

Investigating the Difference between Novel and Film ‘Wuthering Heights’: An Ecranisation Theory

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Abstract

This research aimed to find out the differences between the novel and movie “Wuthering Heights”. The current study focuses on finding out the structural plot of novel “Wuthering Heights” and its movie adaption and the reduction, addition, and modification of novel into film “Wuthering Heights. Based on the changes between novel and film, the core problem of this research is to probe into the reduction, addition, and modification of novel into film. To achieve this end, a descriptive-qualitative methodology was used to analyze the ecranisation process in terms of plot, character, and setting that can be found in Wuthering Heights and its film adaptation. The results of the current study display that Wuthering Heights, as the structure of a novel could not be as same as the movie adaption. The movie adaption will surely show some main differences and additions in order to make it interesting for the audience. The data collections of this research are intrinsic elements of novel “Wuthering Heights” which is published in 1847 and the film “Wuthering heights” which is released in 2012. In addition, the writer found that reduction, addition, and modification influenced to the change of some intrinsic elements in both of fiction.

Keywords: Ecranisation, Structural Plot, Wuthering Heights Film, Wuthering Heights Novel

Article history:

Received on: June 14, 2023

Revised on: June 23, 2023

Accepted on: June 28, 2023

Published on: June 30, 2023

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INTRODUCTION

The novel, *Wuthering Heights*, is written by Emily Bronte and it was published in 1847. Ellis Bell was the pseudonym under which Emily Bronte published this novel. She spent most of her life in a small village of Haworth in Yorkshire. Her father was a local priest there and his wife died when their children were still young. Bronte received little formal education before deciding to pursue a career. All three sisters became published authors. Charlotte was famous for “*Jane Eyre*”, Anne, “*Tenants of Wildfell Hall*,” and Emily, “*Storm Heights*”. The novel was written between her 1845 and her 1847, and the first edition sold only her seven copies. Charlotte was prompted to compose the foreword to her second edition, which was published in 1951, by Emily's death in 1849. Heathcliff and Catherine's love tale became a literary classic in the twentieth century, as Charlotte was a well-known author at this time. The novel is influenced by both his late 18th-century and early 19th-century techniques. The late 18th century was dominated by supernatural Gothic romance. This culminated with the publication of Bram Stoker's *Dracula*. Mary Shelley was also inspired by this to write *Frankenstein*. The novels of Sir Walter Scott and Jane Austen characterised the early nineteenth century.

Wordsworth and Coleridge's Romantic Movement influenced these authors. Both influences are evident in “*Wuthering Heights*,” where the house and its inhabitants, servants, and canines exemplify Gothic fiction and Thrush Cross Grange exemplifies Jane Austin's world. Therefore, *Wuthering Heights* can be interpreted as a synthesis of both Gothic and Romantic novels prior to 1847. Emily Bronte was the youngest of her six siblings. Patrick Prunty was born in County Down on March 17, 1777. He obtained a position at Cambridge through his ambition. This is a remarkable accomplishment for the offspring of a storyteller. After becoming the Duke of Bronte, Nelson altered the spelling of his surname to Bront in 1799. After leaving Cambridge, he became an Anglican minister and, in 1812, he married Marie Barnwell. She was from Cornwall's Penance. From Barnwell, they had six children, five girls and one male. His family resided in Haworth Parsonage, Yorkshire, on the border of the Yorkshire Moors, from 1820 until his passing in 1861.

Joseph of *Wuthering Heights* Cowan recreates her personality. She was scheduled to attend Bridge Boarding School, but an inhumane regime caused her death within two months. Emily and Charlotte's remaining siblings returned home to be reared by their father. He inherited his father's talent for storytelling and his parsonage's offspring. In 1826, Barnwell was presented with a gift of miniature soldiers. The children gave each combatant a name and created a country called Anglia for them to inhabit, while Emily and Anne created a second country called Gondal. Create a chronicle of your magical land. Emily was sent back to Low Head School in 1835, where Charlotte was a teacher, but after three months she returned home. In 1837, he spent six months teaching in Halifax. Charlotte felt that her sisters should establish their own school, so she travelled to Brussels in 1842 to confirm her knowledge of European languages, but found herself attending her aunt's funeral instead. Emily never again left Howarth. Charlotte then published a poetry collection, of which only two copies were sold. The sisters then each resolved to write a novel, and when Emily's *Wuthering Heights* was published in 1847, it appeared to be a commercial and literary failure. In the interim, her brother Barnwell died in September 1848, and during his funeral, Emily acquired a cold, her consumption progressed, and she refused medical treatment; she died on December 19, 1848. The case was a critical and commercial triumph, and by the turn of the century, it was regarded as one of the greatest novels of all time.

Position of Women and Family Life

During the Victorian era, social strata were not solely based on personal wealth. Rather, income, birth, and family ties played a significant role in determining a person's position in society. Moreover, the majority of individuals have embraced their position in the social hierarchy. In addition to money, decorum, language, attire, education, and values reveal a person's social class. His primary sections were the upper class, the middle class, and the working class. Within these three class divisions, there were additional subcategories.

The characters in *Wuthering Heights* illustrate the hierarchical nature of this society. The Lintons were the most affluent family in the novel, and Thrash Cross Grange was a more affluent estate than *Wuthering Heights*. Rather, they were middle class professionals. *Wuthering Heights* was a farmhouse, but the Earnshaws were wealthy landowners with retainers, so they did not belong to the working class. Their social standing was marginally lower than that of the Lintons. Nellie, the Earnshaw family's maid, exemplifies the lower middle class, as she conducted non-manual labour. The fact that there are more servants than labourers explains the problems caused by Heathcliff.

Heathcliff has no parents. Therefore, his station at *Watering Heights* is lower than all others. It was unprecedented to raise someone from the working class to the middle class, and even Nellie, who grew up with the Earnshaw children, assumed her place among his childhood friends. I realised Mr. Earnshaw violates social protocols when he elevates Heathcliff's status and ultimately chooses him over his own son.

This combination of promotion and usurpation was the reason Hindley reinstated Heathcliff to his former low rank after Mr. Earnshaw's death, and led to Heathcliff's belief that Hindley's son Hareton was an illiterate manual labourer. Catherine's decision to marry Edgar is likely motivated by her satisfaction with the fact that her social status has been diminished. She is attracted to the social amenities he can offer her. No other plausible explanation exists. Catherine naively believes she will be able to marry Edgar and use her status and his wealth to aid Heathcliff, but this is never the case. Edgar does not view himself as an acceptable member of society based solely on his existence. Heathcliff exploits his status as an outcast to increase Isabella's attraction to him. Catherine and Isabella lose favour with Catherine's siblings due to their affection for Heathcliff, an ordinary worker. Incapable of accepting her sister's decision, Hindley and Edgar flee her affections. When a woman betrays her class, she simultaneously betrays her family and her class. Both actions are reprehensible. Heathcliff is driven throughout *Wuthering Heights* by two distinct but related obsessions: Catherine's desire for love and her desire for retribution. Katherine, the object of his obsession, becomes the centre of his existence, but in a sense, he kills love. Heathcliff's affection for Katherine enabled him to endure Hindley's abuse following Mr. Earnshaw's death.

Victorian Literature

The Victorian era is the period from 1837 to 1901 when Queen Victoria was the monarch of England. Her 63 years and her seven reigns made her the longest reigning monarch ever until Queen Elizabeth II broke that record. It was a time of great change, with advances in science and technology. Nevertheless, it was also a dark age for low-income earners. Queen Victoria herself has questioned her religion and politics, and she has influenced the world around her. Her husband,

Prince Albert, was one of her chief advisors and helped plan the monarch's role in the British government.

The Victorian era was a period of transition from rural agricultural societies to more urban industrial societies. The Industrial Revolution brought many changes. One of them was the mechanization of agricultural work, and people moved from rural areas to cities. This moved lower-income people to the same cities as lower-income people, creating a more pronounced lifestyle contrast. Railroads were another development that transformed society, as it made it much easier for wealthy people to travel to the sea for vacation and leisure. Another change was the steam pressure engine. The press allowed publishers to print more work in less time at lower prices, making books more accessible to more people.

Problem Statement

Based on the changes between novel and film, the core problem of this research is to find out the reduction, addition, and modification of novel into film *Wuthering Heights* as the structure of a novel can never be as same as the movie adaption. The movie adaption will surely show some main differences and additions in order to make it interesting for the audience. The objectives of the study were:

- To find out the structural plot of novel “*Wuthering Heights*” and its movie adaption.
- To find out the reduction, addition, and modification of novel into film “*Wuthering Heights*”.

Research Questions

- What is the structural plot of novel “*Wuthering Heights*” and its movie adaption?
- What kinds of changes in terms of reduction, addition, and modification are found between the novel and movie “*Wuthering Heights*”?

LITERATURE REVIEW

There have been previous studies on this topic. These previous investigations are relevant to this investigation. It is essential for these relationships to be incorporated into this research because doing so would make it more credible and comprehensive. These previous studies explained in detail in the sections that follow. In her study, Liu (2022) found that two distinct art forms, novels and films, have primarily four distinct narrative elements¹. Based on the general differences between novels and films, the author selected “*Cold Mountain*” as a case for detailed analysis and demonstrated the adaptation of *Cold Mountain* from novel to film in two distinct art styles. A researcher discovers that adapting a novel to a film is a task that requires many filmmaking skills and knowledge; however, how to organise and use media to achieve the best outcome is a difficult and intractable adaptation task. From this perspective, *Cold Mountain* is an outstanding example for filmmakers to follow.

¹ Liu, Haoling. "An Adaptation Study on “*Cold Mountain*” from Novel to Movie." *Frontiers in Art Research* 4, no. 3 (2022).

Alvianita (2019) analysed The Da Vinci Code's adaptation from novel to film. This research concentrates on the adaptation of plot elements from the novel to the screen in order to identify reduction, addition, and modification². In this study, the researcher employed Eneste's ecranisation theory and Mays' plot theory. This study analyses the structure of the plots of novels and films using a comparative method and a structuralism-based literary criticism approach. The data sources for this study were Dan Brown's novel The Da Vinci Code and Ron Howard's film The Da Vinci Code. The information was obtained through reading, observing, and taking techniques. As a result of adapting the novel The Da Vinci Code into a film, certain events were reduced, added, or altered to fit the needs of the film, while remaining pertinent to the novel's narrative.

Aspriyanto and Hastuti (2019) analysed the process of ecranization on the characters of Agatha Christie's novel "Murder on the Orient Express" and its film adaptation³. In this investigation, qualitative descriptive methodology was employed. Because of the research, the process of character reshaping involves reduction, addition, and variation. The reduction of characters in both novels and films occurs because the length of a film cannot be too long. However, unlike in a novel with a lengthy length, the reduction of characters in a film does not eliminate or alter the story's central elements. This study also demonstrates that characters were introduced to both the novel and the film because the director wanted some scenes in the film to be more creative and less monotonous than in the novel. The characters in both novels and films were replaced because the director wanted to create a distinction between the novel and the film, and the replacement of the characters did not affect the fundamental plot of the novel and the film.

Shofa (2018) analysed the literary and film adaptations of the classic work "To Kill a Mockingbird."⁴ In this research, the sentences in the novel and the dialogue in the film To Kill a Mockingbird are analysed in relation to the traditional western narrative structure. In the novel To Kill a Mockingbird, Atticus's plot to defend a black man accused of raping white women demonstrates five functions of the structure of classical western narratives. In addition, the premise of Atticus rescuing a black man in To Kill a Mockingbird serves three functions of the traditional Western narrative structure.

Mahmud's study (2018), "Ecranisation of Lois Lowry's The Giver into Philip Noyce's The Giver," is based on the novel and film structure⁵. In addition, she discovered that the structure of the novel and the film adaptation share a number of significant similarities and distinctions. This study focused primarily on Eneste's Theory of Ecranisation. The researcher determined that the book and film are two distinct products that will never be identical. In a separate study, Rahman, et al., (2018) analysed the adaptation of Sabine Kuegler's novel Dschugel kind into Roland Suso Richter's film Dschungelkind, the subject of this investigation⁶. The story's narrative was selected because

² Alvianita, Gia. "Plot adaptation of the Da Vinci Code from novel to film." PhD diss., UIN Sunan Gunung Djati Bandung, 2019.

³ Aspriyanto, Yogy, and Erni Hastuti. "Transformation of a Novel Murder on The Orient Express into its Film Adaptation using Ecranization Study." *Jurnal Pendidikan Bahasa dan Sastra* 19, no. 2 (2019): 211-219.

⁴ Shofa, Sarifat. "The adaptation study in the Novel and Film "To Kill a Mockingbird"." PhD diss., Universitas Islam Negeri Maulana Malik Ibrahim, 2018.

⁵ Mahmud, Sitti Maryam MY. "Ectanisation of Lois Lowry's The Giver Novel into Philip Noyce's The Giver Movie." PhD diss., UIN Alauddin Makassar, 2018.

⁶ Rahman, Yunanfathur, Maria U. Dewi, and Lutfi Saksono. "Dschungelkind: A Novel into a Film Adaptation." In *2nd Social Sciences, Humanities and Education Conference: Establishing Identities through Language, Culture, and Education (SOSHEC 2018)*, pp. 261-264. Atlantis Press, 2018.

it is the most essential component. In plot, there are two types of event categories: main events (kernel) that cannot be deleted and minor events (satellites) that can be deleted because they have no impact on the story. This study compares the plots of the two works and finds that similar events contain decreasing, increasing, and variable elements.

Another important work by Ba (2016) also demonstrated some noteworthy findings⁷. Due to the disparity in importance between the media and the audiences, the researcher concentrated primarily on structural issues in her study. Therefore, not every aspect of the novel is perfectly captured in the film. In addition, the director's interpretation led to the inclusion of some events and characters in “Divergent” in order to make the story more engaging. Using Eneste's ecranisation theory, the researcher focused solely on the adaptation of the Divergent (2011) novel by Veronica Roth into the Divergent (2014) film directed by Neil Burger.

According to Pradana (2020), the novel and film “Frances Hodgson Burnett's A Little Princess” shares two plot elements, seven principal characters, four settings, three ambiances, one figurative language style, and one theme⁸. The novel and film differ in three plot elements, twelve primary characters, eight supporting characters, a time setting, and ten locations. When the narrative elements of a novel are visualised, they alter. The difference results from the subtraction, addition, and alteration. There are eight main characters, four supporting characters, and five places that have been reduced, four main characters, four supporting characters, and five places that have been added, as well as three narrative elements and one time setting that have been altered. Thus, the researcher recommends that the reader and audience be able to comprehend why there are differences in narrative elements between the novel and film adaptation.

In a different study, Haikal (2019) examined the extent to which Andrea Arnold's (2011) adaptation of Wuthering Heights, which chose the “fidelity” method with few changes in her endeavour to adapt the “Other,” managed to challenge British nineteenth-century social norms and cultural values⁹. The three settings identified by Sarah Cardwell—“generic context,” “authorial context,” and “[cinematic] context (and performance)” —will be used in this study to evaluate Arnold's adaption. English filmmaker and former actress Andrea Arnold wrote the screenplay for her third film, Wuthering Heights, which stars Kaya Scodelario and James Howson and was based on Emily Bronte's nineteenth-century masterpiece. This paper's major objective was to analyse one ideological idea, namely, that of defying British nineteenth-century social standards and cultural values by disseminating a toleration of the “Other,” given that any film adaptation comprises an ideological action.

Weda (2011) used the Caroline Denton (2007) Narrative Structure theory and a Comparative Literature approach based on elements of the narrative structure to analyse the narrative structure that appeared in “The Jungle Book Novel 1894” and “The Jungle Book Film 2016”¹⁰. Based on

⁷ Ba, Kayyis Muh. "Comparison between Novel and Film." *Divergent”(Ecranisation Theory).” Diss. Makassar: Alauddin State Islamic University (2016).*

⁸ Pradana, Benecditus Galih Sanja. "Ecranisation between a novel offrances hodgson burnett'sa little princess and a film of walter lang's shirley temple in the little princess." PhD diss., Universitas 17 Agustus 1945 Surabaya, 2020.

⁹ Haikal, Nermin Ahmed Mohamed. "Adapting the “Other”: Andrea Arnold's (2011) Adaptation of Wuthering Heights."

¹⁰ Weda, Muhammad Hidayat Sukardi. "A comparative study of narrative structure in the novel and film “The Jungle Book.”. *ELITERATE: Journal of English Linguistics and Literature Studies*. Vol 1(1), 52-62.

the findings of this study, there are 13 similarities and 17 differences between these 2 literary works' settings, characters, conflicts, climaxes, and resolutions. In comparison to *The Jungle Book* Novel 1894, which contains 23 narrative structures, *The Jungle Book* Film 2016 only contains 22.

Adaptation by Peter Kosminsky from 1992

This version's precise title is Emily Brontë's *Wuthering Heights*, as the original title was already claimed by a 1939 edition. This rendition, directed by the Englishman Peter Kosminsky, is the most faithful to the original. The entire plot is depicted, including the narrators and previously omitted events following Catherine and Heathcliff's deaths. In addition, the dialogue matches the book from beginning to end, and the film depicts the true depravity of the story. The director employs only one narrator instead of two, but the transition between times causes confusion, and it may be difficult for a reader unfamiliar with the novel to understand the novel's intricate relationships. Emily Brontë herself, portrayed by Irish vocalist Sinéad O'Connor, introduces the story. After discovering an old ruin of *Wuthering Heights* while walking around the moors, she enters and proceeds to tell the story. Lockwood knocks on the door and is greeted by Heathcliff, while juvenile Cathy sits in the chair, as in the novel. The nighttime scenario in which Catherine's ghost appears to Lockwood is effectively portrayed. Nelly is also featured in the film, but she only plays the roles of a housemaid and Catherine's loyal companion; she is not the narrator. The scene of them taking an oath on their love in a barren landscape during a tempest is quite demonic. This is likely the only version in which Catherine's speech comparing her affection for Linton and Heathcliff is captured (see Chapter 3.1.2). This speech is regarded as the story's turning point, and preserving it in the screenplay was a plus for the film. Heathcliff's soliloquy after learning of Catherine's murder from Nelly is another powerful moment in the film: "I pray one prayer, I repeat it until my tongue stiffens. Catherine Earnshaw, may you never slumber while I remain alive! You claimed that I murdered you; then torment me!... Always be with me, assume any shape, drive me insane, but do not abandon me in this abyss where I cannot locate you! I could not survive without my existence. I cannot exist without my spirit." (Brontë, p. 158). The sequence in which he smashes through glass doors and rips Catherine out of her coffin is incredibly moving and believable. One of the criticisms of the film is that the performers did not use the book's final paragraph in the final narration.

Adaptation by David Skyner from 1998

The narrative of this adaptation by a British director is very similar to that of the 1992 film adaptation. According to a film review by Frederic and Mary Ann Brussats, "this emotionally riveting adaptation of Emily Brontë's novel is the first to tell the entire narrative. It appears to be a vivid anatomy of the soul's capacity to animate or destroy existence. The differences stem from the casting, as none of the actors resemble their book counterparts. Nelly, who should be the same age as Hindley, is significantly older, and Catherine and Heathcliff are adults by the time they should be playing on the moors as adolescents. Also, the affection between them, which is portrayed in the novel as primarily platonic, has an erotic undertone. In the novel, they do not kiss until the very last instant before Catherine's death, whereas in the film, intimate moments are depicted. Catherine and Heathcliff were soulmates, but according to Brontë, their relationship was not carnal. However, this is understandable given the norms of Victorian society, and the director likely desired to spice up the plot. On the other hand, he did an excellent job of capturing the gloomy atmosphere of the farm and its environs.

In contrast to Fust's version, Kosminsky and Skynner's description of Catherine and her evolution is consistent with the original. However, there is still a slight distinction between them. Catherine by Kosminsky is more dominant, possessive, and cruel. Catherine portrayed by Skynner was kinder and more empathetic towards Heathcliff, and she displayed her emotions and feelings more than Catherine portrayed by Kosminsky. Heathcliff does not have the same daemonic eyes and appearance as Fiennes or Dalton, and he displays more emotion than the novel suggests. In one scenario, he was seen crying like a child instead of acting as a heartless individual. On the other hand, Hindley is as callous and unfeeling as he is in the story. Nelly's function as narrator is omitted, and she does not serve as a mediator between Catherine and Heathcliff, as she did in the novel and Kosminsky's adaptation. In addition, Joseph, who is the servant on Wuthering Heights and who appears in all adaptations, behaves similarly to how he did in the novel.

RESEARCH METHODOLOGY

Because the subject of this research is a novel and a film, descriptive-qualitative methodology was used to analyze the ekranisation processes in terms of plot, character, and setting that can be found in Wuthering Heights and its film adaptation. By describing the facts, followed by analysis, and producing descriptive data in the form of written and verbal words, qualitative research produces descriptive data.

The source of data in this study is the novel Wuthering Heights by Emily Bronte which was adapted by Andrea Arnold. The novel published in 1847 and the film produced in 2011. The novel has 34 chapters in 464 pages and duration of the film is 2 hours and 9 minutes.

Instrument of the Research

Taking notes is the research tool the researcher is using in this study. A note-taking system needs the writer to utilize a card to capture information. The details include the author's last name, the page number, and other details. The researcher used this tool to read the text of the novel and the film script. Next, the researcher separated the sentences and utterances that described the ekranisation and wrote down on paper where each was found. Finally, the researcher determined the differences between the novel and the film.

Procedure of Data Collection

In collecting data, the researcher applied several procedures as follows:

- Reading the Wuthering heights novel and watching the film.
- The researcher identified all the sentences and utterances in the novel and the script of the film that pointing the ekranisation used by underlying them in the novel and the script.

Techniques of Analyzing Data

The researcher employed Pamusuk Eneste's ekranisation hypothesis to analyse the data. The researcher examined the differences between Wuthering Heights as a novel and Wuthering Heights as a cinematic adaptation using this idea. Eneste defines ekranization as the removal of a novel

from a film that cannot be made without modifications and happens because of reduction, addition, and modification.

Ecranisation process

To assess the data, the researcher used Pamusuk Eneste's ecranization theory. Using this concept, the researcher looked at the variations between *Wuthering Heights* the novel and *Wuthering Heights* the movie. Eneste describes ecranization as the act of excluding a novel from a film that can only be done through reduction, addition, and alteration.

The Motives of Ecranisation Process

Eneste adds that the elimination or deletion of literary aspects was done for a number of reasons, including:

- The presumption that some situations and characters from literary works are not vital or necessary to be included in the movie. Additionally, because the movie will be extensive, it's possible that the backdrop of the novel won't be transferred in its entirety. As a result, the setting in the movie is only suitable or significant. Without a doubt, it's not because of the delivery's goal or duration.
- The opinion or rationale that the inclusion of these components by filmmakers can really obstruct the flow of the plot.
- The fact that not all of the scene or tale from a literary work can be depicted in the film due to the technical limits of the movie or the cinema medium.
- The question of duration is also covered, along with the purpose for the audience or the audience.

FINDINGS AND DISCUSSION

In contrast to the text, Arnold's adaptation uses more than references to the fact that the Lintons are new neighbors, the social norms and cultural values they uphold are new to the region. 19th-century British injustice can therefore be read as new in the history of the English, who were formerly part of the natural order. Arnold's adaptation shows that while Catherine manages to accommodate Edgar Heathcliff's visit to the Grange, Heathcliff's subsequent visits indicate that he is at once at home there. He opens the gate himself, opens the door and enters the house without permission, and he roams freely in the house until he begins to take advantage of her feelings for him in Isabella to arouse Katherine's jealousy. As for Catherine's funeral, Arnold's adaptation is faithful to the text, with her remains buried in the moors rather than at the Lintons. Therefore, after her death, Catherine returns to nature. Death restores her to nature, though she lost her life for her wrong choices.

Exterior vs. Interior

While the literature focuses on the internal, the movie focuses on the outside. Since the camera can only capture appearances, a movie must combine a variety of techniques to convey the interior thoughts and feelings of its audience, including noises, images, and other visual elements. The reader must use his or her own imagination while reading a novel in order to visualise the text. As

an illustration, the reader of *Wuthering Heights* must create his or her own mental picture of the many Gothic components. On the other side, the movie gives the viewer a ready-made outer visual. One of Lockwood's characters in the *Wuthering Heights* film is startled when Catherine's ghost appears at his bedroom window. He seizes the ghost's arm and rubs it until it bleeds against the shattered window glass. Since the moviemakers have already established the vision they want the audience to have, the viewer's imagination is not necessary.

The Author use a lot of the time giving detail descriptions of the character's, Objects, and places. These lengthy descriptions are important to have a deep understanding of the each and every character, object in reader's mind. Movie's do not engage in detail description since, the complicated images could be shown in a single movie shot. No lengthy descriptions are used in movies. By watching the movie on surface level we can understand the story.

Plot Deleting

Deleting plot also plays an important role for a director, as he has to delete sub-plots from the novel. Sub-plots are usually supporting part of the main plots. They are also used to support the characters like protagonist and antagonist. Each author must create a few subplots in a lengthy work in order to support and progress the main plot's explanation. A movie with a short running time will lose its main plot if there are too may, especially lengthy, side stories.

For instance, the majority of movie adaptations leave out that substantial section of the book in favour of the star-crossed lover's story that takes up the most of the first half, and Arnold's is no different. She goes so far as to suggest that Heathcliff's desire for Catherine was born not out of romantic passion but rather a more basic, self-preserving instinct based on her compassion for this admitted stray; this idea of *The Other* in the Hegelian sense of the term, of the master-slave dialectic, is what distinguishes her version of *Wuthering Heights*.

Another illustration is the weather, which has always been important to the plot but has never been as noticeable. It is easy to understand why just surviving may be regarded as such an accomplishment on the moors because one can feel the characters being under such intense pressure from the environment. Since there are two black actors playing, Heathcliff in this performance of *Wuthering Heights*—Solomon Glave plays the younger Heathcliff and James Howson plays the older—it is necessary to address this right away. Another distinguishing feature of Arnold's original rendition of this story is that neither character receives a lot of conversation. However, despite these brief instances, Heathcliff is firmly established as *The Other*. Even before Mr. Earnshaw passes away and Heathcliff is banished to the stables by his eldest son Hindley (Lee Shaw), Heathcliff spends a lot of time skulking around corners and looking through windows. A large portion of the movie is shot through tiny apertures or perspectives that are otherwise obscured – holes in the wall, doors left open, unclean windows, overgrown bush — giving the impression that the viewer is spying on a world that they are not a part of.

His priggish allegiance to the moniker of *The Other*, which he wears as a silly, spiteful, and completely erroneous point of pride, is Heathcliff's defining characteristic and biggest defect. This is the point at which Heathcliff's race comes into play, and it bears repeating that the Lintons assign him the title of *The Other* based on his behaviour rather than his appearance. Even Catherine spits on Heathcliff when she first sees him, but Hindley repeatedly refers to Heathcliff as “nigger”

throughout the movie. As a result, Heathcliff protests his baptism when he first enters Mr. Earnshaw's home and even says, "I like being dirty," when it is recommended he take a bath for company. Heathcliff believes that as long as he has black skin, he would always be seen as a barbarian and unclean. Any attempts at gentility are worthless in Heathcliff's eyes because of his own darkness, which he views as a permanent stain on his character and as a symbol of weakness and servitude.

In reality, Isabella, Catherine's sister-in-law, is the recipient of the majority of our sympathy because of her attraction to Heathcliff, who uses her as an unfortunate pawn in his desire to win Catherine's love. Although it all happens in the closing act of the movie, Isabella's emotional arc is undoubtedly the most well developed. Burleys may be the movie's best performance. We can better comprehend Heathcliff's intentions with Catherine by looking at how he treats her. In the final scene of the movie, Heathcliff pins Catherine to the ground while they were earlier playing around; what had seemed amusing at the time now appears to be an act of dominance. Initially appearing loving and intimate, Heathcliff's steady look now conveys a sense of delight at having found someone with whom he can invert the positions of master and slave.

Deleting Character

The removal of original characters from the film is another significant aspect. While a film maker cannot include all of a book's characters in the final product. For the sake of the movie's continuation, the characters will also be removed along with the majority of the irrelevant plot. Because plots and characters might occasionally be inextricably linked, it is necessary to remove certain associated characters along with the plots in order to make this point. For instance, many of the characters in the novel "Wuthering Heights" could not be portrayed in the film. The movie Wuthering Heights features a large number of character deletions. 18 characters are included in the book. The movie, which was adapted by Andrea Arnold, had 14 characters instead of the novel's subplots.

Addition

In order to further the concept of the film, adding plots is typically done for the sake of the form and content requirements. Otherwise, directors are also able to develop meticulously organised outlines in accordance with supplemental plots. For instance, Arnold merits praise for fundamentally rewriting a well-known book and approaching the well-known plot from a fresh perspective of racial, racial, and class prejudice. The filmmaker has, for the first time, cast a black actor as the anti-hero, a unique touch that rapidly becomes irrelevant because Glave and later, Howson, offer performances that are far more profound than the colour of their skin. The director took her cue from Bronte's description of Heath Cliff as "a dark-skinned gipsy". The remainder of the cast, however, which often includes professional and amateur actors like Arnold, cannot be regarded to be in the same boat.

Changing

Here, the term "changing plots" refers to altering the novel's original storylines. To enhance the concepts and make the film more tightly wound, several narratives are changed. As opposed to this, altering visuals devote themselves to the words, which can change how we interpret specific

narratives or redesign the exact famous imagination that already exists. For instance, the novel is edited to remove many characters, which alters the original narrative. Similar to Zillah, Dr. Kneath, and Joseph, these are supporting characters that Andrea Arnold does not play in the film. These minor characters' scenes are not included in the film, which alters the plot.

The movie skips into the future for the final 45 minutes, showing Cathy married to the affluent and priggish Edgar, and Heathcliff returning to the moors as a man of some means. James Howson and Kaya Scodelario, two adult actors, then take on the roles of the couple. As a result, the movie must start over and reestablish a connection between these two and the audience. Nevertheless, it never occurs. Heathcliff and Catherine are figuratively altered people, and when the plot quickens and Bronte's macabre emerges, the spectator is left behind. Arnold speaks plainly when describing Heathcliff's ruthlessness, and watching the violence is more frightening than reading about it. Cathy and Heathcliff finally finish their romance this time. You will not mistake Arnold's movie for the others, so in a manner, yes. Unfortunately, the constant cuts to sequences with younger Heathcliff and Catherine that happened only a few minutes earlier highlight the fact that their older counterparts lack the spontaneity or that fire in the belly of their younger selves.

CONCLUSION

The importance of this study is to have knowledge of movies and novels. It analyzed the characters and developed a deeper understanding of the characters, themes, and plot of the novel. The structure of *Wuthering Heights* is not symbolic, according to the findings of my research Question 1 since it is recounted as a flashback out of chronological sequence. However, Emily Brontë makes an effort to bring the story's loose ends together by the last chapter. Arnold should be commended for significantly reinterpreting a classic book and for looking at the well-known plot from the perspectives of gender, race, and class. The filmmaker has, for the first time, cast a black actor as the anti-hero, a unique touch that rapidly becomes irrelevant because Glave and later, Howson, offer performances that are far more profound than the colour of their skin. The director took her cue from Brontë's description of Heath Cliff as "a dark-skinned gipsy". The remainder of the cast, however, which often includes professional and amateur actors like Arnold, cannot be regarded to be in the same boat.

As far as Question 2 is concerned the results show that many characters from the novel are edited out which changes the original plots. Like Zillah, Dr Kneath, Joseph these characters are minor characters that Andrea Arnold has not adopted in the movie. The scenes of these slight characters are not captured in the movie that makes change in the plot. Adding plots is usually for the sake of the content and the form demand in the movie, in order to promote the theme. Otherwise, directors can conceive outline with meticulous arrangement according to augmentative plots too. Deleting characters from novel into movie is also major part. While, converting a book into movie filmmaker cannot put all the characters of the novel.

Limitations and Future Recommendations

The researcher has only used one adaptation of novel and compared with the original text. For future research, multiple adaptations can be compared to receive more valuable results regarding ecranisation study. Furthermore, the multiple novels and various other movies of the same period era can be selected and investigated to find out deletion, additions, and other adaptation processes.

The researcher's study is only based on textual analysis. The same study can be carried on by adapting various other methods like discourse analysis, ethnographical approach, cross-cultural approach, and many more.

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