, there are also many differences between both films, as well as between Sharp's *Tess of the D'Urbervilles* and the novel. These differences further support Hutcheon's mantra that "adaptation is repetition, but repetition without replication" (7).

One of the remarkable differences between Polanski's *Tess* and Sharp's adaptation, is that the latter includes a narrator who comments on the story in voice-overs at several brief intervals throughout the film, and interestingly even has a cameo appearance in the film itself. In Hardy's novel the story is also presented by an omniscient narrator – who at moments shifts to other types of narration. So, on the surface, this appears a "faithful" choice of the director. However, this can be disputed because the manner in which film's narrator recounts the story is rather different from the novel's narrator. The novel's narrator does not comment on the story or make fateful predictions about the future course of the story. The novel's narrator recounts the story as it unfolded without coming to the surface (with perhaps only some minor exceptions; an insignificant part in relation to a novel of about 150,000 words). The commenting and fateful predicting of the film's narrator is exemplified in the introductory narration, "it was on the day of the May dance that Tess's father encountered the parson who revealed to him what would have better been left forgotten. A chance encounter, a change remark; yet such things determine our fate." Another example of this typical narrating is in the scene where Tess stares at the night sky after she has returned from the d'Urberville mansion, "Tess had run away from her past, hoping to escape it, but there was no escape. She was carrying a child." Niemeyer similarly remarks that "the narrator's overall tendency is to make gloomy and "fateful" pronouncements" (237). Moreover, it seems that the film's narrator functions to include summaries of background information and scenes that had to be omitted from the screenplay due to temporal limitations. However, much of this information

can be understood via the scenes themselves or via ellipsis. The narrator of the film sometimes appears to pre-masticate the story, that is; to patronisingly take the viewer by the hand and lead him through the story. For instance, the comment about the parson's revelation to Jack Durbeyfield, that it "would have better been left forgotten", tells us that this revelation will turn out to be disastrous, rather than let the story reveal this knowledge as it unfolds. Another more concrete example, is when the narrator states that Tess is carrying a child. This information could have been communicated to the spectator by showing a pregnant Tess or Tess with a child, and due to context of the previous rape/seduction scene with Alec this would have been sufficient, as is demonstrated in Polanski's *Tess*. Therefore, much of the voice-over narration is not necessarily functional. Even though the film's narrator and the novel's narrator are divergent, it appears as if the narration is used as a formal construction to render the film more literary. This literary veneer in film might be an attempt to further designate the film as an adaptation of a work from the English literary canon, with the aim to boost the cultural capital and the commercial success of this film (see the discussion of the appeal of literature for film in the previous chapter). However, the voice-over narration is not a necessary addition in this film adaptation.

Nevertheless, there is an interesting moment in which the narrator has a brief metatheatrical function in the film; he makes a cameo appearance around two-thirds through the film. In the scene where Tess walks behind Angel at midnight after she confessed her past to him; an old man crosses them on the road and takes off his head. The narrator comments that: "I could never forget those lovers. Their faces blind to time and place. Each isolated in their mutual despair." As the narrator comments this, a close-up of the old man is shown, this reveals that he is the narrator and as such the narrator makes a cameo appearance in the film. In the equivalent scene in the novel, there is a similar passage in which Angel and Tess cross a man. However, in the novel this man remains an anonymous cottager and is not the narrator.

It was said afterwards that a cottager of Wellbridge, who went out late that night for a doctor, met two lovers in the pastures, walking very slowly, without converse, one behind the other, as in a funeral procession, and the glimpse that he obtained of their faces seemed to denote that they were anxious and sad. Returning later, he passed them again in the same field, progressing just as slowly, and as regardless of the hour and of the cheerless night as before. [...] the curious incident [...] he recalled a long while after. (204)

Irwin notes that this paragraph in the novel is a prose version of Hardy's poem "Beyond the Last Lamp" (357), which makes this prose passage a (small-scale) auto-adaptation; that is an adaptation in which an author adapts his own previous work. In the light of this knowledge, it might have been more than just a whim of the director to change the encounter with the anonymous cottager in the novel to an encounter with the narrator of the film. Furthermore, Niemeyer points out that this old man in the film is none other than a portrayal of Thomas Hardy himself (237).³ Niemeyer also supposes that Sharp was "trying to pull off the same trick that was used to great effect in the [Arts & Entertainment/London Weekend Television] coproduction of *Tom Jones*" (237). Irrelevant of whether this method is used in another film, this cameo appearance of the narrator portrayed as Thomas Hardy has two effects. Firstly, it is an intertext or filmic allusion to the literary author of the novel *Tess of the d'Urbervilles*, the text that has been adapted. Secondly, it creates a metatheatrical moment in the film, that is in this case; a moment in which the literary author enters the diegesis of the story he himself has written. Even though this only occurs at one brief moment in the film, this metatheatrical moment has the effect that it blurs the distinction between the world of the film and the real world (in which Hardy is a novelist).

Where Polanski's film has left out the subplot of Alec's temporary conversion, in which Alec had become a zealous Methodist preacher, Sharp's film includes this counterplot. Furthermore, Sharp's adaptation also includes the background story of Car Darch's jealousy for Tess, a subplot that was developed less markedly in Polanski's film. This subplot is a minor one and only displayed in several shots in Sharp's film and mentioned briefly in Hardy's novel, but it is relevant for the course of the narrative. Prior to the rape/seduction scene, Tess had been rescued by Alec from a brawl with Car Darch and the other women in the company with which Tess returned after the dance at the outhouse. When the entire company is laughing at Car because she has flung herself flat on her back trying to clear the syrup from her back by spinning in circles, Car lashes out at Tess: "[h]ow darest th' laugh at me, hussy!" (58). She singles out Tess because she is jealous of her. Tess has – not deliberately though – become Alec d'Urberville's new favourite, whereas Car had previously been his favourite (Hardy 57). This singling out of Tess is described in the novel as follows, "[n]o sooner did [Car] hear the soberer richer note of Tess among those of the other work-people than a long-smouldering sense of rivalry inflamed her to madness. She sprang to her feet and closely faced the object of her dislike" (58). In a literary mode, this background information about why Car singles out Tess can be effectively conveyed to the reader by an omniscient narrator. In a film, even if it has a narrator as in the case of Sharp's *Tess*, it would have a strange effect if a voice-over just interfered in the middle of a scene to disclose this background information. The narration in Sharp's film occurs at the introduction or conclusion of a scene, as is the standard procedure with most narration in films. So, if a film director wants to convey this background information to the spectator, he has to find an alternative or leave it out. Sharp has found an alternative to include this subplot of Car Darch's jealousy. Instead of telling it, Sharp's adaptation shows it. There are three brief shots of Car who frowns and angrily walks away when she observes moments in which Alec is

flattering and courting Tess. The editing technique used here is an example of the Kuleshov effect.⁴ These brief shots show why Car Darch is jealous of Tess, singles her out and lashes out at her without requiring any further explanation. This device is an effective editing technique available to the medium of film. It is another example that illustrates how film has its own qualities that make this medium interesting for literary adaptation.

Another difference between Polanski's *Tess* and Sharp's adaptation is how the latter deals with the rape/seduction scene. In Sharp's film, Tess is forced by Alec to have sex while she is struggling and sobbing "no, don't – please" and "no, stop". These words or any other phrasings comparable to them cannot be found in the novel, because the novel does not describe the event itself, it only implies what happened. The choice to insert Tess's pleas to stop in this scene emphasises the idea that Tess has been raped by Alec. It goes one step further towards the idea of rape in comparison to the equivalent scene in Polanski's film. However, the ambiguity shrouding this scene in the novel is not entirely omitted from Sharp's film. For instance, before Alec forces himself on to Tess he kisses a sleeping Tess and when she gradually wakes up she returns his kisses. Furthermore, in a later scene, when Tess has confessed her past to Angel, she denies that Alec was "solely, singly [and] entirely to blame for what happened?", which mitigates and surprisingly even partially dismisses the idea that Tess was raped, and as such creates a certain degree of ambiguity concerning the rape/seduction scene. The scene in Sharp's film responds to both the novel and Polanski's film. When Tess is initially sleeping while Alec bends over her and moves his face to hers it responds to the scene as it is portrayed in the novel. When the two are kissing with mutual consent, and Alec subsequently forces Tess to have sex while she is struggling against him it responds to Polanski's film. However, Sharp's film deals differently with the rape/seduction question, because Tess feebly sobs "no" and "stop", whereas Tess remained silent in the 1979

film, and what exactly happens in the equivalent scene in the novel is a long debated and not settled issue.

The producers of *Tess of the D'Urbervilles* (1998) approached Alec's character differently than the novel and Polanski's film. They intended to portray Alec more humanely, more complex and less like a villainous character. Furthermore, the 1998 adaptation of *Tess* intensifies the scene in which Tess stabs Alec to death, after Angel has come back to Tess to ask her for forgiveness. Sharp's film includes much of the dialogue between Angel and Tess verbatim. In the film as well as the novel Tess informs Angel that she now hates Alec "because he told me a lie – that you would not come again; and you *have* come! These clothes are what he's put upon me: I didn't care what he did wi' me! But – will you go away Angel, please, and never come any more?" (333). In the moments following this encounter between Angel and Tess, a severe argument breaks out between Alec and Tess. In the novel, this scene is filtered through the fragments that Mrs. Brooks the householder manages to perceive by eavesdropping in the hallway. Sharp's film intensifies this scene by staging this dramatic scene between Alec and Tess, instead of filtering it through Mrs. Brooks. A large segment of the film's dialogue is rephrased from the fragments that Mrs. Brooks overhears of Tess's "soliloquy or dirge", and the key parts are taken directly from the novel. The climactic moment of the novel is reported by the narrator without clear descriptions of what happened, "[t]here were more and sharper words from the man; then a sudden rustle; she had sprung to her feet. Mrs Brooks, thinking that the speaker was coming to rush out of the door, hastily retreated down the stairs" (335). Sharp's film further intensifies this scene by staging these "more and sharper words" of Alec that are only suggested by the narrator in the novel. In Sharp's adaptation, Alec only then reveals to Tess that he is not a genuine d'Urberville and that his family, the Stokes, only adopted the name. This new information – which is already revealed to Tess in the novel – astonishes Tess, who now becomes enraged with Alec's deceit

and lies. However, Alec also declares his love for Tess, “I helped your family for you sake, because I loved you!”, words that Alec does not utter in the novel. This illustrates how the producers of *Tess of the D’Urbervilles* (1998) attempted to portray Alec d’Urberville more sympathetically for a contemporary audience, as is confirmed by Whitehead in an online interview (Nemesvari 177). This more sympathetic portrayal of Alec and his declaration of love, the development of the sharper words and the dramatised acting all work to intensify this scene. In the final moments of this scene, Alec adds further insult to Tess’s injury; he states his last words that “[Tess’s] own true husband is a spineless bastard!”, after which Tess grabs a carving-knife and plunges it into Alec’s chest. Sharp’s film focuses on the drama of this scene and develops the dialogue which is only suggested in the novel. This is quite a contrast with the equivalent scene in Polanski’s film, in which Tess is solely shown crying while Alec simultaneously skims through a newspaper and haughtily attempts to comfort her with a monologue (e.g. “Yes, I know – we’re moping, as usual”) and dismisses her Weltschmerz; “[t]hese morning hysterics of yours are in poor taste. Don't forget we're lurching with the Bennetts. I'd like you to look presentable.” The actual murder is not shown in the 1979 film, instead the scene in Polanski’s film focuses on the imagery of the growing blood stain on the ceiling: “[i]t was about the size of a wafer when [Mrs Brooks] first observed it, but it speedily grew as large as the palm of her hand, and then she could perceive that it was red” (336). Both Polanski’s and Sharp’s scene can be regarded as transpositions of that scene, because they do not radically alter the events of this scene in the novel. Sharp intensifies the “sharper words” suggested in the novel and Polanski uses the imagery of the blood stain from the novel. However, both films also deviate from the novel; Sharp’s film only reveals at the end that Alec is not a genuine d’Urberville and Polanski’s film omits the quarrel between Alec and Tess. This demonstrates how film scenes of adaptations can significantly diverge from one another even when they stage the same scene from an adapted

text, and when they can be considered transposition adaptations. The different choices made by Polanski and Sharp to focus on specific words, passages and elements of the same scene of a novel result in two divergent interpretations. This diversity in interpretation confirms a notion about the nature of literature as Tim Parks discusses in *Translating Style: A Literary Approach to Translation*.

Critics, professors and indeed ordinary readers [as well as film makers] notoriously disagree as to the intentions of any particular author; interpretations are as many as they are diverse, so much so that the one characterizing quality of literature would appear to be its ability to have the reader aware of a range of possible but not definite or exclusive meanings” (9).

Even though *Tess of the D'Urbervilles* (1998) has many similarities – particularly with regard to the narrative – with its predecessor from 1979, it also differentiates from *Tess* (1979). The narrator which intrudes the film, Alec's temporary conversion, the explicit “no” and “stop” in the rape/seduction scene and the choice to intensify the scene leading to Alec's death are the remarkable aspects at which Sharp's film differentiates from Polanski's film. Furthermore, there are elements that have been altered, for instance; Angel plays a concertina instead of a harp (novel) or flute (1979 film), Mrs Durbeyfield gives her advice to Tess about not mentioning her past in a discussion rather than via a letter, and Jack Durbeyfield dies in a fit of laughter on the bed at a pub. (Note that the differences discussed here are in no way an exhaustive account; which is practically impossible to make.) This demonstrates that each adaptation intrinsically involves change and transformation with regard to the adapted text as well as other previous adaptations, even if the adaptation can be classified as a transposition, as explained in the previous chapter. The movie director and the screenwriter always have to

make decisions about which scenes and elements of a novel they want to use in their film, because all of the chapters and scenes from a novel present too much material for a film of about two or three hours. Furthermore, a film can be made in a different context; temporally, geographically, culturally and ideologically. In a comparison of *Tess of the D'Urbervilles* (1998) with *Tess* (1979) with regard to the question if one was able to incorporate more, less or roughly the same amount of elements and scenes from the adapted text; the answer is that both films incorporate roughly the same amount of elements. This question cannot be answered in precise numbers because depending on the amount of details taken into consideration the number of elements can become infinite. Sharp's *Tess of the D'Urbervilles* contains elements, scenes and subplots that Polanski's *Tess* did not. Some scenes that were not in Polanski's film are for instance the scene in which the family horse Prince dies and the scene where Tess baptises her baby. However, the same can be argued vice versa, Polanski's *Tess* also contains elements and scenes that Sharp's film did not. Therefore, Sharp's film does not include significantly more elements of the novel than Polanski's film did. Moreover, this supports the assumption that when adaptations are equal in length it is unlikely that one will include significantly more scenes and elements than the other.

Notwithstanding that both adaptations do not significantly differ in their amount of scenes, Polanski's film does contain significantly more long takes, including long takes of landscape shots and images of the pastoral. *Tess of the D'Urbervilles* (1998) likewise contains a wide array of landscape shots and images of rural life, but these shots feature less lengthily and therefore become less prominent than in the 1979 adaptation. Sharp mentions this himself, he claims that Polanski treated his film more like "a series of tableaux" (Niemeyer 232). However, it must be noted that the treatment of film as "a series of tableaux" that Sharp propagates here relates to an obsolete approach of filmmaking and is rather a taunting remark. Early filmmakers filmed with a static camera and seldom to never used techniques such as

varying perspectives, cutting or editing. The set of the film was similar to that of the stage in a theatre play, all the actions of the film manifested in one shot (like a painting, hence the term tableau) and the element of time was not manipulated as would become the norm in later films. Polanski's film is far-removed from this early approach that was used in the beginning stages of filmmaking, even though it incorporates many long takes. Therefore, the remark Sharp makes about Polanski is somewhat taunting, from this perspective. Another relevant point is that Sharp did not follow Polanski's remarkable course to film his adaptation in France, instead he filmed most of his adaptation in Dorset; the most logical option for a setting that has to represent Hardy's Wessex.

Sharp does not reverse and combine the procession scene and revelation scene as in the opening scene of Polanski's film. Sharp's adaptation follows the chronology from the novel and stages both scenes separately. The Cerealia procession scene in which a group of local girls are heading for the May-Day dance displays the opening titles and credits of the film, while introducing the viewer to the Dorset landscape. As mentioned before, there are significantly fewer long takes in Sharp's film. Even the landscape shot in the second scene of the film is not a long take, and it only briefly allows the spectator "to scan the shot for particular points of interest" (Bordwell and Thompson, qtd in. Cardwell 141). An interesting point about this landscape shot is that it shows the group of girls running uphill towards the May-Day dance. As such, it similarly responds to Hardy's suggestion in the novel to make acquaintance with "the beautiful Vale of Blackmore, or Blackmoor [...] by viewing it from the summits of the hills that surround it[.]" (7) as Polanski's film, although this time more accurately in favour of the novel. In *Tess of the D'Urbervilles* (1998) the viewer is literally introduced to the setting by a shot filmed from the top of a hill – Polanski used an aerial shot in his film. Another point in this scene is that it contains a minor error in its editing. The band – there is also one in Sharp's film – that plays at the May-Day dance does not march with the

group of girls, instead they are waiting for the group at the top of the hill. The scene cuts from shots that show the group of girls rushing uphill to shots that show the band awaiting the group while seated on some stools. The minor error in the editing of this scene is in the succession of these shots; in the second shot of the band they rise and start towards the group, but in the third shot they are seated once again. A similar error occurs in the scene where Alec makes Tess eat a strawberry from his hand; in one shot Alec plucks a strawberry from the vine clearing it from its stalk, but in the following shot the strawberry is attached to the stalk again. To err is human and these are minor flaws in the editing, but if the viewer notices this inaccuracy in the succession of shots, it has the effect of distracting the viewer from the film, as it happens with the key elements of those shots (i.e. the musicians and the strawberry). Secondly, these minor errors can be used as ammunition by the ones who support the idea that somehow television films are of secondary quality in comparison to cinematic films.

The scene that introduces the Dorset landscape and shows the local girls rushing towards their May-Day dance is accompanied by extradiegetic theme music composed by Alan Lisk. The theme music can be recognised by the mellow tones of a flute playing a soothing tune backed by string instruments. It does not convey ambivalent tones as Philippe Sarde's theme music does. Lisk's theme music generally expresses a soothing and mellow air. Therefore, the theme music in the 1998 adaptation does not echo the overarching narrative as effectively as Philippe Sarde's theme music does in the 1979 adaptation. The extradiegetic theme music commences at the start of the scene and last up to the moment where the group of girls arrives at the top of the hill. As the music stops the film displays a shot of John Durbeyfield being driven by in a speeding cart shouting "hey, call me Sir John!". This creates a strong contrast with the mellow and soothing theme music of the scene, which enhances the comical effect of this shot. As a local girl makes a joke about John Durbeyfield (the joke is the same as in the novel, except in different words to make it understandable to a

contemporary audience) a background tune of a tuba is briefly audible. This brief (partially) musical moment is used as a sound effect to enhance an effect in a scene. Claudia Gorbman in *Unheard Melodies: Narrative Film Music* explains that the sound of a solo tuba can have the effect of enhancing the humour in a scene (17). This is a concrete example in which this notion is underlined. With regard to film adaptation of literature, it also demonstrates how film can use sound effects to enhance a comical moment from a novel.

The band which plays at the May-Day dance and that awaits the group of girls at the top of the hill is not a typical brass band, as is mentioned in the novel. It is remarkably similar to the one in Polanski's film. In *Tess of the D'Urbervilles* (1998) a band of five musicians performs at the local festival. This quintet consists of a drum player, a fiddler, a concertina player, a clarinetist and a serpent player (the serpent is an instrument that is historically related to the tuba). This group of musicians is not exactly the same as in the 1979 film, but remarkably similar to the one in Polanski's film; which featured a comparable group of musicians. Moreover, the music that the quintet plays is reminiscent of the music played by the quartet in Polanski's film, they play festive folk music which sounds alike to that of the quartet. So, it becomes clear that despite the key producers of *Tess of the D'Urbervilles* (1998) aimed to differentiate their adaptation from Polanski's, there are many instances where it nevertheless responds to the 1979 film. Sharp chose not to limit the role of the quintet that plays at the May-Day dance to one sole performance. The same band returns later in the film to play more fast paced festive folk music in the scene of the barn dance in Chaseborough, which gives the band a greater prominence in the film.

In the previous chapter I have discussed how a certain degree of transformation or change of the adapted text is inevitable in the process of adaptation from one mode (literature) to another (film). The differences and similarities between Polanski's film and Sharp's film also demonstrate that many of these differentiations and responses result from another

interpretation and approach of the film producers. This has been exemplified in the rape/seduction scene that moves closer towards the idea that Tess has been raped, or the more human portrayal of Alec d'Urberville. Additionally, Sharp decided to use voice-over narration in his film, which is not necessarily a functional device to convey the story, but it created the opportunity for a metatheatrical moment in which "Hardy himself" appeared in the film. Furthermore, I have discussed how television films and cinematic films compare to one another. Television films have a lower status than cinematic films, which in essence results from the lower budgets they have to work with. However, the two branches have developed into a powerful symbiosis and distinctions are fading in the digital era.

Blair's *Tess of the D'Urbervilles*

At first glance, *Tess of the D'Urbervilles* (2008), a BBC television series of four episodes directed by David Blair and adapted by David Nicholls (screenplay), distinguishes itself from Polanski's *Tess* and Sharp's *Tess of the D'Urbervilles* in its length of four hours, one hour for each episode. Sharp's adaptation was clearly recognisable as a film produced for television. This does not hold true for Blair's adaptation, which illustrates that the distinctions between television and film are fading. In this chapter I will conduct a series of close readings that examine the qualities of film (as described in the first chapter), and how these qualities are used to create a new experience of a story. One of these qualities that I will focus on is parallel editing; a technique that can be used to great effect in film adaptations. Furthermore, this chapter will also discuss the use of music and the visualisation of landscapes in Sharp's *Tess of the D'Urbervilles*.

The differences in medium between cinematic films and television films or series have already been discussed in the previous chapter and will not be further discussed here. Notwithstanding that each (successive) episode begins with a recapture of the key moments in the previous episode, I will regard this BBC television series as one film and refer to it as such hereafter. Due to the four-hour length of *Tess of the D'Urbervilles* (2008) it has fewer temporal limitations than its predecessors – although temporal limitations will nonetheless continue to be an unavoidable factor in a screen adaptation of a novel. Secondly, the 1979 and 1998 films of three hours have approximately the same amount of scenes and elements, which confirms the assumption that the number of elements and scenes from a novel in a film adaptation relates to its length in time (note that this is generalisation and not an absolute rule that applies to every novel to film adaptation ever made). Therefore, Blair's film incorporates more subplots, scenes, motifs and dialogues from the adapted text than the three-hour films.

Within the tripartite classification of adaptations (Wagner qtd in. Aragay 16), *Tess of the D'Urbervilles* (2008) should be considered a transposition or an adaptation that heedfully presents the narrative of the adapted text. It is therefore a comparable adaptation to Polanski's film and Sharp's film, because it does not radically alter the story of the novel, as is for instance the case with Michael Winterbottom's *Trishna* (2011), where the film is set in twenty-first century India and the characters Angel and Alec are fused into one character.

Nevertheless, a film that can be classified as a transposition inevitably involves change and transformation with regard to the adapted text or other adaptations. In the 2008 adaptation, Blair makes two remarkable choices in the staging of the Cerealia procession and the May-Day dance scene. In the novel, this scene takes place in the Vale of Blackmore near Marlott and Shaston (Hardean for Shaftesbury), which is located inland in Dorset. Polanski surprisingly changed this setting to France, but nevertheless chose an inland location, as Sharp chose an inland location in Dorset. Blair filmed the May-Day dance scene of *Tess of the D'Urbervilles* (2008) in Dorset, but moved this scene to a coastal location; the Purbeck Peninsula in Dorset. This decision to film at a coastal location is an inversion of the inland location of the novel and the previous adaptations. The contrast between the coastal region and the inland region or valley of Dorset is described by the narrator in the novel.

The traveller from the coast, who, after plodding northward for a score of miles over calcareous downs and corn-lands, suddenly reaches the verge of one of these escarpments, is surprised and delighted to behold, extended like a map beneath him, a country differing absolutely from that which he has passed through. Behind him the hills are open, the sun blazes down upon fields so large as to give an unenclosed character to the landscape, the lanes are white, the hedges low and plashed, the atmosphere colourless. Here, in the valley, the world seems to be constructed upon a

smaller and more delicate scale; the fields are mere paddocks, so reduced that from this height their hedgerows appear a network of dark green threads overspreading the paler green of the grass (7-8).

The coastal region is described as a wide and open landscape in comparison to the more enclosed and vegetated landscape of the valley. By choosing this coastal landscape instead of the inland valley of Dorset for Tess's home region, it appears that Blair prefers to film in a more open landscape. This less densely vegetated and open terrain lends film the opportunity to display the images of the landscape and scenery more effectively because the spectator is able to look further into the distance and can even see the horizon. There are several shots in this scene in which the camera's perspective on some vegetation or hills obstructs the view, but there are just as many or more shots in which there is nothing to obstruct the spectator's viewpoint on the wideness and openness of the Purbeck Peninsula in Dorset. This coastal region, however, is not the only location that serves for the setting of *Tess of the D'Urbervilles* (2008). There are inland locations where the film is set later on in the story, when Tess moves to the d'Urberville mansion and Talbothays Dairy. Nevertheless, the shift to a coastal landscape as Tess's home region at the beginning of the film is a remarkable decision and appears to be guided by the openness of this landscape. This openness contributes to establish a panorama view on the green coasts of the Purbeck Peninsula and provides the spectator with the opportunity, in the words of Bordwell and Thompson, "to scan the shot for particular points of interest" (qtd in. Cardwell 141).

Another remarkable difference with regard to the May-Day dance scene, where Blair's film deviates from the novel and other previous film adaptations, concerns the first encounter of Angel and Tess. In the novel, as well as in Polanski's and Sharp's film, Angel dances with other girls at the Cerealists, but not with Tess. In Blair's *Tess of the D'Urbervilles*, Angel also

chooses the first girl who came to hand after his introduction to the group, another dancing partner than Tess; but in the subsequent dance, all the girls and Angel dance in one circle while holding hands. When this circle breaks apart, Tess approaches Angel and dances around him in circles while they intensely look into each other's eyes. In this brief moment where Tess comes up to Angel she almost becomes his dancing partner, but one of Angel's brothers abruptly breaks their moment and shouts: "Angel! Enough now, come along". In Blair's film, Tess and Angel have an explicitly romantic encounter, and this contrasts with the equivalent scenes in the novel and the previous films. In the novel, Angel only observes Tess as he is hurrying away to catch up on his brothers who have gone on ahead. "[H]is eyes lighted on Tess Durbeyfield, whose own large orbs wore, to tell the truth, the faintest aspect of reproach that he had not chosen her. He, too, was sorry then that, owing to her backwardness, he had not observed her; and with that in his mind he left the pasture" (12-13). Although Tess and Angel do not actually dance together in Blair's adaptation, they do notice each other and more importantly, have an amorous encounter. Blair's film changes the somewhat hasty and haphazard encounter of the novel which hints at a missed opportunity to an explicitly amorous encounter. This particular alteration creates the appearance of an idealised and light-hearted love story, and responds to romantic encounters as they are often staged in contemporary romantic comedy films. Contrary to this idealised picture of an amorous encounter, *Tess of the D'Urbervilles* with its tragic events and dramatic ending, is far removed from the typical romantic comedy film. As will be discussed in a later stage, this change to an amorous encounter between Angel and Tess in Blair's film, is relevant for the final scene of this adaptation.

The scene of the May-Day dance in the second chapter of the novel contains a passage in which the narrator describes how the local dialect partially affects Tess's speech. This brief passage emerges in a short scene at a later stage in the 2008 film. In the novel, the narrator

explains that “[t]he dialect was on [Tess’s] tongue to some extent, despite the village school: the characteristic intonation of that dialect for this district being the voicing approximately rendered by the syllable *ur*, probably as rich an utterance as any to be found in human speech” (10). This passage is transposed at a later moment in the film as a brief scene in which Tess is in a classroom and has to recite poetry for her teacher, who corrects her pronunciation of the word “appear” – note the syllable “ur”. The poem she recites is “Ozymandias”, a sonnet written by Percy Bysshe Shelley, of which she recites four lines before her mother interrupts her lesson to jovially tell her about the letter that the Durbeyfield family has just received. Tess recites the following four lines:

Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed;
And on the pedestal, these words appear:
My name is Ozymandias, king of kings:

Ozymandias was a name that the ancient Greeks used for pharaoh Ramesses II. The poem explores the notion that all of history’s powerful characters and the empires that they have built are only temporary in this world, and that their mighty constructions will fall into ruin and decay. This poem reflects the ruin that has befallen the noble and great house of d’Urbervilles, Tess’s ancestors. Secondly, it foreshadows the troubles that Tess will encounter as she falls out of grace with Angel. It similarly echoes what Parson Tringham tells John Durbeyfield at the beginning of the novel (and also in the 2008 film) in response to John Durbeyfield’s question what he should do about his noble lineage; “Oh—nothing, nothing; except chasten yourself with the thought of “how are the mighty fallen”.” (5). Furthermore, the poem resembles a contemplation of Tess that is revealed by the narrator in the novel:

“[s]he would be able to look at [the great family vaults of her ancestors], and think not only that d’Urberville, like Babylon, had fallen, but that the individual innocence of a humble descendant could lapse as silently” (88). In this brief scene in which Tess recites four lines of Shelley’s poem "Ozymandias", Blair incorporates an allusion that functions to echo the fall of the d’Urbervilles. This allusion is a choice of the film director that is not based on the adapted text, because there is no single reference of this poem in the novel. An allusion or intertext is a figure of speech that is commonly used by literary authors, Hardy’s *Tess of the d’Urbervilles* contains many of them. In this brief scene Blair demonstrates that this typically literary device can similarly be used in film. A movie director can also utilise intertextuality in a similar vein as literary authors, and take meanings from an external text (or context) to create new layers of meaning in a film – although these might not always be understood directly. This also illustrates how the medium of film, which is often considered a less consecrated form of art than literature, is able to implement a figure of speech such as allusion, a convention that is predominantly associated with literature.

Tess of the D’Urbervilles (2008) has a different approach in portraying the rape/seduction scene than Polanski’s film and Sharp’s film. Secondly, the 2008 adaptation is more heedful to the scene as described in the novel than these previous adaptations, notwithstanding that it also develops the scene further than in the novel. The development of the rape/seduction scene in Polanski’s *Tess* (1979) and Sharp’s *Tess of the D’Urbervilles* (1998) has been discussed in the previous chapters. In *Tess of the D’Urbervilles* (2008), Tess is shown sleeping in the forest in which Alec and she had previously lost track of their direction while a mist gradually shrouds the scene (literally). A shadowy figure approaches Tess in this mist and he becomes visible after he has taken several steps. The shadowy figure, whom is of course Alec, bends over a sleeping Tess and places a kiss on her cheek and on her lips – up until this point the film is an accurate transposition of the scene as described in the

novel. Subsequently, the film further develops what takes place between Alec and Tess. (Note that this is not described in the novel and that the rape/seduction question regarding as what took place in the novel remains ambiguous.) As Alec continues to kiss Tess's neck and pulls open her dress, he starts to force himself upon Tess while a female sigh is audible. This sigh is contrasted with a distant masculine moan as Alec further forces himself upon Tess. The scene ends with a strong distant sounding female screech. In the following scene, the fog swiftly fades away and the night turns into day.

In Blair's adaptation of *Tess*, mist has become a much more prominent feature of the rape/seduction scene than in Polanski's *Tess* and Sharp's *Tess* and the novel which also feature some mist, but considerably less prominently. The mist partially obscures what takes place between Alec and Tess in this scene, but it remains visible nonetheless. Secondly, the nebulosity emphasises the sound effects in this scene and the non-diegetic ominous tones of high pitched music played on violins. Furthermore, it establishes a filmic metaphor that reflects the ambiguity of the rape/seduction question in the novel. However, because Tess does not return Alec's kisses (as in the previous films) while he slowly forces himself upon her and because of Tess's screams, Blair's *Tess* presents the scene much more as a rape than a seduction. The idea that Tess has been raped is further developed in the aftermath of this scene. When the fog has faded away and the night turned into day; Tess remains on the ground while she stares motionlessly and speechlessly in the distance and the traces of tears are visible on her face. She does not respond to Alec's question to return home with him, and turns her head away from him. Secondly, as she returns to Trantridge she walks shakily, absentmindedly and her dress has remained untidy. When she attempts to return to her duties, one of which is to whistle for the birds, she is clearly upset and cannot stop whimpering while she struggles to whistle. When Mrs d'Urbervilles inquires friendly if she is alright, she can no longer hide her pain and breaks out in cries while she runs away from the scene, and

subsequently leaves Trantridge on that same day. The aftermath of the night in the woods with Alec discards the ambiguities between rape and seduction, as presented in the previous films and in the novel. In Blair's film Tess is distinctly portrayed as a victim of rape. This point is further supported by the producer of the film who refers to this scene as rape in an interview with the BBC (Snodin). This demonstrates how subsequent scenes in a film can dismiss the ambiguities that might be presented in a single scene.

The perspective of the camera that is used in the scene in which Tess murders Alec responds predominantly to the novel and much less to the previous adaptations. Furthermore, Blair's adaptation takes its own turn in portraying Alec d'Urberville. Polanski's adaptation focused on portraying Tess's grief and included a haughty monologue by Alec in which he arrogantly dismisses her misery. Sharp's adaptation intensified the final encounter between Tess and Alec, and portrayed Alec much more sympathetically, even including a love declaration. Blair's film takes a turn in the opposite direction and portrays Alec as considerably more villainous. When Angel has left Tess after their encounter in Sandbourne (Hardean for Bournemouth) Alec solely expresses malicious statements to Tess. These verbal harassments by Alec develop up to the point of making a caricature out of him, e.g. "who wanted my suite. Not your wretched mother I hope. I pay her good money to stay away", "come back to bed! Don't keep me waiting" and "on second thought, go back down and tell that nosy package Mrs. Brooks that her coffee tastes like horse piss." These phrases can neither be linked to any part in the novel, nor to the previous films. This villainous portrayal of Alec appears to be a deliberate choice which serves to remove any bit of sympathy for Alec d'Urberville in the scene where he is murdered. This is a turn that differentiates Blair's adaptation with the previous adaptation of 1998. Apart from this point, the scene in which Alec is murdered, is surprisingly heedful to the development of this scene in the novel. When Tess shouts "you lied to me!" at Alec and throws the door shut, the spectator is given an

outside perspective on the room, which is similar to how the scene is presented in the novel. This also applies to the sound of Tess's shouts which are audibly muffled without becoming undistinguishable. The fragments that are revealed in the novel primarily concur with what Tess shouts at Alec in the 2008 film. When Mrs. Brooks rushes up the stairs to have a peek through the keyhole, the spectator is given the same perspective on this event. The fight between Alec and Tess is only partially visible through the keyhole. This camerawork and sound-editing is an effective technique to reconstruct the perspective on this scene as it is presented in the novel. The producers of *Tess of the D'Urbervilles* (2008) demonstrate that in film just like in novels it is also possible to shift the narrative to a different focalizer, in this case to Mrs. Brooks. This example also supports Hutcheon's standpoint about the illegitimacy of what she designates as "Cliché # 1: Only the Telling Mode (Especially Prose Fiction) Has the Flexibility to Render Both Intimacy and Distance in Point of View" (52).

There are two scenes in *Tess of the D'Urbervilles* (2008) where this adaptation demonstrates that the medium of film possesses a certain technique of storytelling that is uncommon to literature, which can be used to great effect in film. This technique which is typical to the medium of film, is known as parallel editing or cross cutting. Parallel editing is applied when a film alternates between two (or more) simultaneously occurring scenes at different locations within the world that is represented in the film. The scenes that are displayed alternately are correlated to each other in some sense, or the scenes will eventually intersect in the film. (A classic example of parallel editing is the baptism scene in *The Godfather*; where the protagonist renounces the devil during a baptism in church and simultaneously has his rivals assassinated.) The technique of storytelling where a sequence shifts between multiple scenes within a brief timeframe is rarely used in the prose writing of novels. Hardy himself experiments with a comparable technique for prose writing (which might be dubbed: parallel narrating) in the anticipation of the climax of his novel *Far from*

The Madding Crowd. In chapter 52 – which is appropriately titled "Converging Courses" – there are seven sections of four different characters in different settings that occur at the same time. These seven passages present three parallel storylines that are related to an upcoming Christmas-eve party. The technique that Hardy uses in this chapter is comparable to parallel editing. However, it is not exactly the same as parallel editing in film because the intervals between the shifts are much lengthier; each section is approximately the length of one or two pages (the intervals in a film are generally the length of several seconds). Another example of "parallel narrating" is Robert Coover's short story *The Babysitter*. In this text Coover experiments with non-chronological fragmented passages that are each the length of a paragraph. These fragments occur at different locations in the short story and are all interconnected. However, *The Babysitter* is a highly experimental text and not representative of prose writing or literature in general. Therefore, it can be claimed that the examples of "parallel narrating" are not exactly the same as parallel editing. Secondly, this comparable technique is uncommon in the literary spectrum, whereas it is common to the medium of film.

Tess of the D'Urbervilles (2008) employs parallel editing at two different moments in the film. The first time this technique is used, occurs in the scene of Angel and Tess's marriage which is combined with the scene in which Retty attempts to drown herself (an element of the narrative in Hardy's novel, which is an allusion to Ophelia's suicide in Shakespeare's *Hamlet*; a widely used motif in English literature). As the sound of chiming church bells becomes audible and the ceremonial words of a marriage can be faintly recognised, Retty is shown marching through a forest. This establishing shot in which Retty is shown outdoors contradicts the sound of the parallel scene of the wedding. Subsequently, the shot of the ceremony at the church is introduced and the spectator recognises that these two events occur simultaneously at different locations. These parallel scenes shift from one to the other in a total amount of ten times. The words spoken at the ceremony are continuously

audible through both parallel scenes, while melancholic music performed by string instruments is continuously audible as an extradiegetic element. The extradiegetic music contradicts the event of a marriage, which is generally regarded as something joyous. As the marriage scene approaches its climax, Retty walks into the lake. When Angel puts the wedding ring on Tess's finger he pronounces his wedding vows and ends with "in the name of the Father, and the Son and the Holy Ghost" at this moment the film cuts to the final shot of Retty in which she pronounces "amen" – this creates the illusion that she has heard Angel's words – after which she submerges herself in the lake. In this example Blair uses parallel editing to juxtapose a joyous event with a tragic one; Angel and Tess's wedding on the one hand and Retty's suicide attempt on the other. Secondly, Retty's scene is related to the other and by cross cutting between the two scenes, this relation between the two events is emphasised. Both scenes also resonate with each other because Retty utters "amen" just after the moment when Angel finished speaking his wedding vows. Moreover, because the wedding scene is paralleled with Retty's suicide attempt and melancholic music, Angel and Tess's wedding is given a sombre undertone, which similarly foreshadows the breakdown of their marriage. This case exemplifies how film can take separate scenes from a novel, and by combining these scenes with parallel editing create a new scene that contains additional layers with values, meanings and connotations.

This technique is used as effectively or even more so in the final scene of *Tess of the D'Urbervilles* (2008). The climax in Blair's adaptation includes the scene of Tess's execution (not explicitly) and it also includes the scene that anticipates a future for Angel and Liza-Lu. The final scene employs parallel editing to combine the scene of Tess's execution with a scene that reveals Tess's memories and visions of the May-Day dance where Tess and Angel saw each other for the first time – and in Blair's version had an amorous encounter, rather than a missed opportunity. The scene of the execution introduces a shot of Tess who is

imprisoned in a dark cellar and where Tess appears to be in some state of trance. In a following shot, Tess is ushered out of her cellar towards where she will be executed. After this scene has been established, the film shot cuts to another scene; the Cerealia procession of the May-Day dance at the Dorset coast from the introduction of the film. This is a metadiegetic scene (part of a character's memory or fantasy within-a-story) that portrays Tess's interiority; her memory and vision of the past, that is the first time she saw Angel. Furthermore, in the first cross cut of this scene there is a brief fragment of music played by the band during the procession – a brief moment of metadiegetic music. This fragment quickly fades into melancholic theme music played by string instruments – returning to extradiegetic music – as the film returns to the scene in the cellar. These parallel scenes shift twelve times from one to the other, and the intervals become increasingly shorter. The scene of the May-Day dance turns from a memory into a figment of Tess's imagination; all the other characters disappear in the scene and only Tess and Angel remain. At this moment, Tess and Angel have their dance and continue where they left at the onset of the film; a moment that was interrupted by one of Angel's brothers. This scene in which Angel and Tess do get to dance, although it is a figment of Tess's imagination, explains why Blair decided to differentiate Tess and Angel's encounter in the introduction. The part of the introduction where Angel and Tess meet, functions as a prelude to the parallel scene that is used in the climax of the film. This parallel scene portrays a romanticised image; an image of Angel and Tess dancing in an intense final moment at the lush and green coastal landscape of Dorset. This romanticised image which is presented as a scene in Tess's imagination is juxtaposed with the hard reality of Tess's execution. In this example Blair demonstrates his mastery as a film director by effectively using parallel editing. At the surface level, the film juxtaposes a dark scene inside of a prison with a bright scene in an open landscape, two strongly contrasting images. At a symbolic level, the dancing of Angel and Tess on the one hand and

the last moments of Tess's life in an underground prison on the other hand represent overarching themes and binary opposition of *Tess of the d'Urbervilles*, such as joy and tragedy, nature and society, and life and death. Furthermore, the parallel scene also links the beginning of the story to the end, which further dramatises the climax.

In the previous chapters I have discussed the introductory scenes of Polanski's adaptation and Sharp's adaptation that featured the Cerealia processions and the groups of musicians. It is noteworthy that Polanski's choice for the group of musicians that leads the Cerealia procession in the 1979 adaptation seems to have inspired, consciously or unconsciously so, later directors. The band in Blair's film is remarkably similar to ones in Polanski's film and Sharp's film. In the chronological order of the films; the band gains one member per film, but the arrangement of the band in terms of instruments is practically the same as the one in each previous adaptation. The six musicians in Blair's adaptation play on the following instruments: a serpent, concertina, fiddle (two players), drum and a clarinet. This sextet responds to the collective of musicians in previous adaptations and differentiates from a typical brass band which is generally formed by ten to twenty musicians. Of course, Hardy's description of this band is limited to the extent that he only reveals that it is a brass band. Therefore, the exact arrangement of this brass band in the novel is unclear, and can be so because the brass band does not require determinacy. However, in a film, these musicians do require determinacy, that is they simply have to be present in the scene of the film, and because of their presence they are characterised and defined. Secondly, as explained in the first chapter, music can only be implied or described in a novel; there is no actual music. In a film, music is an immediate and constant factor for as long as it is audible in a scene. Therefore, a movie director cannot be unspecific and has to decide how exactly he wants to define certain elements, for instance a band. So, it appears that in some cases a movie director not only adapts elements from a novel, but also (re)defines them when he has to make an

unspecified element from the novel determinate and determine the specifics of this element. This notion is supported by the similarity of the band in all the different adaptations, which demonstrates how Blair and Sharp, consciously or unconsciously, were influenced by Polanski's interpretation of the brass band in the procession. Furthermore, viewers of the film version(s) who read the novel might unconsciously remember this band and re-visualise them while reading the novel. In such cases it seems that a movie director is able to overrule the adapted text or source text itself.

In an introduction to the novel Irwin explains that to think of *Tess of the d'Urbervilles* is to recall Hardy's "striking, self-contained, powerfully-visualised episodes" (vi). One of the seven examples that he mentions to illustrate this notion, is the scene in which Tess observes Angel's harp-playing. Irwin's observation, that this scene (among others) is a memorable episode, is supported by the fact that Polanski, Sharp and Blair all included the scene in which Tess listens to Angel's harp playing in their film adaptations. However, it is interesting that each director has chosen to let Angel play on a different instrument, whereas they have used more or less the same composition for the group of musicians that play at the May-Day dance as Polanski used in his film. In Polanski's *Tess*, Angel plays on a recorder (flute) instead of a harp. In Sharp's film, Angel plays the concertina, and in Blair's adaptation he veritably plays on a harp, a portable version – it would have been unbelievable had Angel carried around a typical concert harp at the dairy. It is remarkable that Polanski and Sharp have chosen to dismiss the harp and replace it for a flute and a concertina – note that in Whitehead's original screenplay (for Sharp's film) he also chose for a flute (Nemesvari 173). This raises the question why they have not chosen for the instrument that Hardy describes in the novel. In his publication "Romancing the text: genre, indeterminacy, and televising *Tess of the D'Urbervilles*" Nemesvari argues that "Hardy's choice of musical instrument is ironic, intended to emphasise Angel's later, 'un-angelic' behaviour, but [...] this is considered too

much for a contemporary television audience.” He further argues that “[s]omeone named Angel cannot possess a harp and remain credible as a love interest in romance or realist terms” (173). This might have been the reason for Polanski and Sharp to avoid portraying Angel with a harp. However, Nemesvari’s contention is too strong, because in Blair’s film Angel does not become unconceivable as a love interest when he plays the harp, nor does Angel’s harp playing become “too much”. This might have been true if Angel had carried around a concert harp instead of a portable one, and if Angel would play “angelically”, but this is not the case. Angel plays the harp with a lack of skill, as is emphasised by one of the dairymaids who proclaims: “I love Angel with all of my heart, but he still can’t play that rotten bloody harp”. His lack of skill is further emphasised when he tries to play "The Snows They Melt the Soonest", but keeps faltering.

Music in film can be incorporated via (theme) music on an extradiegetic and metadiegetic level. Music can also be incorporated as diegetic music via musicians in a film, as for instance the band in the procession scene. Another way to incorporate diegetic music, is by the singing of the characters in a film. Note that I do not mean singing like in a musical where characters just break out into song, but singing in a natural context. In *Tess of the D’Urbervilles* (2008) there are four scenes in which the characters sing; two scenes include the chanting of hymns by Reverend Clare’s congregation and two scenes include the singing of the folksong "The Snows They Melt the Soonest" by the dairymaids. In the first scene of the church singing; where Reverend Clare’s congregation sings the "How Great Thou Art Hymn", Blair uses this music for more than just to establish the pious atmosphere of a mass. In this scene, Blair combines the chanting with conflicting shots to show the contrast between Angel and Mercy Chant. In the first shot of this scene the entire gathering at the church participates in the singing. In a following shot Mercy is shown singing while simultaneously turning around to face Angel, in search for eye contact. However, in the subsequent shot

Angel refuses to sing and keeps his lips sealed, which is in strong contrast with the rest of his family that participates in the singing. In the last shot of this sequence Mercy turns her face away, apparently in disappointment. In this brief sequence Blair integrates the diegetic music with conflicting shots of Angel and Mercy. These conflicting shots function to illustrate how Angel and Mercy are conflicting characters not suited for each other (whereas his parents believe they are). Furthermore, a similar moment occurs in the other scene that includes the church singing. In this scene Angel returns from Brazil as a severely weakened young man. The first shots of this scene establishes the setting of the congregation led by Reverend Clare piously singing the Christian hymn "Rock of Ages". In one of the shots Mercy now sits in the same bench as the Clares and she turns her head sideways to search for eye contact with Angel's brother who zealously partakes in the chanting. At this moment in the film, Angel's brother and Mercy have been engaged, and it is illustrated how they are a good match for each other as Mercy smiles in recognition of her fiancé's devoted singing. This is another example of the Kuleshov effect – which has also been discussed in an endnote of the second chapter – where two images are combined in subsequence of one another via editing, a technique which is used for a certain effect (for instance: pious singing in church + Mercy smiling = a good match, no singing in church + Mercy glowering = an unfortunate match).

The main event in this scene is Angel's return from Brazil. The scene shows Angel's feeble condition caused by his illness in Brazil, this fragile state is emphasised by the use of music in this scene. The first shots of this scene established the piously singing congregation, but the second shot of Reverend Clare's chanting shows how he suddenly ceases to sing and gazes in shock. The diegetic music of the singing in church gradually fades away and the extradiegetic sound of high-paced discordant string instruments increases in volume and establishes a sense of awe. Simultaneously, the film portrays a shot of the Clares who turn around their heads in shock. In the following shot a pale Angel is shown pottering forward

while visibly covered in sweat. The shift from diegetic singing to extradiegetic discordant string instruments effectively highlights how Angel has returned to his family in a horrible physical state. In the novel Angel's state is described as follows:

You could see the skeleton behind the man, and almost the ghost behind the skeleton. He matched Crivelli's dead Christus. His sunken eye-pits were of morbid hue, and the light in his eyes had waned. The angular hollows and lines of his aged ancestors had succeeded to their reign in his face twenty years before their time (323).

The severity of his weakened state is eloquently communicated by the narrator in the novel. However, in a film the severity of this weakened state cannot be communicated as such. Therefore, a film director has to choose a different approach. Angel's illness is shown in this scene by his sweat, his pottering and his paleness, but the shift from peaceful diegetic music to discordant extradiegetic music emphasises the severity of his illness and shows how Angel has been on the brink of death. This is an example of how a different mode of engagement, in this case film, can use music to reflect what novels can convey in elaborate phrases of prose writing.

Both Polanski and Sharp used many images of the pastoral and landscape shots in their films to portray Hardy's setting of *Tess of the d'Urbervilles* on film. It will therefore not be surprising that this similarly applies to Blair's 2008 adaptation. Nicholls (the screenwriter of this film) in a press release for the BBC writes that "[a]ny adaptation of Hardy has to capture the beauty of his nature writing without forgetting that this is a brutal, unforgiving landscape too." Especially the capturing of the beauty of the nature in Hardy's novel is recognisable in Blair's film, a film which is rich in outdoor scenes and long shots – note well that this does not mean long takes – of characters in an alluring landscape. Where Polanski's adaptation

stands out in its use of long takes, there are at least 46 long takes in *Tess* (1979), Blair's film does not include many long takes. However, *Tess of the D'Urbervilles* (2008) does include many long shots. Long shots are shots in which the camera is positioned far away from a character and a shot that displays a wide angle view of the setting. The first shot of the film displays an open and green landscape where the eye can cross large distances, with fields covered by grass reaching the height of a man's hips and a big tree next to a road. The road itself is not visible but the presence of a man (John Durbeyfield) walking through the field, who appears as a small figure due to the distance of the camera, informs the viewer that there is a road. This long shot exemplifies the style of cinematography which is typical in Blair's adaptation. In many cases long shots are used at the beginning of scenes or sequences to establish a certain setting within the story. Once the setting has been established in a long shot that generally lasts 3 to 10 seconds, the camera shifts towards a medium shot or close up of the particular character or characters in that setting. This practice is used in a great number of scenes in *Tess of the D'Urbervilles* (2008). Another example that illustrates this practice is the scene in which Tess sets out to Talbothays Dairy. The opening shot of this scene displays Tess in a landscape shot at a rather great distance, while she marches over a hilltop (filmed in either Wiltshire or Gloucestershire). In each following shot, the camera moves closer to the protagonist, and eventually shifts to a close-up of Tess. This close-up is subsequently contrasted with a shot of Tess's point of view on the valley in which Talbothays Dairy is located. Other than Tess's journey by foot, there is not action or dialogue in this scene and the primary objective of this scene appears to be to capture the beauty of this natural environment, and to use it as a platform for the protagonist's journey. These scenes, in which a character is displayed in a long shot of a landscape that shifts to medium shots and/or close-ups, exemplify a generic convention that is widely used in film adaptations of classic novels. Cardwell describes this generic convention in her publication *Adaptation Revisited:*

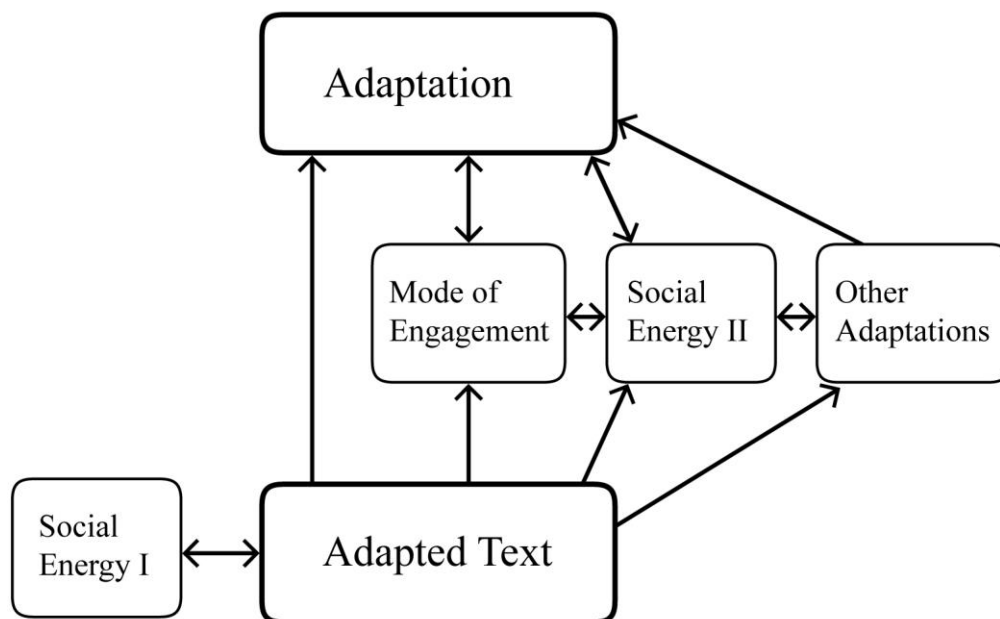
Television and the Classic Novel (141), and it has also been discussed in the first chapter of the present research. However, Blair does not use long takes (shots of approximately 30 seconds or longer) in the introductory scenes and chooses for medium and short takes. Although there are many shots that portrays beautiful green landscapes, these shots are often of a short time span and thus do not decelerate the pace of the film. This fashion of introducing a setting and subsequently the character within that setting follows the intention of the producers as described by Nicholls; “[w]e set out on this adaptation with various aims in mind. The production should be beautiful but not “pretty”; it should be about characters in a landscape, not just the landscape.”

Blair’s adaptation demonstrates how the distinctions between television and cinema are fading; the aspect ratio and high-definition video images of his film are indistinguishable from cinematic films, and the dynamic editing and camera shots reveal that its editors and producers are on par with their cinematic counterparts. Furthermore, Blair also demonstrates that the medium of film possesses certain qualities that can enrich the story of an adapted text. For instance, Blair has found a subtle way to incorporate an intertext with Shelley’s poem "Ozymandias" in a scene in which Tess has a language class. Other examples are: the shift to a different focalizer in the scene where Mrs. Brooks eavesdrops on the final confrontation between Tess and Alec, and the use of music to communicate Angel’s severely weakened state after his journey to Brazil. Moreover, parallel editing is perhaps the best example of a quality of film that can enrich the story of an adapted text. Parallel editing can be employed to combine two separate scenes from the adapted text in order to create a new sequence that contains additional layers of meaning. Finally, on the level of interpretation, Blair is the first director – in comparison to Polanski and Sharp – to unequivocally avert the idea of seduction in the scene in which Tess is raped.

Conclusion

In the previous chapters I have discussed many differences and similarities between the adaptations of *Tess of the d'Urbervilles* and the novel as well as between the individual adaptations themselves. These differences and similarities time and time again demonstrate that each “adaptation is repetition, but repetition without replication” (Hutcheon 7). Furthermore, they demonstrate that each adaptation will inevitably change and transform specific elements and representations of the adapted text. This process can be visualised in a model, but the process needs to be contextualised first in order to understand this model. Each adaptation responds to the adapted text with an individual focus on specific aspects of that text, each adaptation responds to its mode of engagement, each (not premium) adaptation responds to previous adaptations and each adaptation responds to its own temporal, ideological, cultural and geographical context. To refer to this context with these four different dimensions, I will use Stephen Greenblatt’s notion of “social energy”, which is described in *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England*. However, I will use this term in a more general sense to describe the temporal, ideological, cultural and geographical context. In the first chapter of this publication Greenblatt argues that “[w]e can say, perhaps, that an individual play mediates between the mode of the theater, understood in its historical specificity, and elements of the society out of which that theater has been differentiated” (14). What is argued about Elizabethan plays here, i.e. that each play mediates with the social energy of society and reversely society and its social energy with theatre, can also be argued for (film) adaptations and literary works. However, in the case of novel to film adaptations this mediation becomes more complex, because besides the mediation between the adaptation and its specific cultural, temporal and ideological context, the adaptation and its specific context primarily mediate with the adapted text. Furthermore, the adaptation also mediates with its own mode of engagement – in this

case film – and possibly with other previously produced adaptations. This mediation becomes even more complex when the adapted text itself was produced in a different context (as is the case with *Tess of the d’Urbervilles*) and this too becomes another factor in this process of mediation. All of the different factors that influence the process of adaptation and the final product can be visualised in a model:



The differences, similarities and omissions in an adaptation are a result of one of the factors in this model. For instance, changes that result from the use of a different medium relate to the mode of engagement; cultural or ideological changes relate to social energy II – social energy I refers to the context in which the adapted text has been made. Arrows that point both directions indicate that there is a process of mediation. Arrows that point a single direction indicate that the adapted text itself is (in most cases) a fixed work and does not mediate with, but is interpreted through one of these facets.

Besides examining differences, similarities, interrelations and intertexts, this study has examined what the qualities of film can do to contribute to the adapted stories from literature.

Screenwriters generally have to simplify the narrative and the scenes from a novel for the screenplay of a film. This is not necessary because of any limitations of the medium, but due to limitations in the temporal format of film. A screenwriter might be able to write a script that transposes (nearly) all the scenes of a novel if he would write it for a series with a duration of ten hours. Furthermore, film adaptations can also reverse this “labour of simplification”. There are instances in which films lengthen, dramatise and develop specific passages or scenes from an adapted text. I have also explained the notion that an adaptation can be experienced *as adaptation*, and in this intertextual experience film adaptations have certain qualities that contribute to the recreation of the story of the adapted text. One quality of film is that it can deliver the actual sound and music of what is only suggested or described in a novel. Another quality is parallel editing. This offers filmmakers the possibility to juxtapose two images, create interrelations between two separate scenes and combine these two to create a new sequence with additional layers of meaning. Furthermore, landscape is a theme of special interest in a film adaptation of *Tess of the d’Urbervilles*, because it is an essential part of Hardy’s writing. Film can effectively render the beauty of the landscapes and tell the story of Hardy’s characters within this setting. I have also discussed how at some moments a movie director not only adapts elements from a novel, but (re)defines them. This is exemplified by the brass band that plays at the Cerealia procession. This brass band remains unspecified in the novel, where it can be unspecified. However, in a film scene this unspecified element from the novel has to become determinate, and as such a film director (re)defines or determines the specifics of this element. Finally, the experience of an adaptation *as an adaptation* can also manifest reversely; a reader of an adapted text might have seen the film adaptation and (sub)consciously remember specific aspects of that film. This results in an intertextual engagement that can enrich the experience and understanding of that story.

In this thesis, I have focused on various qualities of film and on how these contribute to the appeal of an adaptation. However, this project has not been an exhaustive account of all the faculties and qualities that can be employed by filmmakers. In future research scholars might explore other features that make the medium of film appealing for adaptation, for instance the psychological interests of human actors that portray characters in film. Secondly, the qualities that have been discussed in the present research, such as parallel editing and the use of music, might also be examined in other film adaptations of other texts. Furthermore, in case studies of a line of adaptations, scholars might also choose to select one or several scenes from an adapted text and trace this scene across the different adaptations. This is a structured approach to study differences, similarities and intertextualities between the different adaptations and the adapted text. Note that this approach contains limitations, because it might lead to a restricted scope on each adaptation. Finally, I suggest that the model that visualises the process of adaptation can be used as a map or guideline in future studies, and perhaps this exploratory model might be further developed.

Notes

¹ The missing elements that Veidemanis discusses include themes such as:

- (1) “[T]he absence of Hardy's artful handling of time, symbolism, and pacing.”
- (2) Any variation in the pace or tempo of the story in the film.
- (3) Tess's circumstances that drive her to “emotional exhaustion before submission” to Alec.
- (4) The novel's social and religious critique, especially “the sense of Tess as a representative of the agrarian world being crushed by the industrial revolution or as the child of nature cast out of paradise by a harsh and prohibitive theology”.
- (5) There are no accounts of Angel's calamities in Brazil or his choice to become a farmer.

Secondly, Veidemanis mentions many scenes and motifs from the novel that have been omitted such as:

- (1) The conclusion that anticipates a new beginning for Angel and Liza-Lu (Tess's sister).
- (2) Tess's choice to clip her eyebrows and bind her hair to hide her beauty from other men.
- (3) Tess's mercifulness, when she puts dying pheasants out of their misery, just after she discovered them in the woods.
- (4) The scenes in which Alec stalks Tess while she resides at Trantridge.
- (5) The superstitions such as the afternoon crow on the wedding day and “the recollections of the ill-fated [d]’Urberville coach”.
- (6) The ominous foreshadowing in the honeymoon sequence, such as the grim d’Urberville mansion with the ancestral portraits on the wall.
- (7) Angel's sleepwalking episode in which he carries Tess towards the river, and the protagonist's “suicidal despair”.
- (8) The conversation that Tess overhears between Angel's brothers and Mercy Chant about the “unsuitable” marriage of their younger brother, which makes Tess discard her plan to seek help from Angel's parents.

Furthermore, Veidemanis states about the characters that “Polanski's Alec comes across as simply a fancy dude, an effete aristocrat accustomed to getting his way, but never the animalistic and satanic tempter Hardy portrays” and “the film's Angel is limp and effeminate, hardly the divinity that would drive dairymaids to suicide, drink, and depression.”

² Out of the 25 films from 1991 up to 2015, 13 were adaptations of a text. However, these figures warrant further explication. Firstly, these adaptations include commentaries or analogies besides transpositions. Secondly, out of the 13 adaptations of texts; 8 were adaptations of a novel (one of which was a commentary or loose adaptation), 1 was an adaptation of an epic poem, 1 of a series of short stories, 1 adapted a memoir and article, 1 was an adaptation of a slave narrative and 1 of a series of stories from a group of journalists. Furthermore, out of the 12 films that were not adaptations of texts; 1 was an adaptation of a musical, 1 was a remake of a film, which can be considered an adaptation as well, 1 film actually concerns the staging of an adaptation and 1 film features a fictional portrayal of the most consecrated name in literature, Shakespeare. So, this demonstrates that the Academy Awards still privileges adaptations of texts to screen as they have historically done, and adaptation itself continues to be an influential and inspirational force in the film industry.

³ This portrayal of Thomas Hardy can be confirmed by comparing a still of the old man in the film to portraits of an aged Thomas Hardy (readily available via an online image search). Such a comparison will demonstrate the resemblances between the two, especially the moustache and the clothing style evince resemblances between the old man in the film and portraits of an aged Thomas Hardy.

⁴ The Kuleshov effect is the effect that a combination of two images has. Image A + image B = effect C. The combination of image A (Alec who flatters and courts Tess) with image B (Car Darch who frowns and/or angrily walks away) creates a new image: a jealous woman.

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