A PASSAGE TO SCREEN: ADAPTING E. M. FORSTER

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By

Zeynep Doğan

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ZEYNEP DOĞAN

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Assist. Prof. Andreas Treske (Advisor)

I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts.

_____

Assist. Prof. Dr. Ahmet Gürata

I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts.

_____

Dr. Aren Emre Kurtgözü

I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts.

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Assist. Prof. Dr. Dilek Kaya Mutlu

Approved by the Institute of Fine Arts

_____

Prof. Dr. Bülent Özgüç,
Director of the Institute of Fine Arts

ABSTRACT

A PASSAGE TO SCREEN: ADAPTING E. M. FORSTER

Zeynep Doğan

M.A. in Media and Visual Studies
Supervisor: Assistant Professor Andreas Treske

September 2008

This study aims to demonstrate the specific narrative and representational aspects of two very-well known adaptations based on English author E. M. Forster's novels: *A Passage to India* and *A Room with a View* that challenge and reinterpret the motives of their source texts in conjunction with the issues and debates regarding the heritage film by displaying woman's sexuality.

Keywords: adaptation, heritage cinema, gender, sexuality.

ÖZET

SİNEMAYA BİR GEÇİT: E. M. FORSTER'I UYARLAMA

Zeynep Doğan

Medya ve Görsel Çalışmalar
Yüksek Lisans
Tez Yöneticisi: Yrd. Doç. Andreas Treske

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Bu çalışma geleneksel İngiliz heritage sinemasında önemli bir yere sahip olan E. M. Forster'ın *A Passage to India* ve *A Room With a View* romanlarının uyarlamalarını incelemektedir. Bu uyarlamalar kadın cinselliğini ön plana çıkararak kaynak romanları ve bağdaştırıldıkları İngiliz heritage sinemasının özelliklerini yeniden yorumlamamızı sağlar. Bunun yanı sıra bu uyarlamaların belirli temsili ve anlatımsal özellikleri incelenmektedir.

Anahtar sözcükler: uyarlama, heritage sinema, cinsiyet, cinsellik.

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INTRODUCTION

Adaptation studies draw our attention to the theoretical and practical difficulties that occur when a literary text is translated into filmic text. Adaptations of well-known classics were made from the early days of cinema. Adaptation studies play a significant role in exploring the complex alterations that texts undergo between different media. In the filmic adaptations of novels, the source novel, which is produced in one medium, and in a certain social and historical context, is transformed in another medium by a series of operations, and reproduced according to the procedures of this new medium. Although the usual approach towards adaptations turns out to be condemnatory when the main concern revolves around

aesthetic or moral questions, in other words; whether the film is able to duplicate the experience we had in reading the novel, this study aims at embracing an intertextual approach towards this issue that calls our attention to transfers of creative energy, readings, critiques, interpretations, and rewritings of the original source, the novel.

While embracing an intertextual approach, this study focuses on two very-well known adaptations based on English author E. M. Forster's novels: *A Passage to India* published in 1924 and adapted in 1984 by David Lean and *A Room with a View* published in 1908 and turned into a film in 1986 directed by James Ivory. This study will offer an in-depth analysis of the novels mentioned above and the films by paying special attention to the conversions of the depiction of female protagonists in relation to the heritage cinema that often exhibits an interest in gender and sexuality. The main concern of this project is to demonstrate the specific narrative and representational aspects of these adaptations that challenge and reinterpret the motives of their source texts in conjunction with the issues and debates

regarding the British heritage film of 1980s and 1990s by displaying woman's sexuality. I will conclude by a comparative analysis of the protagonists of *A Room* and *A Passage to India* which will address the different approaches of Lean and Ivory in reinterpreting E. M. Forster and their significance in representing the issues of sexuality, particularly female sexuality, embedded in the source texts with reference to heritage films.

In the first chapter titled "Adaptation", the critical and theoretical problems related to the adaptation of written fiction into film will be introduced. In the beginning, the origins of judgmental language towards filmic adaptations of novels by briefly referring to the grounds of condemnatory attitude will be defined. Moreover, the theoretical and technological developments will be studied as they have revised the critical language used in analyzing adaptations by making us reconsider the prejudices and hierarchies existed. The main focus will be on the restraints of the fidelity issue and why this issue should go beyond aesthetic and moral concerns through certain examples which prove the fidelity approach inadequate. Lastly,

how the filmic adaptations could be viewed as works of reaccentuation that reinterpret the source texts through a new framework and discourse.

In the second chapter titled "The Heritage Film", the term heritage and general debates about this certain genre will be defined since the both of the adaptations dealt in the thesis are categorized under this term.

In the third chapter titled "Forster's A Passage to India", the main purpose will be to introduce Forster as a 20th century novelist and the film within the context of 80s that is associated with British heritage cinema and Raj revival. The analysis will be based on a comparative analyses of the protoganist Adela's portrayal by Forster and Lean by paying attention to her sexuality that transform the way we interpret the objectives of the literary source and the views concerning heritage films. This chapter will investigate why certain things have been left out or added and how they affect our understanding of the literary text and the new text, film in relation to questions surrounding heritage films.

In the fourth chapter titled " A Room with a View", the specific changes that occur as result of the change between the two different media will be tackled. The film by James Ivory is a very close adaptation of Forster's novel for it even uses Forster's chapter titles to divide the film into sections. The main argument will be based on why this film is considered to be a faithful adaptation and how it steals plot and cultural prestige of the novel and how nature in E.M. Forster's novels have been contrasted with the culture of Ivory film.

In the fifth chapter and sixth chapters, the main argument will be based on the fact that Forsterian voyages to foreign countries, which criticize the stiffness of Edwardian culture and encourage spiritual and sexual freedom, are subverted in filmic adaptations as they turn these foreign destinations into mere spectacles to be consumed by the viewers and the effects of this contrast on the sexual politics of the source novels and the filmic adaptations.

1. ADAPTATION

1.1. General Questions Related to Literary Adaptations

From 1930 onwards cinema and fiction have been closely intertwined throughout Europe, the United States and the rest of the world. Orr (1992) points out the fact that Hollywood produced a set of classic adaptations in its classic period such as *Anna Karenina*, *Madame Bovary*, *Jane Eyre*, *Wuthering Heights*, and in Europe Josef von Sternberg adapted Heinrich Mann, Jean Renoir adapted Zola and David Lean adapted Dickens (p.1). Today Hollywood adapts Stephen King, Mario Puzo and Thomas Harris for global audiences; moreover, we have seen Marcel Proust, John Fowles, Milan Kundera, and

Garcia Marquez and many other major novelists on the contemporary screen as a result of the trans-national production of the eighties.

Adaptations have been very popular projects because both film and fiction are narrative forms and both of them are referential. Fiction and film produce stories that refer to pre-existent materials. Fiction uses words and film uses images. Film refers to language and film refers to the world of images recorded by the cameras. The most significant common feature of them is that the words and the images they use suggest different meanings for viewers or readers. There are also important differences between the picture and the book. Fiction uses narrative language to depict consciousness, but the camera does not have the equivalent of such a convention to illustrate thought. Therefore, although both of them apply dialogues, attitudes, and feelings through their narrative language, we observe that book becomes more ambiguous and elusive when it is employed by images. Furthermore, as most critics argue, since films mostly rely on images, visual gestures and expressions, they limit the complexity of fiction. Apparently, although

films may apply different techniques such as voice-over, cutting or tracking, it is hard for them to imitate the complex language and the feeling of books through the cameras. The camera cannot achieve being the omniscient narrator of the nineteenth-century and it cannot reproduce a subjective stream-of-consciousness narrative.

1.2. Fidelity Issue

When we speak about the filmic adaptation of novels, the main question it calls up is how they are approached. If we look at the conventional language of adaptation criticism, we observe an intensely moralistic meaning: the standard criticism focuses on what has been 'lost' ignoring what has been 'gained' when the literary texts are adapted. This moralistic language of adaptation criticism is "awash in terms such as infidelity, betrayal, deformation, violation, vulgarization, and desecration" (Stam, 2004, p. 3). Each of these terms carry an intense negativity towards literary adaptations and reinforce the idea that literature is superior to film. Thus, too much of

the discussion has focused on the quality of adaptations rather than the theoretical and analytical aspects of them. To draw attention to alternative perspectives, one needs to define the roots of prejudice towards literary adaptations.

Stam (2004) argues that much of the discourse on literary adaptations underpins the superiority of literary art to film (p. 3-7). There is an assumption that literature is superior to younger art of cinema which he calls *seniority*. This supposition suggests that the art of literature is older; thus, a better art. Therefore, literature benefits from a double priority; since, this priority does not only imply a historical priority but also the novels' priority to their adaptations. Another source of hostility to adaptation derives from prejudice against contemporary visual arts and the mass media. *Iconophobia* refers to the culturally rooted prejudice that visual arts are necessarily inferior to the verbal arts. *Logophilia* implies the eminence of the written word as the privileged medium of communication. Another source of prejudice, *anti-corporeality*, originates from the fact that films affect the various senses; whereas, novels

are perceived through our minds. Hence, film "offends through its inescapable materiality, its incarnated, fleshly, enacted characters, its real locales and palpable props, its carnality and visceral shocks to the nervous system" (Stam, 2004, p. 6). *Parasitism* is another source of hostility to adaptation. It stems from the idea that adaptations are the mere copies of the original and by copying the original, they steal the vitality of the source text. This idea suggests that adaptations are seen as parasitical on literature and criticized for being uncreative if they are faithful to the source text, but condemned for betraying the original if they are unfaithful to the original. Also because what they steal is mere plot and cultural prestige.

In re-vitalizing the study of literary texts, structuralist and poststructuralist theoretical developments have also immensely affected the discourse on adaptations, and in a positive way because indirectly they have undermined the prejudices and hierarchies stated above. To begin with, the structuralist semiotics of 1960s and 1970s focuses on the analysis of texts. A text is a group of signs such

as words, images or sounds and can exist in any medium verbal, non-verbal or both. Therefore, all signifying practices produce a text that is worth analyzing; hence, the hierarchy between filmic texts and literary texts is disrupted.

Moreover, we can refer to Julia Kristeva's (1982) concept of intertextuality and Gérard Genette's (1988) transtextuality that emphasize connections within and across texts meaning that every text and every reading depends on prior and shared codes. Besides intertextuality, we can refer to Derridean deconstruction which obliterates the idea of adaptation as copy. Deconstruction puts the emphasis on the text by saying that "there is nothing outside the text" meaning that words can only refer to other words. Derridean deconstruction dismantles the hierarchy of original and copy by suggesting that the auratic prestige of the original does not oppose the copy; rather, the prestige of the original is created by the copies, without which the idea of the stability and the mastery of originality have no meaning. Therefore, a film adaptation as copy is not inferior to the novel as original because what is original is

also copied from something earlier. We can refer to texts such as *The Odyssey* that goes back to anonymous oral stories or *Don Quixote* which has its roots in chivalric romances. Robert B. Ray states that a film adaptation is not just a dull imitation of a superior authentic original: "it is a citation grafted into a new context, and thereby inevitably refunctioned" (as cited in Naremore, 2000, p. 45). Hence, adaptation does not destroy the literary source's meaning; rather, it disseminates the source text in a process. In "*The Cinema of Poetry*" Pasolini (1988) introduces the concept "im-segno". This term was formulated when film semiotics was at its peak. For instance, Christian Metz (1991) claims that the film image is adjusted in relation to certain codes that we are more acquainted with in literature and in painting. In other words, the film image gains its meaning through the arrangements within a sequence. However, Pasolini argues that the film image already bears certain cultural features as it turns into a film. Therefore, according to Pasolini there is no neutral image that is why he terms the film image as image-sign. Film image is in relation with other image-signs hence the film image is not neutral but a sign that is

culturally determined and its arrangement within a sequence is dependent on cultural influence. The source text as revealed is always already multiple and un-original. These concepts call attention to the continuous transformation of textualities and problematize the idea of a text having boundaries which affect our thinking about adaptation.

1.3. New Approaches to Adaptations

Brian McFarlane (1996) says that "discussion of adaptations has been bedeviled by the fidelity issue" implying that fidelity criticism is very often found in reviews (p. 8). Although in the first place, McFarlane attacks fidelity criticism, his main interest is to demonstrate how the key characteristics of the narrative, most of which are illustrated by canonical, nineteenth-century novels from British and American authors, can be rearranged intact to movies (p. 8). Likewise, in the introduction of *The Classic Novel from Page to Screen* Erica Sheen (2000) points out the drawbacks of the fidelity approach, but she admits that their volume take the question of fidelity

as their primary critical point of reference given that, in this volume, the writers on the subject often come from literary criticism. As most film criticism did until the rise of film studies in the 70s and 80s. McFarlane's approach is criticized by James Naremore (2000) who argues that the study of adaptation should move beyond literary formalism and ask more interesting questions (p. 9).

Stam (2000) acknowledges that the notion of the fidelity of an adaptation to its source novel has its validity. We expect the film to duplicate the experience we had in reading the novel; however, the adaptation is bound to lack some of the basic narrative, thematic, and aesthetic features of the original. Inevitably, some adaptations are better than others and some adaptations fail to provide us with what we most appreciate in the source novels. Film adaptations are a form of literary criticism themselves. Therefore, in the critical reception of literary adaptations, words such as 'infidelity' and 'betrayal' describe our urge to evaluate how 'faithful' the film version is to its original. Since we experience the story and are familiar with the

characters and events, "when we are confronted with someone else's phantasy we feel the loss of our phantasmatic relation to the novel, with the result that the adaptation itself becomes a kind of bad object" (as cited in Naremore, 2000, p. 55). However, this automatic difference between film and novel seems to be inevitable since the words of a novel have symbolic and virtual meanings; thus, we as readers do fill in our imaginations. On the other hand, a film actualizes the virtual, the printed word through specific choices and we are disappointed when we are faced with someone else's fantasy of a novel. Each medium has its own distinctive techniques; for instance, the very processes of filming causes an automatic difference since the shots have to be composed, lit, and edited in a certain way. It is important to point out that novel is a verbal medium and has words to express itself; while, film as a multitrack medium and has certain characteristics such as its ability to play with words, both written and spoken, music, moving photographic images, theatrical performance. Besides, while a novel is produced by a single individual, the processes of making films require a collaborative project with its cast and crew

and hundreds of support staff. Thus, films are in relation with technology and commerce. Whilst films are to deal with problems of budget and material such as camera, film stock, or laboratories to exist in the very beginning of production, question of materiality enter only at the point of distribution in the case of novels. In brief, different modes of production and the question of budget are other elements that show the impracticality of literal fidelity. As stated by Robert B. Ray film and literature scholars ignored the fact that the cinema's very different determinations such as "commercial exposure, collaborative production, and public consumption made irrelevant the methods of analysis developed for serious literature" (as cited in Naremore, 2000, p.46).

The notion of fidelity assumes that a literary text has one unified meaning, purpose, and existence ignoring the fact that the literary text is not a closed but an open structure and that it can be reworked and reinterpreted in several contexts. "The text feeds on and is fed into an infinitely permutating intertext, which is seen through ever-shifting grids of interpretation" (Stam, 2004, p. 57).

Fidelity discourse disregards the passage of time and change of place. Stam gives the example of *Robinson Crusoe* and states that references obvious to eighteenth-century readers are not necessarily obvious to twentieth-century readers, and references clear to English readers of the novel are not necessarily clear to French readers. Moreover, from present-day's perspective certain aspects of this novel such as its misogyny and homoeroticism are discernible because contemporary critical discourses have made such interpretations possible.

In his essay *Adaptation, or the cinema as digest* André Bazin (1971) referred to the same issues. In this essay, Bazin points out that film adaptation must be considered in relation to commercialism, industrial modernity, and democracy and draws our attention to the fact that the original, the source novel, becomes accessible to all. He says that most of the discourse on adaptation dealt with cinematic aspects of the adaptations; however, "one must first know, to what end the adaptation is designed: for the cinema or its audience. One must also realize that most adaptors care far more about the latter than about the former"

(Bazin, as cited in Naremore, 2000, p. 21). He points out the fact that modern technology and modern art reaches the masses by replacing the classical modes of cultural communication that has a tendency to secrete culture for the sake of the motto "no culture without mental effort". He further talks about the importance of the adaptations' social functions one of which is pedagogical in the form of nineteenth-century abridged classics. Bazin believes that adaptations function as an introduction to those who are not familiar with the novel or the author in question. He gives the example of *The Idiot* by Dostoyevsky which fails to render the complexity of the novel on the screen and rather disappointing for Dostoyevsky readers, but which offers easier access to such a complex novel. He also points at the role of adaptations in creating national myths and exemplifies this idea by referring to *Don Quixote* who exists in the consciousness of millions of people even though most of them are not familiar with Cervantés. Bazin argues that this mythic or ideological aspect of adaptations is neglected because "of a rather modern notion for which the critics are in large part responsible: that of the untouchability of a work of art" (Bazin, as cited in Naremore, 2000,

p. 22). Bazin sounds like a poststructuralist or postmodernist since he defends the idea that, if not the notion of the author himself, the unity of the work of art will demolish. Therefore, "the study of adaptation needs to be joined with the study of recycling, remaking, and every other form of retelling in the age of mechanical reproduction and electronic communication" (Naremore, 2000, p. 15).

Obviously the problems attending adaptation cannot be resolved here. But we can learn from adaptation history to ask why certain texts bring out questions of fidelity more than others and why the cinema keeps using literary source material and marketing.

2. THE HERITAGE FILM

2.1. Definition of the Term

Heritage film is a critical term like film noir that has been applied to a group of films which are recognized as sharing a number of identifiable features. According to John Hill (1999) both the status of the heritage film as a genre and the nature of its boundaries have been the subject of some dispute (p. 76). Even so there is an agreement about the general kind of film to which the term refers. Thus, the films that appeared in the 1980s and early 1990s such as *Chariots of Fire* (1981), *Heat and Dust* (1982), *A Passage to India* (1984), *Another Country* (1984), *A Room with a View* (1985), *A Handful of Dust*

(1987), *Maurice* (1987), *Little Dorrit* (1987), *A Month in the Country* (1987), *The Dawning* (1988), *The Bridge* (1990), *Fools of Fortune* (1990), *Where Angels Fear to Tread* (1991), and *Howards End* (1991) can be categorized under the term heritage film. However, these are not the first films that deal with England's rich historical and cultural heritage. The idea that the heritage films appeared between 1980s and early 1990s are not without precedent is suggested by Andrew Higson (1995, p. 26). Higson states that the heritage film has started in 1910s which has reproduced a national heritage for the screen. However, Hill (1999) argues that the heritage film of the 1980s and 1990s reproduces a particular kind (p. 77).

2.2. Issues and Debates Concerning Heritage Films

It is possible to refer to Claire Monk's (2002) arguments about the common characteristics of the heritage films between 1980s and early 1990s to describe this particular kind of heritage film. To begin with, Monk states,

> the idea, and critique, of heritage cinema first emerged in Britain in the late 1980s to early 1990s as a deferred response from the academic/intellectual left to certain British period films produced or released since the early 1980s- at the height of Thatcherite Conservatism- and argued to be ideologically implicit with it (p. 177).

Therefore, the early critiques of the films were hostile towards them emphasizing these films' interest in English, southern, middle or upper-class past. The main characteristics shared by these particular films are the concentration on the Edwardian era, the country house, canonic literature, select landscapes, the middle and upper classes, significant moments of national history, nostalgia, to name a few. Higson (1996) points out that the heritage films operate primarily as middle-class quality products, put emphasis on authorship, craft and artistic value, and that they are valued for their cultural significance (p. 232-233). Furthermore, Monk (2002) states that these films are condemned for being aesthetically conservative since they favor a static pictorialism in representing the past (p.p. 178-179). The same idea is discussed by Street (1997) who states that the heritage film is perceived as symptomatic of a middle-class denial of present-day social conflicts (p. 104).

Heritage films are also identified with high literary and theatrical culture which flatters audiences while appealing to cultural snobberies. This is a result of the fact that most of these films are adapted from classic literary sources and typically ones which are widely known. During the 1980s it was E.M. Forster whose work provided material for five films: *A Passage to India* (David Lean, 1984), *Where Angels Fear to Tread* (Charles Sturridge, 1991), and the ones made by the producer-director team Ismail Merchant and James Ivory with their long-term screenwriting collaborator Ruth Prawer Jhabvala: *A Room with a View* (1985), *Maurice*[1] (1987), and *Howards End* (1992). According to Hill (1999) what is important about these literary adaptations is not only the cultural standing of the original work but the way in which they are adapted (p. 78). Although the heritage film alters its literary source, and *A Passage to India* demonstrates significant changes, it does involve fidelity to the popular idea of great literature. Therefore, the literary standing of the original becomes "a marker of the film's own claim to distinction, bestowing upon it a certain artistic veneer" (Hill, 1999, p. 78). In

[1] Jhabvala was only an advisor on the adaptation.

this respect, the heritage film can be considered as 'art cinema'; however, not because of its employment of the strategies of self-conscious narration and visual style but as a result of its textual sources. To exemplify this, one can refer to *A Room with a View* which uses series of titles in its narrative. Such interruptions with series of titles reveal the film's concern to imitate its source material and the film's literary worthiness. In this respect, the heritage film occupies a place between mainstream narrative cinema and earlier European art cinema. Richard Dyer and Ginette Vincendeau (2001) assert that the heritage films are similar to European art cinema in their tone, pace, and style, but they do not have its symbolism and directorial voice (p. xvii). According to Hill (1999), the heritage film modifies the norms of Hollywood's classicism through its aesthetic strategies and cultural referents; thus, accentuates its national credentials (p. 79). Moreover, these films are able to link auteur and mass cinema, which makes them highly profitable for the film industry, and also, as a result of the appearance of major stars, in the international market. Hill (1999, p. 78-79), Monk (2002, p. 180-181), and Higson (2003, p.

119-120) further state that heritage films have been popular and provided the British cinema with a 'national' product to sell in the international media market place: "*A Room with a View* earned $23.7 million in the United States and Canada while *Howards End* took over three times as much in the United States ($12.2 million) as it did in the United Kingdom (where its gross was £3.7 million)" (Hill, 1999, p. 79).

If the British heritage film is concerned with the construction of a certain version of the national past and the national culture as stated by many critics, it is essential to point out how the heritage film does so by distancing itself from the mainstream conventions of Hollywood. Firstly, the heritage films' plots tend to be "looser and episodic than those of 'classic' Hollywood and also to proceed at a much more leisurely pace" (Hill, 1999, p. 80). There is an obvious emphasis on characterization and conversational change instead of the significant features of Hollywood; physicality and action. The same characteristics are also mentioned by Vincendeau (2001) as a positive aspect of heritage cinema. He states that "in their emphasis on art, quality and

decorum, and women and on gay and lesbian characters, provide alternatives to the violence, speed, and machismo of Hollywood action/spectacle films" (p. xxii). Secondly, the melodramic elements such as impossible choices, abandonment, denial or coincidence are generally downplayed in contrast to the extreme and excessive melodramas employed by Hollywood. Thirdly, visual style is less narratively motivated than in classical Hollywood. In other words, heritage films use certain visual techniques "to display the iconography with which the genre is most associated: buildings, properties, costumes, and landscapes" (Hill, 1999, p. 81). Camera movements and compositions operate to show off settings which reveal the importance of spectacle in contrast to the process of narration and the display of images of classic narrative cinema. Another important feature in defining heritage cinema is to identify the distinctive differences between the heritage cinema and costume drama. It is known that both costume films and literary adaptations have always existed, but heritage cinema has appeared in the past fifteen to twenty years. There are two vital differences between earlier costume dramas and heritage cinema. One of

them is that heritage cinema puts the emphasis on setting rather than narrative and focuses on the display of historically accurate clothing and interior decoration that produce a museum aesthetic. While earlier costume dramas presented "romantic, adventurous, or melodramatic stories against a period background without bothering too much with fidelity" (Vincendeau, 2001, p. xviii). Furthermore, under the impact of 1960s modernist New Wave, costume dramas from the late 70s onwards did not follow the conventions of classical cinema, unlike their predecessors.

3.FORSTER'S *A PASSAGE TO INDIA*

3.1. E.M. Forster's *A Passage to India*

Forster visited India in 1912-13 and again in 1921. He began writing *A Passage to India* in 1913, just after his first visit to India, but could not progress because of his involvement in wartime activities. The novel was not revised and completed until his second stay in India, in 1921, when he served as secretary to the Maharajah of Dewas State Senior, and the novel was published on 4 June 1924 toward the end of the British occupation of India. India gained its independence on 15 August 1947. Norman Page (1987) states that it was a popular and critical success, but controversial too because of its inaccuracies in depicting India; for

example, the term 'Burra Sahib' is not authentic and the trial scene does not follow the correct legal procedures (p. 95). It had been argued that Forster reflected a less troubled India because the situation had already changed in the years between his first and second visits such as the Amritsar massacre in 1919, three hundred and seventy nine Indians' died and over a thousand of them were wounded; thus, as Page (1987) reveals, the book's "treatment of the political and racial situation was already dated on the day of publication" (p. 96). Therefore, it is not possible to say that this novel is a truthful study of contemporary British Raj. This is related to the fact that, on the whole, it deals with themes concerning human nature and human life and does not necessarily seek to be an authentic account of a certain place or period, but because of the time it was published, inevitably, its portrayal of the racial misunderstandings and cultural hypocrisies were perceived in political terms. As Forster articulated in one of his interviews, "a political side of it was an aspect I wanted to express, although it is not primarily a political book" (Stape, 1993, p. 39). Moreover, as referred by Norman Page (1987), Forster

himself stated that his intention was to be 'philosophic' and 'poetic'. The most prominent concern in this novel is personal relationships as it was in his earlier novels. India provides a complex setting with its landscape that is the natural life of plants and animals, its formless architecture, and native population with its mixed religions, ethnicities, and regions; thus, a much more complex setting to present the contrasts and the conflicts. The only difference is that the primary concern of *Howards End* (1910), 'Only connect' becomes a question of whether such a connection is possible in *A Passage* by presenting complexity related to "race, caste, religion, sex, age, occupation, and the hundred barriers of life" (Bradbury, 1987, p. 36).

Forster's 1924 novel, *A Passage to India*, begins and ends with a question - can the English and Indian races be friends and, at the end of the novel, the answer appears to be "No, not yet". The novel, in dramatizing the outcomes following Aziz's attempts to be decent to the English, his arrest, trial, and final anti-English sentiments, is largely constructed around this question. *A Passage* is constructed in three

parts, “Mosque” emphasizes the Moslem world of Aziz and his friends, “Caves” stand for the British and Anglo-Indian element, and “Temple” the Hindu. What is notable about such divisions is that they highlight the diversity and complexity of India and the problems of its inhabitants. Throughout the novel the barriers to inter-racial friendship in a colonial context are explored, and personally experienced by Fielding and Aziz. Although as a liberal novelist Forster is determined to explore these friendships from all perspectives that is from a variety of points of view,

> the main weight of the book falls on the friendship between Aziz and Fielding, a weight that it fully sustains, from the first spontaneous gesture of friendship through the offer of the collar stud to the last ride together, where the final recapitulatory paragraph recalls all the forces in India that make perfect comradeship between an Englishman and an Indian difficult, but not impossible (‘not yet’ and ‘not there’) (Colmer, 1975, p. 160).

As one can infer from Colmer’s (1975) and from many other commentators’ criticisms since the novel was published, A Passage mainly focuses on a possible friendship between an Indian and a British. For that reason, what needs to be tackled is the connotations of this emphasis on two male characters.

According to Parminder Bakshi (1994), referring to Edward Said, the appropriation of the Orient by the West functions to explore the forbidden desires that are linked with Forster's homosexual interests. Bakshi further states that "by placing the theme of friendship in British India he was able to give it a universal and metaphysical dimension; however, the backdrop that he chose was so big that the homo-erotic theme is lost in the novel" (as cited in Davies & Wood, 1994, p. 36).

Most of the critical literature published on Forster deals with the homoerotic love as a major theme rather than the politics involved in *A Passage*. In relation to the issue of homosexuality, in *Colonialism and Homosexuality*, Aldrich (2003) examines Forster as a key figure in the history of twentieth-century homosexuality for providing an outstanding example of "the seduction of overseas places, and the way homoerotic experiences enjoyed with foreigners transformed into literature and influenced political attitudes" (p. 302). The basis of this suggestion derives from Forster's almost life-long friendship with Syed Ross Masood, his experiences in India in the

1920s and his encounter with Mohammed el-Adl in Alexandria during First World War.

3.2. Transformation of *A Passage to India*

Lean's *A Pasage to India* begins with the arrival of Adela Quested in colonized India with the intention of marrying and settling down with Ronny Heaslop, the district judge of Chandropore. The narrative explores how she befriends Mr. Fielding, the principal of the government college near Chandrapore, and Dr. Aziz, an Indian doctor in Chandrapore, and how she decides against marrying Ronny. Her excursion to Marabar Caves in which she hallucinates that she has been attacked and almost raped by Aziz leads to a trial that results in social as well as personal confusions in British Raj. The film's ending suggests that Adela goes back to England to lead a lonely life and offers us a contented reunion among the main characters who have been torn apart because of the misunderstandings.

Arthur Lindley (1992) in his article called *"Raj as Romance and Raj as parody: Lean's and Forster's*

Passage to India" refers to Lean's explanation of his adaptation of *A Passage to India*. When Lean is asked whether he thinks Forster was right about the British in India, he states that Forster hated the English out there and relates this to the fact that Forster was a "queer" and that is why he was so critical of the English in India. In addition to this, he thinks that "Aziz is a goose and Adela is a prig and a bore in the book" (Lindley, 1992, p. 61) and that Forster is never good at dealing with the female characters in his novels. Silvermann (1989) in his book called *David Lean* also refers to Lean's wish to set right the balance on Forster's alleged bias against his own countrymen along with his wish to swing the balance against the women.

On the whole, one can infer that Lean aims at romanticizing the British Raj as well as criticizing it. Romanticizing can be observed in the way India is presented as a spectacle for viewers to enjoy, as Lindley writes, Turton, the collector who governs Chandrapore, has been awarded with a parade when he arrives India, which does not happen in the novel and Nigel Havers (Ronny Heaslop) does not have a red nose

as he is supposed to have, instead he is more attractive in the film with his Roman nose. "In general, everything associated with Raj is larger, handsomer, younger and/or more highly polished than the original" (Lindley, 1992, p. 62). Lean's India provides us with a visual glamour and romanticized view of India unlike Forster's, who rejects the traditional view of India by emphasizing mud, dirt, and decay that is visible in the opening chapter of the novel. However, when the film cuts to Bombay after Adela is told that the Viceroy will be on board, we observe all signs of imperial splendor. This is also visible in the scene, when the Turtons, Adela, and Mrs. Moore arrive in Chandrapore to be greeted by a reception committee for the Collector. From here, we witness the literal passage to India, which does not exist in Forster's novel, this passage is underlined by the journeys first by ship, next by train, by car, or by carriage that emphasize the picturesqueness of India in the film in contrast to the reproaches of the novel towards the British Raj. Therefore, although Lean's version has the same verbal criticism towards Raj, viewers are encouraged to enjoy it as a show for Lean states that Anglo-Indians lived a marvelous life

out there. Levine, in the article, "Passage to the Odeon: Too Lean" (1986) 141) refers to the fact that the novel attracted Lean as a pictorial subject (p. 141).

Moreover, Lean believes that *A Passage* is a personal story not a political one, and that he should follow one narrative line, that is Adela who wishes to break out of her socially and culturally confined role and to establish relations. In toning the novel down, the most significant alteration is observed in the way Lean presents Adela, for the text is framed with two scenes that take part in rainy England that turn the emphasis on Adela and her desire repeatedly suggested by her gaze that can be described as unexpressed passion and also a fascination mixed with fear of unknown. In the film, Fielding no longer calls her a prig who is "one of the more pathetic products of Western education, going on and on as if she's at a lecture trying ever so hard to understand India and life, and occasionally taking a note" (Forster, 1978, p. 120). What we see is that these characteristics no longer do apply to Adela for we have Judy Davis, who is physically more elegant than Forster's Adela. One

of the main important additions or rather transformations of the film is the fact is that Adela's relationship with India is more overtly eroticized. It is not possible to say that lack of passion is explicitly revealed or dominant in the novel as it is in Lean's film.

Lean interposes quite a different adventure than Forster, one which Adela shares with no one and which addresses much more directly her sexual fears and desires, the emotions which are at the center not just of her character but also of the narrative itself. One of the most significant addition/or transformation of the incident in the Nawab's car in the film is Adela's bike trip into the countryside where she comes across erotic Indian statures. This sequence comes right after Mrs. Moore states her rather nihilistic views on marriage at the dinner table. Mrs. Moore's utterance is followed by cut to Adela on her bike. It is important to note that when she looks over the erotic carvings she has the same expression that she had at P&O office at the film's start looking at the picture of the Caves, and also when she first gazes at the Caves from Ronny's bungalow. Although Forster parodies

the tourist's idea of India and Adela's enthusiasm to see the real India in the novel, the film encourages this attitude. Then the camera closes in on her face, which intensifies her curiosity. Lean makes several subjective shots between 'carnal embracement', which is perceived as pointless and insincere by Mrs. Moore, of the statues and Adela's face. There is a woman voice singing a wordless song and its as if this voice in a way links Adela with the objects of her gaze. We also observe close-ups then the monkeys appear noisily, menacing Adela, and their actions are accompanied by percussion on the track; she runs away. Another significant detail is that monkeys reappear just before Aziz's trial as one of the Indians protesting the trial shows up in monkey costumes to intimidate Adela on her way to court. This added scene reflects Adela's sexual awakening and can be associated with the car accident that she and Ronny have in the novel which causes a kind of excitement between the two and leads Adela to change her mind about marriage.

In the novel, driving away from Fielding's, where Adela attempts to socialize with Aziz and Godbole, a

Brahman Hindu who teaches at Fielding's college, Adela expresses annoyance at Ronny's rudeness as Ronny impolitely interrupts to take Adela and his mother to a polo match at the club. Besides that, when Adela mentions Aziz's invitation to Marabar Caves, Ronny immediately forbids the women to go and refers to Aziz's unpinned collar as an example of Indian's general inattentiveness. Ronny's attitude gets on Adela and Mrs. Moore's nerves, so Mrs. Moore asks to be dropped off at home. After the polo match at the club, Adela tells Ronny that she decided not to marry him. Although Ronny is disappointed, he agrees to remain friends. The Nawab Bahadur happens by and offers them a ride in his automobile, riding in the back seat, the couple feel lonely and that they share more similarities than differences as result of the dark night and the landscape that surrounds them. "The two young people conversed feebly and felt unimportant" (Forster, 1978, p. 93). Their hands touch inadvertently and they feel an animalistic thrill for "her hand touched his, owing to a jolt, and one of the thrills so frequent in the animal kingdom passed between them, and announced that all their difficulties were only a lovers' quarrel" (Forster,

1978, p. 93). The car breaks down on a road outside the city, Adela thinks that the car must have hit something, probably a hyena. Broege (1987) explains this incident as "a type of synchronous event in which the animal that hits the car mirrors the animal instinct of sexuality that has affected the couple" (p. 45). Miss Derek drives past them and offers them a ride back to Chandrapore. Miss Derek is a young English lady who works for a rich Indian family and she jokes about how she often steals their car. Adela and Ronny's shared dislike towards Miss Derek and the Nawab's polite but long speeches drive them together so when they go back to bungalow, Adela says that she would like to marry Ronny. She is not content with her decision though for "unlike the green bird or the hairy animal, she was labelled now" (Forster, 1978, p. 98). In other words, she will now be labeled the same as all the other married Englishwomen in India.

One reason for not being content is that the natural and social environment have direct effects on Adela and she is inclined to marry Ronny against the muddle of India as the surrounding overwhelms the couple in the Nawab and Miss Derek's cars, and another reason is

that when she decides to marry Ronny, "she felt too there should have been another scene between her lover and herself at this point, something dramatic and lengthy" (Forster, 1978, p. 98) but there is no such theatrical/spectacular incident, for Ronny is imperturbable towards this decision. Ronny's reaction encourages Adela to sense that there is no excitement in their relationship, a kind of animalistic thrill of sensuality that she experiences for a moment during their drive in Nawab's car is actually absent and that their relationship is passionless.

In the film, Adela overturns her decision not to marry after what she experiences in the temple scene. This added scene is also useful in the film to clarify what happens in the Caves later; hence, this scene helps Lean to dramatize his narrative emphasis that is Adela's 'more traditionally feminine and enquiring consciousness' (Hill, 1999, p. 110). Thus, seeing the real India is strongly charged with erotic marks. Her dissatisfaction with Ronny and the motives of her hysteria after her breakdown in the Caves are more explicitly and thoroughly presented in the film. To express her quest for her own sexuality and to link it

to the Caves, Lean makes connections between Adela's desire to see India and the Caves. For instance, when Adela arrives at India and at Ronny's bungalow, she immediately asks "Are those the Marabar Hills with the Caves?" The same night, Ronny knocks on her door to say goodnight instead of coming in and we can easily recognize disappointment on Adela's face. The same kind of dissatisfaction is observable when Ronny kisses her on the cheek on her arrival at the station. These scenes in the film underline Ronny's restraint and rigidness and, Adela's desire for passion and excitement. Moreover, although she claims that she wants to marry Ronny after her bike trip to erotic carvings, the same night she is shown in bed alone, unable to sleep, thinking back on the erotic images she has seen. It is obvious that her problems are not resolved yet for the images of erotic statues along with the blooming flowers Adela gazes at foreshadow the Marabar Caves episode. Also there is the sound of thunder and rain that can symbolize fertility, Adela's stiff consciousness and emotions. Rain is significant because throughout the film Lean uses rain in major scenes that stress Adela's journey toward wholeness. The camera then cuts to Aziz in bed looking at

pictures of women in a magazine, to underscore the connection between Adela's longing/desire and Aziz. Furthermore, this connection is also suggested when we see Aziz in his bed with a fever as the hot weather is coming.

In addition to this, in the trial scene, Lean turns the nude beautiful punkah wallah[2] at the court room into an old and unattractive man. In the novel, Adela enters the courtroom and notices the poor but godlike Indian operating the fan. His detachment and beauty suggest an isolated, spiritual perspective from which Adela and her trauma appear less significant. According to Charu Malik (1997), punkah wallah stands opposite to those natives who are Western educated and negates the authority of the British (p. 224). However, he is suppressed for its narrative is untold. Therefore, the appearance of god like punkah wallah does not only provide a moment of resistance to colonial dominance, but also a site for homoerotic desire.

[2]A punkah wallah was in charge of pulling the rope of the fan fixed on the ceiling in colonial India.

The suggested relationship between Adela and Aziz and the omission of the beautiful punkah wallah may be interpreted as Lean's removal of homoerotic suggestions of the novel. In the novel, it is by collapsing the structures of marriage and heterosexual relations in the Caves incident that Forster clears the space for love between men. (Aziz and Fielding) and what happens in the Caves signify the collapse of Western civilization based on heterosexual society.

The film omits or puts less emphasis on the elements of Islam associated with Aziz, the limitations of Christianity represented by Mrs. Moore and Hinduism embodied by Godbole, and metaphysical material about India. Most significantly, the political material about India which is also at the center of the novel such as, Godbole's celebration of Krishna is omitted in the film.

The film ends with Aziz and Fielding's reconciliation at Srinagar with shots of Adela back in England, the rainy climate is observable and it is in contrast with the heat emphasized by Lean in the middle part of the film. Stella appears, but does not speak and Ralph

Moore does not appear at all. Lean chooses reconciliation over the ambivalent ending of the novel, Aziz and Fielding part as friends, but with no prospect of meeting again.

Another transformation of the novel occurs as Aziz and Adela go off to the upper caves alone for Lean adds dialogue that intensifies the whole incident. In the novel, Adela thinks about her relationship with Ronny, their lack of physical beauty, and she describes Aziz as a handsome little oriental before she enters the cave alone; whereas, the only question she asks Aziz if he is married and if he has more than one wife. This question related to polygamy shocks Aziz, and he is offended because he takes it as an insult to his Westernized value system. In the film, she reflects her feelings in her dialogue with Aziz, she asks if she loved his wife when he married her and learns that Aziz did not even see his wife until his marriage and that the only answer Aziz gives to Adela about love is that they were young. Adela smiles or rather sighs to that answer and takes these issues with herself into the caves, and the film makes it obvious that her wish /need to be found physically attractive is projected

onto Aziz and her hallucination. This brings up another central difference that is the treatment/function of the female characters (especially that of Adela) in the novel and the film for the novel makes Adela function as a device to show the insincerity and meaninglessness of heterosexual love, and marriage as an institution that obstructs love/friendship between men. Although Hill (1999) suggests possible homoerotic elements in the film, Muraleedharan (2002) explains that in the Indian context for male friends to sit on each other's beds or hold hands is considered perfectly normal, and the scene shows Aziz applying surma (black, medicated eye make-up) to his eyes is something common among traditional Muslim men in India (p. 161).

3.3. Re-interpretation of Adela's Sexuality

On the whole, the film, in the context of sociologically complex British Raj, focuses on Adela's erotic self-quest and awareness. What is most ambivalent about the film is its treatment to Adela's hysteria. Muraleedharen (2000) believes that Adela's

sexual hysteria and the appearance of snobbish English ladies such as Mrs. Turton imply a connection with colonialism and perceives that the film put the blame on women for colonialism (p. 144-163). However, it is important to point out the fact that although Adela's excessive sexual imaginings cause 'the charade of colonial justice' (Hill, 1999, p. 112), it is Adela and Mrs. Moore's wish to connect with the Indian on the personal level and rejection of the typical colonial mentality that endangers the British patriarchal rule. Therefore, it is possible to suggest that although the film displays typical Western/British view of India by eroticizing it, the depiction of Adela's sexual hysteria has much more positive connotations if the central problematic is the representation of women. The English take the assault on Adela as an attack by all Indians on the British Empire itself. Obviously, Forster satirizes this overreaction by employing dramatic ironies such as the fact that the drunken English soldier's description of his polo partner as a model of an honorable Indian not knowing that his polo partner was Aziz. The English avoid speaking directly of the crime, the victim Adela, or the criminal Aziz which

makes Adela and her trauma insignificant.

> the alleged 'insult' of one Englishwoman becomes the occasion for cloistering all Englishwomen, simultaneously reducing them to objects of protection and using them as an excuse to reassert white male power over both their women and their potential attackers (Silver, 1991, P. 124).

Adela's personal and mysterious experience in the Caves contributes to the Englishmen's understanding of this experience as an assault on English womanhood itself. This reaction towards this incident reveals the way how the English perceive the English womanhood as a symbol of the Empire. Therefore, they react anxiously to the alleged crime and they even consider summoning an armed guard to regulate the whole Indian population. While the trial takes place, the English opt for engaging in gossip about Indian rebellion and Fielding, whom they believe to be a spy, ignoring the true trauma that Adela suffers as "it was her position, not her character, that moved them: she was the English girl who had had the terrible experience and for whom too much could not be done" (Forster, 1978, P. 196-197). On their way to trial, Mr. Turton the collector, the man who governs Chandrapore reflects upon the general situation in India and comes to the conclusion that he does not hate Indians, he

thinks that "after all, it is our women who make everything more difficult out here" (Forster, 1978, p. 198).

According to Brenda Silver, rape, which is at the center of *A Passage to India*, can be interpreted as marginalization of women for Adela is reduced to a periphrasis, "a negative, passive, or inverted construction in place of a positive, active or normal construction" just like the colonized in the text (Silver, 1991, P. 115). Silver interprets Adela's perplexity in the caves as an indicator of how she has been objectified in sexual terms according to the demands of Anglo-Indian society; hence, sees her behavior at the trial revolutionary for speaking against the authority that this society has. Silver's reading is a feminist and somehow limited one, for Adela's behavior is only appreciated by Fielding and rejected by India because of her inability to love, and it is the friendship of Fielding and Aziz that survives in the novel. Forster mocks the patriarchal female Adela, who is a prig, a Western product, and lacks physical charm, and uses her in a functional way to invalidate the heterosexual authority of the

McBrydes and Callendars. As Brenda Silver refers to Adela's experience in the Caves as unspeakable, Lean, in a way, tells us about Adela's repressed sexuality and the position assigned to her in that particular social context.

Lean's willingness to oversimplify and de-homoeroticize Forster's novel allows him to replace the complexity of the orientalism and homosexuality inscribed in it. The happy ending stands for the independence of India and postcolonial harmony. Therefore, although Lean's film makes Adela's experience 'speakable', it fails in providing the fulfillment that Adela seeks. The film is centered upon Adela, the subject of desire, not the object for her lack of beauty, although her dilemmas cause trouble and she acts against the authority of British Raj, unlike the most women's film, she is not punished but trapped in her house, in the end, "Lean closes on her back in England, first looking out into the garden and she is seen through the window panes with rain running over her face" (Levine, 1986, P. 143). Rain signifies the end of her journey. As stated by Broege (1987) "it is as if her time in India was a primal

dream, her round trip passage to India has been completed" (P. 51). Therefore, the entrapment of a heroine who seeks for her individuality and who wants to break out of the oppression of British Raj and "her failure at least implicitly offers a degree of criticism of the society which has proved incapable of accommodating her desires" (Hill, 1999, P. 113).

4. A ROOM WITH A VIEW

4.1. E.M. Forster's *A Room with a View*

The first and third of the five novels that Forster published during his lifetime are referred to as his 'Italian novels.' Norman Page (1987) explains why these novels are grouped together (P. 18). Firstly, both *Where Angels Fear to Tread* (1905) and *A Room with a View* (1908) make use of Italian settings. Secondly, they both have roots in E.M. Forster's experiences. Thirdly, Forster began to write them at about the same time. More importantly, both of them share similar qualities of theme, characterization and tone. "Both take place in England and Italy and emphasize the effects on English travelers of the Italian

experience; their chief concern is with upper middle-class Englishmen and women" (Lavin, 1995, P. 13). Page (1987) describes the prolonged visit to Italy on which Forster and his mother embarked in the autumn of 1901 as the most productive journey of his life because his early stories and two of his first three novels sprang from this trip (P. 18). Forster himself said that this encounter with Italy was very inspiring since he felt that the creativity had been freed. "What he had been freed from -in spirit if not in body- were the constraints and inhibitions imposed by English middle-class society, with its indifference to art, its suspicion of pleasures, its cramping notions of 'good form' and its rigid class barriers; what Cambridge had begun, Italy completed" (Page, 1987, P. 18). Aldrich (1993) in his book called *The Seduction of the Mediterranean: writing, art and homosexual fantasy* examines several significant figures in English literature who visited Southern Europe and who were specifically influenced by the Mediterranean. Although there are various reasons for those visits such as to tour classical ruins, to learn Renaissance art, to experience exotic land or escape from their homeland, there was also a sexual or homosexual purpose in those

voyages. In other words, Aldrich (1993) says that "cultural interest and sexual longing went hand in hand, and in the Mediterranean the British could try to satisfy both appetites" (P. 69). Forster is not an exception because for him Italy was where things forbidden in England became possible. Forster's first novel, *Where Angels Fear to Tread* does not contain homosexual elements, but Italy provides the scene where a young English woman marries an exotic and passionate Italian whom her family deems inferior. Italy does not only stand for artistic inspiration but also for passion against materialistic and conventional English in *A Room with a View*.

A Room with a View The major themes revolve around a young girl's journey towards womanhood. *A Room with a View* is the only novel with a happy ending. In general, *A Room with a View* is Forster's lightest and most optimistic novel. It is the story of Lucy Honeychurch who grows into a woman through the course of the novel by choosing the true instincts of love represented by George over the pretentious upper class society member represented by Cecil.

The novel deals with a group of British characters in two major settings: part one and the final chapter are set in Florence, Italy, and part two is set mostly in a quiet part of Surrey, England. "The plot, then, is far more simple than those of the book's two predecessors: far more of the action is determined by the interplay of character, operated on by chance events that are upshots of personality and environment" (Cavaliero, 1986, P. 94). *A Room with a View* is a novel about a young girl's enlightenment.

Throughout his career, Forster takes his characters abroad as a means of showing their lack of freedom at home and *A Room with a View* is not an exception. Italy provides the catalyst that enables Lucy to move forward in the correct direction upon returning to England. For Forster, the southern countries signify art, and a more relaxed form of life. England, by means of a contrast, represents narrowness and restriction.

4.2. *A Room with a View* and as a Faithful Adaptation

A Room with a View is produced by Ismail Merchant and directed by James Ivory with a screenplay by Ruth Prawer Jhabvala. This company is famous for period films and especially for films based on the novels of E. M. Forster and Henry James. Merchant-Ivory Productions' 'English' cycle of films incorporated *A Room with a View* (1986), *Maurice* (1987), *Howards End* (1992), and *The Remains of the Day* (1993), and were adapted from the novels of E. M. Forster and Kazuo Ishiguro. Following the success of *A Room with a View* in 1986 Merchant Ivory has become associated with the screening of English-themed films for an international audience. The brand name 'Merchant Ivory' itself guarantees a certain experience or display of Englishness, for if Merchant Ivory "have anything to do with it, there'll always be an England" (Kempley, quoted in Higson, 2003, p. 16). Although these films are associated with Anglocentric concerns and views, it is important to recognize the international dimensions of Merchant Ivory Productions. This company is comprised of many cultures: Ismail Merchant was born in Bombay, James Ivory in California, and Ruth

Prawer Jhabvala was born in Germany, emigrated to England with her Jewish family during the 1930s, and married an Indian. They all subsequently lived in America. It is precisely this collaboration between different cultures, nationalities, and histories that is significant in their construction of Englishness on the cinema screen.

Since these 'English' films are generally regarded as constructing an imagined Englishness through "their promotion of certain idealized, nostalgic views of England, and through their celebration of country-house settings, green landscapes, period costumes, and canonical literary references" (Higson, 2003, p. 1). Merchant Ivory productions were ultimately identified as playing a major part in the development of the heritage film in the 1980s and 1990s and were regarded as being "symptomatic of the crisis of identity through which England passed during the Thatcher years" (Craig, 2001, p. 3). This was a crisis predicated on the end of Empire, increasing European integration, and the forces of globalized consumer capitalism (Monk, 2002, p. 187).

A Room with a View as an adaptation draws our attention to the fact that every translation of novel into film must deal with the differences between the two media in the sense of narrative structure, tone, characterization, theme and presentation. The film is a very close adaptation of Forster's novel; it even uses his chapter titles to divide the film into sections; thus, it reproduces the literary text within the possibilities of the film medium rather than altering which makes it a faithful adaptation.

Both novel and film begin at the Pension Bertolini in Florence. The English guests are Lucy Honeychurch, her older cousin Charlotte Bartlett, a retired journalist named Emerson and his son George, an Anglican clergyman called the Reverend Beebe, and Eleanor Lavish who is a novelist and who believes herself to be liberated from convention. Forster's first chapter ends with an exchange of rooms between the Emersons and Lucy and Charlotte who lament that though promised rooms in the front of the pension, they have been given rooms in the back, with no view. Second chapter is called 'In Santa Croce with no Baedeker'. In this chapter, Eleanor Lavish takes Lucy for a visit to

Santa Croce church but abandons her so that Lucy goes inside alone, meets Mr. Emerson, who asks her to make his unhappy son George realize 'that there is a Yes'. Chapter three, 'Music, violets, and the letter S' returns to Bertolini. Lucy plays Beethoven at the pension on a rainy afternoon. Miss Catharine Alan, an old wealthy woman, and Mr. Beebe discuss the other guests, particularly the Emersons, who have fallen out of nearly everyone's favor. Lucy decides to go out to Piazza Signoria. She witnesses a murder at close hand and faints. George assists her and they walk back along the Arno to the pension. The film, after a parallel initial sequence dramatizing the exchange of rooms, moves to Lucy playing the piano as Mr. Beebe listens (Forster's third chapter), and then we see Lucy going out to church. In crosscut scenes, it is Charlotte who accompanies Eleanor on the tour of Florence, emphasizing their relationship. Lucy encounters the Emersons in the church (Forster's second chapter), and the exits into the Piazza where the murder occurs. George comes to her aid, and they walk along the river which is Forster's fourth chapter. Levine (1998) further points out the fact that the piano scene is shifted forward in the film so

that the narrative can move from Santa Croce directly to the murder and to the bond that forms between Lucy and George (p. 203). Moreover, the film proceeds right away to the Fiesole trip; thus, omits Forster's 'Possibilities of a Pleasant Outing'. However, the climax of the first half of both film and novel is George's kissing Lucy in a field near Fiesole. The falling action of both is the return to the pension and Lucy and Charlotte's abrupt flight from Florence in the face of George's advances.

The second half of both novel and film is set in England. To create an uninterrupted narrative line, the film reorders Forster's chapters. Part two of both novel and film begins with the announcement of Lucy's engagement to Cecil Vyse at her home, Windy Corner, in Surrey, and then we have the garden party, Lucy and Cecil's walk to the Sacred Lake, and their unsuccessful kiss at the edge of the pond. After this incident, we have the chapter called 'Cecil as Humorist' in which Lucy's brother Freddy reveals that the Emersons have rented Sir Harry's villa which Lucy has been arranging for the Alan sisters. It is also revealed that Cecil caused the arrival of the

Emersons. Cecil explains that he met the Emersons in front of "Luca Signorelli in the novel, in front of Uccello's Niccolo la Tolentino at the Battle of San Romano in the film" in the National Gallery (Levine, 1998, p. 204). Cecil thought that this pair provided him with a wonderful opportunity to get back at Sir Harry's snobbishness as the Emersons are lower-class. Forster's next chapter is 'Mrs Vyse's well-appointed flat'. In this chapter, Lucy and Cecil pay a visit to Cecil's mother in London while the Emerson's move into Cissie villa. Then the novel returns to Surrey. Freddy and Mr. Beebe take George swimming at the Sacred lake; however, they are discovered stark naked by Lucy, Lucy's mother, and Cecil who are out for a stroll. Forster introduces a visit to Windy Corner by Charlotte Bartlett.

As stated by John Henry Stape (1997) the structure of the film follows the scenes of the engagement, garden party and kiss at the Sacred Lake. Whereas, the script moves ahead to London to Mrs Vyse's home instead of introducing the news of the Emersons' arrival into the neighborhood. When Lucy returns from London, she learns that Cecil has ruined her plans to rent the

house to the Alans. This is directly followed by Freddy and Mr Beebe's taking George swimming, Lucy seeing him naked, and the announcement of Charlotte's visit. Jhabvala's script organizes the sequence in Mrs Vyse's flat earlier so that the narrative line can move directly through the action of the intensifying romantic conflict. The remainder of the film follows the structure of the novel. The changes that are made to Forster's narrative are significant because it shows one of the main differences between the two medium, and the film's necessity to provide its audience with a vigorous movement of plot (p.p. 204-205).

One of the most significant problems for cinema is to achieve the tone of a novel. As stated by Page (1987), Cavaliero (1986) and Levine (1989) the tone of A *Room with a View* is ironic. For the filmmakers, it is important to prevent the romance overwhelm the irony. To convey the narrator's voice and attitude, the novel's chapter headings are very important. To exemplify this, it is possible to refer to specific chapter headings that intensify the narrative rhythm and give the narrator's amused insistence on Lucy's

'muddle'; such as 'Lying to Cecil', 'Lying to George', 'Lying to Mr. Beebe, Mrs Honeychurch, Freddy, and the servants'. Furthermore, chapter titles reveal the presence of the author, E.M. Forster.

Another way to transpose the tone of a novel to film adaptation is to employ the most original dialogue as possible. For example, in the very beginning of the film, when Mr. Emerson explains why he will gladly exchange his room with a view at the Bertolini dinner table, he says, "my vision is within. Here is where the birds sing" which sound very Forsterian according to Levine (1998, p. 206). However, it is not just the usage of titles or faithfulness to the spirit of Forster's dialogue that are responsible for transposing the tone of the novel. The cast's skilled delivery is a significant element that emphasizes the tone of Forster. One must also refer to camera work that emphasizes this tone. Ivory directs the camera to the speaker and rarely stops movement in the frame during important dialogues.

Another example of camera work can be framing in conveying the tone of the novel. In the novel, after

the murder, Lucy and George are standing and the novel's narrator says, "There is at times a magic in identity of position; it is not one of the things that have suggested to us eternal comradeship" (Forster, 1990, p. 43). It is possible to observe how George and Lucy are "framed within another frame, an arch, and reversing the angle to a shot behind them, and then reversing again to the initial shot" (Levine, 1998, p. 207). What is interesting is that when the camera moves closer, they still remain within a symmetrical composition created by the pillars on either side of them. Therefore, we can infer that the magical 'identity of position' reinforced by Forster is conveyed by the editing and composition of the shots implying Lucy and George's new-found intimacy.

Since the film tries to keep the straightforward narrative, montage editing is very little; however, the dramatic murder in Piazza Signoria includes a five-shot montage. There is a low-angle shot of Cellini's Perseus Holding Medusa's Head, a level, close-up shot of the dagger in his hand, and a menacing close-up showing the bared teeth of a statuary dog. These shots are cut quickly and along

with the inharmonious music which is heavy and the chords increase the sense of threatening sign. In that particular scene, we observe the first physical contact between George and Lucy for the aggressive bodily attack initiated by the Italian reach completion when George catches Lucy fall. Apparently, cross-cultural contact happens to be violent and in Forster's novels carries sexual implications for the protagonists. This scene is especially important for it indicates the beginning of Lucy's transformation in the film as well. The blood splashed on her postcards symbolizes the end of her restricted tourist perception of the foreign destination for postcards signify tourists' attempt to appropriate the foreign destination. Additionally Strain (1998) suggests that the blood also indicates Lucy's symbolic loss of virginity (p. 158). Therefore, Italy acts like a catalyst and this symbolic loss of virginity transforms into an actual loss of virginity at the end. Montage editing in this particular scene emphasizes the dramatic action of the film's narrative, its different tone and form in contrast to Forster's complex nuances and contemplative tone.

> She fixes her eyes wistfully on the tower of the palace, which rose out of the lower darkness like a pillar of roughened gold...no longer a tower, no longer supported by earth, but some unattainable treasure throbbing in the tranquil sky (Forster, 1990, p. 40).

The paragraph that comes before this one evokes the world of gods as "the Loggia showed as the triple entrance to a cave, wherein dwelt many a deity, shadowy, but immortal, looking for departures of mankind" (Forster, 1990, p. 39). One can observe that Forster's phallic symbols in depicting Lucy and his references to the world of gods before the murder incident imply the couple's discovery of mortality and love. Thus, instead of depicting mythic violence, the film replaces this with modern violence with montage. Another montage series employed in the film make the audience see the effect of love on the previously gloomy George. Charlotte's discovery of the couple kissing leads to the hasty return to Florence in the carriages, but a lightening storm begins. George refuses to return in the horse-drawn carriages for he says he wants to walk. In the novel, we only have George's arrival later that night at the pension. The novel focuses on Lucy's reaction to the situation; whereas, in the film, with the aid of a three-shot

montage of George running joyously in the rain with the noises of thunder and storm, his character and role in the love triangle are emphasized. Furthermore, the thunderstorm stands for the water/fertility idea for the lovers, although it also implies the difficulties that they are to overcome.

C. Kenneth Pellow (1994) argues that this film, like many other adaptations, has the difficulty in rendering certain literary allusions (p. 169). However, the film can substitute allusions of its own that work in the same way that allusion does in anyone's fiction. For instance, the film uses the music of Puccini. Just at the start of the film, and repeated over the ending, we listen to the aria from Gianni Schicci *"O Mio Babbino Caro"*. Although this aria does not seem to be relevant neither to Forster's work nor to his heroine, through it, the mood and the fears are expressed because this aria depicts the torments of love that the heroine suffers. Pellow (1994) further defends the significance of arias in forming analogies between Puccini's work and that of Forster's (p. 171). She believes that even if the arias do not register upon the viewer fully, they

create perfect backdrops for particular scenes. Levine (1998) also states that *"O Mio Babbino Caro"* sung by Kiri Te Kanawa establishes an all-encompassing tone throughout the film (p. 209). For instance, the resolution of the plot that is Charlotte's reading Lucy's letter from Florence, cut to Lucy and George now married and staying at Bertolini, is also accompanied by this aria. Other than this, for the crucial scene of the lovers' first kiss in the countryside near Fiesole, we hear another Puccini aria, *"Chi il Bel Sogno di Doretta"* from *La Rondine* which is also performed by Kiri Te Kanawa. This particular aria serves for the purpose of romantic feeling which overwhelms the ironic tone of the novel for a while.

In the second part of the film, we hear joyful Cuban dancing music when George kisses Lucy the second time right after Cecil reads them a part from Miss Lavish's newly published novel that depicts a man embracing a woman standing in a field of violets in spring. Lucy suggests that they have tea, hoping to avert disaster. On the way inside, however, Lucy and George find themselves alone, and George kisses her again. Cecil

walks by chuckling focused on the novel. “The music is mocking and reminds us of the irony Cecil's calling his maneuver to bring the Emersons into the neighborhood” (Levine, 1998, p. 210).

Forster’s famous dictum argues that ‘a novel often requires flat people as well as round’ which is applicable to films as well. For instance, Mr. Beebe is simplified in the film, although in the novel he is a very complex character. For instance, when Mr. Beebe learns that Lucy loves George, he is described as ‘a long black column’ and ‘his white face with its ruddy whiskers, seemed suddenly inhuman’. Besides, even though he defines Cecil as ideal bachelor, he is rather relieved when he hears that Lucy breaks the engagement. Although he said earlier in the novel that ‘if Miss Honeychurch ever takes to live as she plays, it will be very exciting- both for us and for her’ when Lucy overcomes the conventions and chooses passion, Mr. Beebe does not show any sign of excitement (Forster, 1990, p. 26). Therefore, in the film, this figure loses it complexity; whereas, Charlotte Bartlett is depicted as a many-sided figure. Her role in uniting the lovers is restructured that

makes her a multidimensional character. In the novel, Lucy enters Mr. Emerson's study room and finds the old man alone waiting for the moving men to take the furniture out of Cissie Villa. Lucy learns that the father and son decided to move to another place and she tells Mr Emerson about her broken engagement. Jhabvala's script makes a significant change in this scene by adding a conversation between Charlotte and Mr. Beebe in the study room. Charlotte announces the broken engagement with no apparent reason which caused Mr. Emerson to confront Lucy as she comes in. In the novel, when Lucy finally rejoins her waiting mother and Charlotte, Charlotte has no dialogue. It is Lucy who speaks at once and then novel moves to the last chapter in which Lucy and George are at Bertolini. Whereas, in the film, as Lucy walks toward the carriage, Charlotte shouts: 'I think Lucy has something to tell us' which indicates understanding and empathy. The film then adds another brief but important scene before the lovers' return to Bertolini. We see Charlotte lying in bed reading a letter from Lucy which we hear as a voice-over.

> A lamp sheds a golden glow, Puccini plays on the soundtrack, Charlotte's hair is, for the first time, loose, her nightgown is bridal white, and the expression on her face appears to be one of serene satisfaction (Levine, 1998, p. 212).

Therefore, the script dramatizes George's theory that Charlotte wanted Lucy to meet with Mr. Emerson; deep down, she wanted George and Lucy to end up together.

Furthermore, the script adds other material that gives the sense that Charlotte is a secret romantic. During the trip to Fiesole, Charlotte makes mention of a vacation to Eleanor that she took long ago. Eleanor implies that her friend Charlotte might have had an adventure and the two giggles. The two then talk about an English lady who married an Italian, ten years younger than herself, and remained in Monteriano, which is the plot of Forster's *Where Angels Fear to Tread*. Charlotte is excited by the story which implies her repressed fantasy life, and the women's gossip in private causes Lucy to search for the men; thus, causing her encounter with George. Both the film and the novel depict this figure in an ambivalent way, even though, Lucy refers to her cousin as 'dreadful frozen Charlotte' at the end of the novel.

Another issue related to all adaptations is point of view. Generally, we have the objective point of view as it is the typical position of camera; whereas, narrated novels offer subjective point of view. It is not possible to sustain first-person narration throughout the length of a film. But, subjective shots of individual characters' points of view play an essential part of film. In the novel, there are many instances that we observe the characters' subjective views through windows and doors that form one of the novel's dominant metaphors. The film performs the same idea. For instance, we see Mrs Honeychurch's view of Lucy and Cecil discussing their engagement in the garden through the French doors of the drawing room or from the perspective of Lucy and George's quarrel in the house, Cecil in the garden fighting a wasp and a teacup. Although the film is not characterized with subjective point of view, it uses such shots especially those through certain holes and openings along with the omniscient perspective.

All in all, even though *A Room with View* is considered to be a conventional adaptation, it sheds light on the nature of and interaction between film and literature.

4.3. A Room with a View and the Question of Nostalgia and Sexual Politics in Heritage Cinema

Heritage film's approach to the past is linked with that of heritage culture more generally. Hill (1999) questions the relationship between past and present and asks whether the nostalgia which has been commonly associated with heritage culture is represented truthfully (p. 84-85). If nostalgia involves belief in the superiority of the past over the present, it is hard to suggest that this idea is applicable to the heritage film because it seems that heritage films deal with the flaws of the period that they take place. For example, both *Maurice* and *Another Country* (1984) concentrate on the intolerance shown to homosexuals and most of these films deal with the social constraints imposed upon the characters such as *Where Angels Fear to Tread*. The comedy in *A Room with a View* derives from Lucy's inability to give vent to her true feelings.

The transmutation is observable in the case of Forster adaptations. Except *A Passage to India*, which is set in the 1920s, Forster adaptations are set in Edwardian

era prior to the First World War. For Forster this period was not the past and an object of nostalgia but his contemporary reality. All of his writings were critical of the flaws of contemporary society. One may argue that Forster yearned for a mid-Victorian golden age rather than for the Edwardian present. "His novels respond to a felt crisis in liberal humanist values and play out a pastoral concern for a passing rural England; one encroached on by industrialization, suburbia, and London society" (Higson, 2003, p. 82). On the other hand, Forster films look back to an Edwardian golden age. Therefore, they invent a new golden age, "one that the novels depict as already tainted and unstable" (Higson, 2003 p. 83). This is a difficulty for all those heritage films that translate novels of contemporary social criticism into period pieces. Thus, ironically, in the films, what were the subject of attack in the original, become the object of nostalgic pleasure.

This ambivalence in representing the past "has consequences for how the films work through their central themes" (Hill, 1999, p. 87). For example, in *A Room with a View*, the themes of living honestly and

without self-deception are very important. It is the contrast between Italy and England that pervades the novel. Italy stands for direct and natural passion whereas England stands for stuffiness and propriety. Although the novel criticizes Cecil for wanting Lucy for 'a possession', 'something to look at like a painting of an ivory box', the film encourages looking at possessions as it tends to shoot its characters from the mid-distance to be able to display the objects and decor that surround them. Lucy tells Cecil that she wants to break off the engagement because she does not want to be seen as a possession or a piece of art; whereas, the film indicates the aestheticism from which Lucy is attempting to escape by displaying the furniture, the table, bookcase, and objects such as decanters, candles, paintings.

Moreover, there is ambivalence in the films' contrast of "nature and culture" (Hill, 1999, p. 89). The novel provides a critique for the representatives of culture such as Cecil or Eleanor Lavish who can never be spontaneous and can never act according to their natural impulses. Their remoteness from genuine experience is criticized and their manners along with

their pseudo-culture are mocked. For instance, George warns Lucy against Cecil and states that "He (Cecil) wants you for a possession, something to look at, like a painting or an ivory box, something to own and display. He doesn't want you to be real and to think and live…" As stated by Higson (2003), on the one hand, the film tries to criticize people who have a fear of being seen doing the wrong thing, the attitude observable in Cecil's cautious and anxious manners before he kisses Lucy, his fiancée for the first time (p. 82). In addition to this incident, in the scene when Cecil looks around the gathered people at his mother's house while Lucy plays the piano, Cecil seeks for appreciation and admiration from the society for his good taste. However, ironically "the film itself circulates in society in the same way, desperately wanting to be vieweved by the right kinds of audiences, ceaselessly displaying the good taste of its producers in just as knowing a way as Cecil" (Higson, 2003, p. 82). The film itself heavily relies upon the display of cultural reference points which offer a certain amount of cultural capital to its audience. For example, the film reveals its cultural preoccupations through the scenes in Florence in which

we see the statues in the Piazza della Signoria along with the use of Puccini on the soundtrack. Lavin (1995) states that *Baedeker's Handbook to Northern Italy* symbolizes "the conventional, those who read of life instead of living it, those who peruse words and sentences instead of people and actions" (p. 22). So, while the film tries to employ the narrative voice of the novel and it is critical of the characters such as Cecil whose life is mediated through art, its own representations of romantic inclination and passion are involved with cultural references.

In a Room with a with View, Lucy's struggle to declare her own personality revolves around a choice between two different suitors. Hill (1999) points out that unlike certain earlier kinds of woman's film, Lucy does not yield to duty or social constraints (p. 93). However, Lucy's 'awakening' involves a process of acknowledging what the men already know. Through her conversation with Mr. Emerson, who acts as a surrogate father figure, she realizes her own situation and that she loves George. Furthermore, when she breaks off with Cecil, she repeats what George had previously told her.

Most commentators have seen heritage films as conservative by comparison with the sexual explicitness of mainstream popular cinema. However, Monk perceives this issue from another point of view because Monk (1995) "sees *A Room with a View*, simmering with feminine, queer and ambiguous sexualities" (as cited in Dyer, 2001, p. 9). She claims that *A Room with a View*'s PG-certificate display of penises makes it something of a cinematic landmark. She states that in mainstream movies, the male organ is concealed. She further argues that Freddy acts as Lucy's double in the film because he constantly acts out her unspoken desires. For instance, although Lucy tries to protect herself against George's physical advances, Freddy invites him to bathe the moment they are introduced. Monk perceives this as a disruption of the dominant discourse of heterosexual romance. This particular scene, in which George, Freddy, and Mr. Beebe bathe together, is linked to the main themes. Bathing scene signifies a certain freedom from restraint. Lucy tells Cecil that she herself bathed here until she was found out. Although one tends to read this particular scene in sexual terms, it does not seem to have any definite

function for it is not integrated with the rest of the film; whereas, it does disrupt the film's predominantly heterosexual interests. "It does at least open up a degree of ambivalence around sexuality, intimating a degree of fluidity around the ways in which sexual 'identities' are then occupied" (Hill, 1999, p. 96).

5. RE-INTERPRETATION OF FORSTERIAN VOYAGES THROUGH ADAPTATIONS

Forsterian voyages in both *A Passage to India* and in *A Room with a View* are sexual voyages as most of the criticism that deals with his novels suggest. Strain (1998) discusses the idea of Forster's attraction to the eroticized marginality of tourism and asserts that this is related to his own sexuality that mirrors his desires (p. 158). Homosexual desires come out only at a distance from the oppressive atmosphere of urban England and always connected to the idea of disobedience and escape. The tourist voyages observed in these novels are mainly concerned with the boundaries between races, classes, and nations to question and in some cases to mock English propriety.

The protagonists' voyages signify a certain kind of excitement and peril in carnal terms.

In Forster's *A Room with a View*, we observe Lucy Honeychurch's symbolic loss of virginity in the Piazza della Signoria scene in which she witnesses an argument between two locals. One man assaults the other and Lucy is caught in the middle.

> One man bent towards Lucy with a look of interest, as though he had an important message for her. He opened his lips to deliver it, and a stream of red came out between them and trickled down his unshaven chin (Forster, 1990, p. 40).

This movement towards Lucy is initiated by an unnamed Italian, cut short with his death and the movement is completed by George who catches Lucy's fall as she passes out. This psychic violence is represented by the blood splashed on her postcards. Postcards symbolize the tourist's attempt to appropriate foreign place. This bloody event exposes Lucy to real, and the real penetrates Lucy's rigid touristic view and her transformation begins which ends with her departure from the expected role that is marrying the seemingly most appropriate suitor Cecil. Violence that Lucy witnesses has a positive effect for both Lucy and George for they get together in the end. The Italian

body stands for Forster's sign of authenticity and it appears in the middle of the narrative. Therefore, Italy acts as a catalyst and the symbolic loss of virginity is transformed into an actual loss by the end of the novel. Cross-cultural contact is presented as violent and momentary for the anonymous dead man is left in the piazza and he is lost in this catalytic process.

In Forster's *A Passage to India*, Adela seeks to experience more than a typical colonial tourist may expect out of such an expedition, she wants to view a different India; therefore, she tries to learn about customs, and the country in general terms; in doing so, unintentionally, she views Indians and India as objects to study (which is also a typical Western approach). She is used to rationalize everything; thus, as a typical Western she tries to put a label on everything she experiences. In her search for an authentic experience and discovery of India, she experiences a psychological breakdown because of her limited understanding of what is around her, her inability to label what she experiences, the muddle of India, and the mystery of the Marabar caves. Her visit

to Marabar Caves is the climax of the whole story, she ends up in one of the caves for she wants to escape the reality that she is not attracted to her fiancé, she even feels that she lacks any kind of emotion, although we do not know whether she has been attacked by Aziz, or she has just hallucinated, she claims that Aziz tried to rape her in the cave and she is covered in cactus spines. Adela is unaware of the complex issues raised in India, like Lucy Honeychurch, she is an innocent abroad. However, Forster stresses her stupidity and dullness more insistently than he does with Lucy. Therefore, as suggested by Strain (1998) the escape from traditional structures is both liberating and dangerous (p. 158-159).

What is significant is that these bodily attacks of Forster's novels are carried over into the filmic adaptations and they are the essential parts of the narrative for both Lean and Ivory remain loyal to Forster's story structure and narrative; yet, it is inevitable that the implied meaning will shift as the written word is converted into another textual system. These primary connotative changes lead us to realize the hidden meanings inscribed in the source novels and

to observe the role and function of the female protagonists in re-interpreting Forster through the filmic adaptations.

To begin with, both of these films are full with scenic moments, we observe shots of Florentine skyline and Marabar Caves that stand still above the city Chandrapore. Moreover, since the characters themselves are tourists, the camera takes up their position and we observe these foreign distances (Italy and India) through their eyes. There are also many shots that provide us with certain views and not necessarily related to the characters' view or to the establishment of shots or other transitional function. These scenes provide spectators with a privileged view for even the characters are not able to see what spectator observes. For example, Adela and Mrs. Moore fail in their attempt to see real India and they witness Indians that act as decor celebrating British imperialism. Besides, they are led to see a war memorial, the barracks, the hospital and a church by the tourist guide. Whereas, the spectator is able to see the real India such as, Indians sleeping beneath the railway overpass. Strain (1998) argues the most

prominent aspect Lean's *India* that emphasizes the movement of the traveler (p. 163). Silver and Ursini (1992) argue that there are several ironic shots in the opening sequences. For instance, when Adela and Mrs. Moore arrive at India, Lean intercuts the Viceroy and his wife, posed in profile like heads on a coin, and Indians in their red uniforms at attention and lower class people in masses murmuring and moving aimlessly on the dock (p. 214-215). They also talk about a number of shots such as "the train to Chandrapore, crossing the countryside at night and seen in the distance with Indian sculpture in the foreground, as if the perspective were from the roof of the temple" (Silver & Ursini, 1992, p. 215). Through these still and mass monumental silhouettes, the tiny colonial train makes his way which reinforces the social context of the narrative and signals the adventure to come for Adela. However, Lean's picturesque vision is noticeably a mobile one for we observe moving shots from boats, trains, automobiles and even elephants. India is presented with its glory and a suitable place to enjoy the exoticism of the East. It is even possible to assert that the image of India is already standardized in the film because of

the paintings on the wall of the travel office especially the one that depicts Marabar Caves which Adela looks at before boarding the ship to Chandrapore. For instance, one of the first images viewed by Adela on her arrival is a corpse carried past the automobile that represents India's primitive sensuality. During the same car ride, two Indians are knocked off their bicycles that call our attention to the privilege of the British in their cars, ships, and trains. Another example can be the scene mentioned in the previous chapters where the viceroy and his wife receive a pompous meeting from a crowd of Indians. In another scene when Adela and Ronnie walk by a servants standing still on the path into Ronnie's house. In the last cutaway scene, we view a mass of Indians sleeping under the railway bridge. To sum up, India is constructed in such a way that it is aestheticized and the viewers are encouraged to enjoy the beauty of this picturesqueness. Noticeably, the critique inherent in the source novel is obscured in this representation of immobility in spite of Lean's attempts to insert some ironical scenes.

In *A Room with a View*, we observe slide shows depicting Santa Croce and the Piazza della Signoria. Narrative slows down while we observe a montage of close-ups of sculptures or frescoes before the outbreak of a quarrel in the scene. Noticeably while Lucy crosses the piazza, in contrast to her forward movement, the camera swings away from her. She remains in view because her dark coat is removed, she is turned into a spot of color in that crowd and constant movements. In the following montage, we have detailed views of Loggia sculptures; however, they seem disassociated from Lucy's gaze. The nude figures of stone and the violent stabbing incident that follows this montage of the passionate nude figures are linked to her disrobement of her coat. All of these are closely associated with the passion, repressed sexual aggression of the protagonist Lucy. However, the link is vague for the spectator and the scenes seem to encourage spectators' touristic gaze. Obviously, both Merchant- Ivory filmmaking team and David Lean create composition of images that is an appreciation of the image like a touristic pleasure of a postcard. Lean aestheticizes and tames the India by imposing an order on the environment for viewers to enjoy the foreign

land. In *A Room with a View*, we observe constant alteration between an extreme symmetry in composition and more extraordinarily balanced compositions. The aesthetic appreciation makes the alien understandable through Western artistic tradition.

Both Lean's and Ivory's adaptations present a place's authenticity orally as well as visually. Although much of the images demonstrate a pleasurable nature, the violence of Forster's novels is depicted through sound. Arias in the significant scenes mentioned in previous chapters and the sound such as effect used by Lean in temple and cave scenes. Therefore, as stated by many critics the nostalgia is turned into a spectacle and this "skillful iconographic display of these films delivers a spectacle of place endowed with the illusion of authenticity" (Strain, 1998, p. 165). This fact contradicts Forster's social and political critique and his suggestion that it is not possible to reach nature of direct experience with a tourist mentality. However, in both the source novels and their adaptations the visitors or protagonists experience a violent cultural shock in the foreign

settings that act as a catalyst for the sake of the visitor’s transformation.

6. Forster's Women in Heritage Cinema

6.1. Adela as a Raj Cinema Figure

According to Hill (1999), the question of the ability of Europeans to make sense of India is related to the significant feature of these films' representation of the East-West encounter (p. 105). The representation of the female figures, who are mainly at the center of the Raj films, and their sexuality forms a key element in re-imagining their representations.

Muraleedharan (2002) argues that Adela is represented as shallow and ridiculous for her simplistic fascination with the 'exotic' India. Muraleedharan's reading of the film suggests that the responsibility

of the colonial oppression is feminine since the colonial oppression is observable through of a few woman and its their frivolity and vulnerability against the mystery of India that is differentiated from the masculine or real British culture. She argues that Adela is consciously represented as fragile and vulnerable through the make-up, lighting used, and costume (pp. 157-158). Unlike Forster's Adela, Lean's Adela played by Judy Davis is attractive although she is described as ugly by other characters. She appears like a wax statue and her paleness is emphasized by the soft lighting given to her in the close-ups which signify her vulnerability. While Forster's version of the rape incident does show any indication as to whether the attempt has actually taken place, the bloodied appearance of Adela after the cave episode in Lean's narrative indicates that the rape attempt has certainly happened. Adela becomes the victim of violence and the ambiguity is related to the identity of the attacker. The rape incident which is at the center of the narrative is presented as a result of Adela's sexual frustration and her erotic hallucination. Therefore, the responsibility of destroying a possible friendship between Aziz and

Fielding, which stands for the Indo-British relationship in general, is put on Adela's shoulders. On the one hand, this can be interpreted as the feminine guilt and betrayal against the colonial India which causes the decline of British Empire. However, this can also be viewed as a celebration of another version of the feminine that is maternal and asexual represented by Mrs. Moore who does not experience significant transformation during her journey. Although she knows that Ronny and Adela are not compatible, she is friendly toward Adela and the Indians in general. She stands for the values of humanism and she is always associated with the spiritual and divine for she is attracted to the ruined mosque in which she feels close to God, and the mysterious view of Ganges in the moonlight. Therefore, her spirituality and asexuality are stressed. Her saintliness is emphasized as she leaves India for she appears as a saint with the golden light on her white hair and she is framed like the portrait of the saint. Her absence causes the separation of two cultures for the assault incident occurs in her absence. Moreover, as stated by Muraleedharan (2002), she is "elevated to the status of the patron saint of the imperial

mission" in the court, the Indians ask for Mrs. Moore as they chant "we want Mrs. Moore" (p. 158). It is only through the recreation of Mrs.Moore that the central crisis of the film is resolved. Fielding marries Mrs. Moore's daughter Stella and comes back to India after his marriage which leads to restore the bond between the two male characters Fielding and Aziz. Adela becomes like Mrs. Moore at the end of the film for we can associate the final shots of Mrs. Moore on the train standing near a window and framed in the centre of a shot. Adela is transformed into an asexual saintly figure for she pays for her mistakes, and sacrifices herself by risking exclusion from the society to save Aziz.

Adela may be perceived as an unsympathetic representative of colonial womanhood and is definitely responsible for ruining the friendship between Aziz and Fielding, but it is not possible to say that her representation is straightforward and the film does seem to show ambivalence towards her depiction unlike the novel. This is a result of Adela's skepticism towards colonialism and her relationship with India that carries sexual elements. The film's association

of Adela's desire to see the real India has strong erotic connotations unlike the novel. This very fact de-homoeroticizes the novel and provides us with an ambivalent representation by turning Adela's sexual hysteria into something that the viewers can sympathize with. Therefore, implicitly the film at least offers criticism of the oppressive British Raj.

6.2. Forster's Lucy Challenging the Concept of Heritage

A Room with a View tells the story of a woman struggling with her individuality in the face of the restrictive Edwardian culture of turn-of-the century England and her love for a passionate young man. The story begins in Florence then moves to England. The film is a very close adaptation of Forster's novel; it even uses his chapter titles to divide the film into sections; however, this film problematizes the questions related to heritage films most of which have been underestimated for being uncritical or turning 'the past' into a mere period spectacle for consumption. Moreover, they have been defined as

woman's films for dealing with aesthetic aspects identified with conventional cultural designation of talk, costume/fashion, and domestic sphere in general.

On the other hand, as discussed by Claire Monk (1996-1997), although *A Room With a View* has the main characteristics of costume drama because of operating within mainstream narrative and representational conventions it is different than its successors because *A Room* does not celebrate conservative elements as most of the films do under this category by repressing sexuality, as *A Room* is about a young woman's personal journey towards psychic and erotic self-knowledge.

Furthermore, *A Room* is particularly astounding for its repeated representation of active female looking on screen and the way it focuses on female looking and female pleasure which is infrequently observed in mainstream movies in the 90s. When we discuss this film in relation to the question of female spectatorship argued by feminist film theorist Laura Mulvey (1989) in the 70s, which claims that the spectator is in a masculine subject position, with the

figure of the woman on screen as the object of desire, we can claim that this film destabilizes the dominant masculine spectatorship. In contrast to mainstream cinema, looking is a female pleasure in *A Room*. Female voyeurism is another theme in *A Room*, for there are characters such as Miss Eleanor Lavish whose profession requires voyeurism and also the element of female visual/erotic pleasure which is equated with tourism or travel that is also observable in the scene where English tourists in Florence go to Fiesole to see a view.

To sum up, *A Room*, which is often analyzed within the boundaries of a certain genre, turns out to be fruitful as it does undermine the conventions associated with this genre by problematizing and subverting the contemporary issues of female gaze, spectatorship, and the representation of female sexuality within heritage film.

7. CONCLUSION

As mentioned in the beginning of the thesis, the critical discourse on adaptation mostly deals with the question of the fidelity. When the differences of the two medium and the contemporary theoretical developments are taken into consideration, judging adaptations according to their faithfulness to their source texts prevents us from seeing innovative sides of them. Film adaptations must be viewed as literary criticism themselves since only with this critical stance the fruitfulness of adaptations can be recognizable.

Forster adaptations are categorized under the term heritage because both *A Passage* and *A Room* emerge in

the eighties which is associated with heritage films. Heritage films are seen as middle class quality products that lay emphasis on authorship, museum aesthetic, and artistic value. In other words, they have been condemned for focusing on aesthetic aspects and commercializing the national past of England. It is an undeniable fact that these films do subvert their source novels and fail in transferring the critical tone of the author E. M. Forster. However, although these films fit into the term heritage for turning the past into mere spectacle for audience, they can bring about different aspects in representing gender and sexuality unless they are limited with the issue of fidelity.

In Lean's *A Passage* there are noteworthy alterations. This leads to remarkable changes in representing Forster's colonial India and the main female character Adela as Lean's version celebrates the British Empire and puts Adela at the center by de-homoeroticizing the novel unlike Forster. Hence, the film does no longer deal with muddled India and the friendship of the two male characters, Aziz and Fielding, but with the sexual frustration of Adela. Therefore, Lean's

adaptation provides us with a different interpretation of Forster's women while showing us the typical characteristics of Raj films in its depiction of India.

In *A Room*, one observes that the cultural prestige of the author and the novel are used to be successful in the international media market. Although *A Room* is a very faithful adaptation for it even imitates the chapter headings, it challenges the idea that presumes these films as conservative ones since they deal with aestheticism linked with costume, cultural designation, and unproblematic neat plots. *A Room* does undermine conservative elements associated with women films as it celebrates sexual freedom and erotic self-knowledge. Moreover, by emphasizing female voyeurism, and depicting three male characters bathing in a small pond, stark naked, it challenges the conservative characteristics of genre its often associated with.

To sum up, these two famous adaptations does open up new perceptions to discuss the issue of fidelity in adaptation studies and issues related to heritage cinema by re-writing Forster.

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