DIPLOMARBEIT

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Adaptations of contemporary British plays and novels in the language classroom

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Hinweis

Diese Diplomarbeit hat nachgewiesen, dass die betreffende Kandidatin befähigt ist, wissenschaftliche Themen selbstständig sowie inhaltlich und methodisch vertretbar zu bearbeiten.

Da die Korrekturen der/des Beurteilenden nicht eingetragen sind und das Gutachten nicht beiliegt, ist daher nicht erkenntlich, mit welcher Note diese Arbeit abgeschlossen wurde. Das Spektrum reicht von sehr gut bis genügend. Es wird gebeten, diesen Hinweis bei der Lektüre zu beachten.

Hiermit bestätige ich diese Arbeit nach bestem Wissen und Gewissen selbstständig verfasst und die Regeln der wissenschaftlichen Praxis eingehalten zu haben.

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1 Introduction

Brokeback Mountain, The Da Vinci Code, The Curious Case of Benjamin Button, The Chronicles of Narnia, Psycho, V for Vendetta or *Trainspotting* are only some examples of well-known film adaptations derived from diverse literary sources, ranging from novels, essays, fairy tales, stories, comics and radio plays to poems.

The never-ending quest for new stories and the advanced technology of computer-generated blockbusters has significantly increased the number of adaptations, which constituted 85 percent of all Oscar-winning films in 1992 (cf. Hutcheon, 4). In addition, film adaptations have been promoted by well-known actors and actresses, active marketing measures and great popularity among diverse target groups, thus arousing interest in literature as a means of comparing individual representations of fictitious worlds and their cinematic renderings. 'Recognition and remembrance are part of the pleasure (and risk) of experiencing an adaptation; so too is change' (Hutcheon, 4).

Even though transformation is the basic prerequisite of transferring a story from one medium to another, the desire for faithful realisations prevails and leads to a subsequent devaluation of adaptations. Therefore, this thesis emphasises intermedial relations between novels, theatre plays and films in order to highlight their respective peculiarities, their independence, uniqueness and usefulness for the teaching of modern languages and literature.

Since a lot of research has been done on adaptations of Shakespeare's plays and popular novels, such as *The Lord of the Rings* or *Harry Potter*, the chosen contemporary texts for case-study are the play *Educating Rita* by Willy Russell and the novel *Notes on a Scandal* by Zoë Heller. Even though both works share numerous thematic similarities, the investigation is mainly concerned with the examination and theoretical background of narrative, dramatic and cinematic codes.

This prolific merge of literary and film studies has also generated a new teaching approach, which essentially deals with diverse suggestions concerning the parallel use of book and film. Moreover, it demonstrates the importance, usefulness and often undiscovered capacities of cinematic adaptations in the 21st century language classroom. In an era, in which literature and reading suffer a significant lack of interest among kids and teenagers, adaptations could be the key to renewed motivation, dedication, excitement and pleasure.

2 The concept of adaptation

2.1 The Interdependence of literature and film

Both the spread of film in 1895 as well as the popularity of television after 1945, were as revolutionary as the invention of printing. Particularly in the very beginning, literature had an unbelievable impact on the formal and aesthetic development of film, which nowadays comprises different artistic genres ranging from poetry, theatre, opera, music, dance and pantomime to painting and architecture (cf. Bleisteiner, 11).

This 'Literarisierung' (Albersmeier, 11) entailed the analysis of adaptations within the domain of literary studies, as they used to be '[...] studied under the sign of literature' (Leitch, *Literature vs. Literacy*, 17). The reason for this application of literary techniques was mainly grounded on the fact that most scholars did not possess high proficiency in film studies attributable to their dedication to literature (cf. Leitch, *Literature vs. Literacy*, 17).

> Courses in Shakespeare and film were often courses in Shakespeare through film. Other courses were conducted under the sign of literature, analyzing and evaluating the films at hand as if they were literary works themselves [...] (Leitch, *Literature vs. Literacy*, 18).

In the twentieth century, this comparative tendency was enhanced by emphasising the respective differences and similarities of film and theatre in regard to their literary sources. First changes, which involved a revaluation of film studies, occurred in the sixties and seventies when literary studies experienced the influence of avant-garde concepts and methods (cf. Kranz, 77).

> Since Bazin and Bluestone, the analysis of film adaptation has stretched out in several directions, including Shakespeare and film, modern language studies and film, cultural studies of various kinds, intertextuality, and postmodernism (Lev, 335).

At present, the study of adaptations is an acknowledged field of investigation which generates and inspires numerous publications, lectures and teaching approaches (cf. Lev, 335). As film and literature are both affected by mass production, their co-existence has steadily evolved into mutual dependency and competition (cf. Albersmeier, 2). ‚Die Literatur braucht den Film nicht nur indirekt. Sie braucht ihn auch direkt' (Brecht, 167).

Due to this strong link, Albersmeier (2) argues that both domains should not be regarded as two separate disciplines, as they have influenced and changed each other in the course of time, especially when it comes to ‚Produktion, Distribution und Rezeption' (Albersmeier, 2). Nevertheless, interdisciplinary academic research in the field of film adaptations is still highly restricted to the analysis of individual works, for instance by Shakespeare or Brecht. Moreover, it examines specific aspects, such as the filmic transposition of narrative structures (cf. Bleisteiner, 16). Film studies at universities have long been neglected, but they are gaining importance, as people discover their unique applicability for academic and applied purposes within literary and film studies (cf. Albersmeier, 6).

> […] es geht nicht darum, die Literatur durch die Medien zu ‚ersetzen', sondern die Restituierung eines bisher vernachlässigten Bereichs verspricht auch der Literaturwissenschaft historisch wertvolle Möglichkeiten der Auswertung und Vertiefung von Gegenstand und Methode (Albersmeier, 10).

This approach also encompasses a process of rethinking and renewing old-fashioned perceptions which ignore the fact that authors need to expand their creative skills in order to make a living besides their presence on the book market. Thus, they either publish their works as television series, CDs, CD-ROMs, radio plays and film adaptations, or they work as film directors, producers, actors, theorists and even critics for other productions, comparable to the careers of Faulkner, Steinbeck or Fitzgerald (cf. Bleisteiner, 12).

Other contemporary British dramatists, such as Harold Pinter, Tom Stoppard, Alan Plater or David Hare, have been equally present in diverse domains of theatre and film (cf. Bleisteiner, 28), demonstrating that ‚Mobilität zwischen den Medien ist charakteristisch und normal für freie Autorentätigkeit' (Albersmeier, 6).

This multimedia-based omnipresence of literature enables easy access to diverse genres for varying target groups (cf. Bleisteiner, 24). In addition, the artistic freedom has generated cinematic and literary hybrid forms, such as ‚photo-roman, nouvelles cinéma, roman ciné, ciné-roman, roman-feuilleton' (Albersmeier, 38). This inter-relatedness proves that literature and film successfully complement and inspire each other, as both domains represent independent, equivalent and well-liked artistic products (cf. Bleisteiner, 16).

2.2 The popularity of adaptations

In general, the motivation for producing an adaptation 'appear[s] to move between the poles of crass commercialism and high-minded respect for literary works' (McFarlane, *Novel to film*, 7). Given that the film industry is mainly interested in profit and financial gain, it produces adaptations which correspond with the preferences of selected target groups and appealing mainstream themes or genres (Albersmeier, 12). Given that most viewers of literary adaptations do not know the source text beforehand, it is evident that producers create films which are on the one hand commercially successful (cf. Whelehan, 4) and on the other hand a means of providing '[...] viewers with cultural capital, [...] in order to become more 'cultured' or 'a better person' (Cartmell, 26). As a consequence, these 'safe bets' (Hutcheon, 5) combine entertainment and profit with educational purposes (cf. Cartmell, 26), as people tend to have less time and desire to read a novel rather than watch it (cf. Whelehan, p. 18). ‚[...] Der längst etablierte literarische (Nach-)ruhm muß [*sic*!] als Garant für Durchsetzbarkeit und finanzielle Rentabilität herhalten' (Albersmeier, 12).

Hence, narrative literary genres, such as novels and novellas, are more frequently adapted than drama or poetry, since they comprise action, different locations and characters as well as an infinite number of episodes (cf. Albersmeier, 16). In contrast to common assumptions, the novella is the most suitable genre for adaptation, particularly because of its limited length and neat structure. ‚Die Novelle ist schon potentielles Szenario, braucht nur noch gestrafft, vielleicht mit Details aufgefüllt und in Einzelheiten eingearbeitet zu werden' (Albersmeier, 17).

As the majority of adaptations use complex novels as originals, the populist film approach facilitates the understanding of source texts by emphasising the captive illusionary force which enhances identification among mass audiences. Therefore, the widespread application of '[...] dominant values, tropes, humor, manners, mannerisms, and codes of masculine and feminine beauty of the expected audience's immediate world' (Cahir, 165) is widespread. Especially canonical literature and demanding texts are not easy to translate and simplify for an audience which is not as literate and accomplished as students of literature or regular theatregoers. Film studios hire famous stars who guarantee the financial profit of a production before the actual release through popularising the source text (cf. Erskine, x).

2.3 Defining adaptation

As a basic principle, adaptations '[...] have an overt and defining relationship to prior texts [...]' (Hutcheon, 3). Thus, Klein (3) defines a cinematic adaptation of literature as 'a transposition or translation from one set of conventions for representing the world to another'. In other words, adapters select a story which is then retold by using the available means of the medium in order to create a new piece of art. Adaptations

> […] actualize or concretize ideas; they make simplifying selections, but also amplify and extrapolate; they make analogies; they critique or show their respect, and so on (Hutcheon, p. 3).

As a result, 'adaptation is repetition, but repetition without replication' (Hutcheon, 7). Ascribed to the fact that an adaptation is a totally new interpretation of the source material, which can be compared to a 'translation' or a 'paraphrase' (Bluestone, 62), the term refers to the 'product' as well as to the 'process of creation and reception' (Hutcheon, p. xiv). In order to preserve some core characteristics of the source, adapters generally respect the basic structure, themes or characters of the story (cf. Hutcheon, 10-13). Nonetheless, an adaptation is never the same as its source, as the Oxford Dictionary (139) defines the verb 'to adapt' as 'make or become suitable for new use or conditions'. Accordingly, adaptation is a means of 'transposition' (Hutcheon, 8) which might require a change of medium in combination with '(re-) interpretation and then (re-)creation' (Hutcheon, 8). Despite these deviations, audiences should still be able to recognise the original if they possess the necessary intertextual knowledge and memory of its source text (cf. Hutcheon, 8). 'With adaptations, we seem to desire the repetition as much as the change' (Hutcheon, 9). This tendency can be found in all media, since adaptations generally use distinct 'modes of engagement', such as 'narrating, performing, or interacting' (Hutcheon, 10), which affect basic decisions on behalf of the adapter, as a performed story is incomparable to its written version or to its release as a computer game (cf. Hutcheon, 12).

In other words, no one mode is inherently good at doing one thing and not another; but each has at its disposal different means of expression – media and genres – and so can aim at and achieve certain things better than others (Hutcheon, 24).

Overall, Cahir (97-129) mentions four aspects which guarantee a successful film adaptation, namely the communication of integral meaning and value of literature, the cooperation of specialists, the creation of an independent and new interpretation of the source text and the apparent relationship between literature and film. Consequently, a good adaptation 'utilize[s] what is beautiful and effective from cinematic language, while retaining what is essential from the novel' (Cahir, p. 114).

The frequent use of categorisations in secondary literature is a way of facilitating the rather complex definition of 'adaptation'. Owing to the fact that taxonomies are primarily generated by literary studies in order to set apart their territory, they mainly serve as '[...] value judgements and a consequent ranking of types' (Carmell and Whelehan, *The Cambridge Companion*, 2). Nevertheless, these categories also represent a wide range of possible adaptation strategies and establish an evident link between literary and film studies (cf. Carmell and Whelehan, *The Cambridge Companion*, 2).

As an initial approach, Cahir (15) divides film adaptations into three different categories due to their specific ways of translating the source text. Firstly, the literal translation tries to keep as close to the text as possible, in other words representing a replication. Therefore, faithfulness is more important than creativity or reinterpretation and the viewer experiences a version which exclusively tries to capture the writer's original intentions. Secondly, the traditional translation accentuates certain aspects of meaning with the help of slight modifications without changing the general constituents of the text, such as its content or settings.

Thirdly, the radical translation focuses on the adaptation as an independent work, which transforms the source in order to present a new version with an stress on its integral meaning. Predominantly founded on the danger of becoming too independent and self-expressive, radical translations might lose any evident relation to the text (cf. Cahir, 15-30). The same distinctions are applied by Geoffrey Wagner (222), even though he refers to these categories as transposition, commentary and analogy. In contrast to this classification, Andrew Dudley puts his groups in reverse order, namely 'borrowing, intersection and fidelity of transformation' (99).

Although these classifications prove to be quite feasible, they do not consider the divergent techniques and peculiarities of film and literature. In addition, they do not represent a method which enables their comparison or establishes a valid definition of the term 'adaptation', as they might either lead to devaluation or a highly restricted perception of adaptations in comparison to literature (cf. Kobus, 22-23). In accordance, Leitch (95) criticises the insufficiency of the existent taxonomies which '[...] privileg[e] a small number of intertextual relations as exemplary of all adaptations and passing over the others in silence' (Leitch, 95). As a consequence, he recommends '[...] a stronger rationale for the difference between intertextual and hypertextual relations' (Leitch, 95) in order to avoid evaluative criteria such as fidelity which is in 'need of re-examination – and devaluation' (McFarlane, *Novel to Film*, 8).

2.4 The notion of inferiority

The widespread belief that adaptations '[...] burrow into the body of the source text and steal its vitality' (Stam, *Literature and film*, 7) is reflected by frequently used terms such as 'infidelity', 'betrayal', 'violation', 'vulgarization', 'bastardisation' or 'desecration' (Stam, *Literature through film*, 3), which relate to the supremacy of literature (cf. McFarlane, *Reading film and literature*, 18). Stam (*Literature through film*, 3) argues that these terms express disappointment among spectators, as adaptations fail '[...] to capture […] the fundamental narrative, thematic, and aesthetic features of its literary source' (Stam, *Literature through film*, 3).

Therefore, fidelity is a personal and subjective criterion which is governed by individual tastes, experiences and expectations, since 'we read a novel 'through' our introjected desires, hopes and utopias […] on the private stage of our mind' (Stam, 2005: 14). In other words, one literary text can trigger an endless number of readings not only among its fans, but also among film-makers. Accordingly, Stam (*Literature through film*, 3) questions the possibility of producing an adaptation which is absolutely faithful, as people judge films in agreement with their personal preferences. Hence, they usually focus on 'lost' aspects instead of highlighting the actual 'gain' of adaptations (cf. Stam, *Literature through film*, 3-4). In this respect, Cartmell and Whelehan suggest avoiding any kind of subjective argumentation, as this is a clear indication of poor and insufficient knowledge and a low level of proficiency in both domains (cf. Cartmell and Whelehan, 3).

The reasons for this widespread negative attitude is primarily based on various existing prejudices, such as the presupposition that films can be understood and produced more easily than literature, since they attract lower-class mass audiences (Stam, *Literature through film*, 3-7). Another misconception is mentioned by McFarlane (*Reading film and literature*, 15), who refers to the common notion that the reading process is more complex than the decoding of its visual adaptation, due to the fact that readers have to render the written code into abstract images.

> While the reader moves from the printed word to visualizing the objects portrayed, the spectator moves in the opposite direction, from the flux of images to naming the objects portrayed and identifying the events recounted (Stam, *Literature and film*, 14).

McFarlane (*Reading*, 15-16) also explains that there is as much concentration required by the reader as by the viewer who needs to consider the mise-en-scène, namely the visual input of the various frames; the editing, which involves the detachment and connection of distinct shots; as well as the soundtrack, which ranges from music to noises.

Despite their equivalent complexity, the importance of fidelity increases with the status of the text within the literary canon, since adaptations of canonical literature tend to be less innovative than those of popular texts (cf. Cartmell, 27). Nevertheless, as film adapters do not necessarily read the entire literary source, the quality and prestige of literature has nothing to do with the final success or failure of adaptations (cf. Bluestone, 62).

Contrastingly, the concept of un-filmable literature assumes that the highly sophisticated narrative techniques of literary classics, such as Shakespeare, cannot be faithfully expressed by cinematic techniques. According to McFarlane (*Reading*, 17), this approach is '[...] a failure to recognize the specificities of the two semiotic systems involved', which require qualified people who try to face the extraordinary challenge of transferring texts into visual images. This effort is even more elaborate if the adapter faces an enormous gap in time between the written text as a contemporary creation by the author and its visual interpretation by him/her as an adapter of the 21st century (cf. McFarlane, *Novel to film*, 9).

In comparison to the single-track medium of literature, film is a multitrack medium which involves a variety of technologies, ranging from music, moving pictures and sound effects to a close collaboration between director, scriptwriter, music director, cameramen and actors or actresses.

Because of this challenging transfer from one medium to another, Stam (*Literature and film*, 17) infers that fidelity is undesirable and impossible, as '[...] a filmic adaptation is automatically different and original due to the change of medium'. Cahir (15), who shares Stam's opinion, compares adaptations to translations of texts, since both involve a selection of specific aspects in compliance with their respective purpose. In short, '[…] the filmist becomes not a translator for an established author, but a new author in his own right' (Bluestone, 62), presenting a personal textual perception combined with individuality, talent and ideologies constituting a 'different personal artistic filter' (cf. Hutcheon, 84). In addition, deviations are normal and unavoidable in regard to a film's limited time span, its expensive technologies, specific materials, conventions, ways of reception and target group (cf. Bluestone, 5-61).

> To the degree that a film is faithful or not to the textual specificity of a literary work (the narrative voice and textual style, as well as characters, settings, and plots) or to the 'spirit' of that original, cinematic adaptations will always measure both the power of film – to assimilate, to transform, to distort, or to overcome – the specifics of that source material (Corrigan, 32).

A novel, for instance, enables a reader to go through the text whenever and wherever he or she prefers to read or re-read passages. In opposition, a film has a prefixed and conventionalised length of one or two hours which presupposes a selective approach (cf. Bluestone, p. 50-51).

> Filmmaking generally, and adaptation in particular, involves thousands of choices, concerning performers, budget, locale, format, props and so forth (Stam, *Literature and film*, 17).

If, for instance, the author mentions earrings or photographs in the novel or play, the director needs to decide which ones to use, in case the original text does not describe them (cf. Stam, *Literature and film,* 18). 'Everything in literature is an act of language; it does recount but it does not literally represent or enact' (Stam, *Literature and film,* 18). Even diverse adaptations of the same source would never be the same in any respect (cf. Stam, *Literature and film*, 17).

Accordingly, '[…] it is insufficiently recognized that the end products of novel and film represent different aesthetic genera, as different from each other as ballet is from architecture' (Bluestone, 5).

Correspondingly, McFarlane (*Novel to film*, 11) expresses his preference for adapters, such as Alfred Hitchcock, who do not copy the written into a visual text, but who use it as a basis for the creation of an independent work of art. In this case, deviations are '[...] offering a *commentary* on or, in more extreme cases, a *deconstruction* of the original' (McFarlane, *Novel to film*, 11). Hence, the analysis and evaluation of film adaptations should always consider '[...] the *kind* of adaptation the film aims at' (McFarlane, *Novel to film*, 22), as well as the fact that fidelity represents one possible means of comparison and evaluation (McFarlane, *Novel to film*, 11). Since most adaptations do not actually seek a high level of fidelity, it would be more useful to ask 'Why does this particular adaptation aim to be faithful?' (Leitch, 127) instead of presupposing its cinematic omnipresence straight away. Therefore,

> [...] adaptations cannot be unsuccessful because of their infidelity to the source text, but because of their uncreative way of producing a text which is not an individual piece of art (Hutcheon, 20).

As a result, a successful adaptation renders the text into images by interpreting and utilizing it (cf. Cahir, 97). Although both media are independent genres, their relationship should remain obvious in order to gain more critical insights in the process of comparing them intertextually. Hence, it is important to realise that adaptations are not merely independent artistic creations, but also '[...] deliberate, announced and extended revisitations of prior works' (Hutcheon, xiv) which owe their fascination to the recognisable resemblances and adjustments with respect to their overtly stated source. Thus, 'adaptations are derived from, ripped off from, but are not derivative or second-rate' (Hutcheon, 169).

3 Intermedial relations

3.1 Novel versus film

In accordance with James Monaco, J. Dudley Andrew (103) describes novels and films as '[...] absolutely different semiotic systems' due to their emphasis on either words or images.

> […] The telling mode (a novel) immerses us through imagination in a fictional world; the showing mode (plays and films) immerses us through the perception of the aural and the visual, […] (Hutcheon, p. 22).

George Bluestone stresses the visual capacities of films in contrast to the linguistic properties of literature by applying Gotthold Ephraim Lessing's distinction of poetry and painting to a modern context (cf. Bluestone, vi-vii, 61). Since both scholars are in favour of a purist distinction between genres, according to their numerous differences and unique properties, Bluestone (2) describes the relationship between novel and film as being 'overtly compatible, secretly hostile'.

For Bluestone, film and literature constitute two incomparable genres, as linguistic devices such as metaphors, imagery or suggestions are impossible to transfer from the level of words to the level of images. The same is true for literary characters who can never entirely live up to their more complex, original description (cf. Bluestone, 20-22). In brief, he concludes that '[...] between the percept of the visual image and the concept of the mental image lies the root difference between the two media' (Bluestone, i). As a consequence, the theme of a film is usually subordinate to its action whereas the action of a novel assists its theme (cf. Seger, 32).

Although Hutcheon agrees that a transposition from the telling to the showing mode of engagement inevitably involves '[…] a certain amount of re-accentuation and refocusing of themes, characters, and plot' (Hutcheon, p. 40), she stresses the way in which adaptations might even represent more powerful versions by adding music, voices, new characters or changed endings (cf. Hutechon, 36-37).

Thus, films present a highly demanding genre which combines and integrates narrative literature, painting, photography, dance and music (cf. Klein, 3). 'Cinema is more perceptual [...] than many other means of expression; it mobilises a larger number of the axes of perception' (Metz, *The imaginary signifier*, 214).

In this context, Stam (*Literature and film*, 20) mentions the film's unique potential of suggesting discontinuity, contradictions between music and image or disjunctions. In addition, films as well as plays have the possibility of rendering emotional responses with the help of music, voice-overs and noises. These advantages of multitrack presentations are grounded on cinematic techniques and editing which enable the composition of realistic characters and settings (cf. Hutcheon, 41-43).

Similar to the properties of film, the novel is an assimilation of various genres, such as essays or letters. Therefore, 'there is no such thing as the novel' (Bluestone, 8). The novel's vague boundaries and its complexity often lead to the urge of re-reading certain passages or the whole text once again (cf. Bluestone, 8-9). For this reason, the novel's strength and uniqueness are based on the '[...] subtilen, komplexen Ironien der Sprache' (Monaco, 47) and the innovative play with words which cannot be captured by films.

> Wenn die Malerei unter dem Einfluß des Films zum Design tendierte, dann nähert sich der Roman der Poesie, indem er seine Aufmerksamkeit verstärkt auf sich selbst richtet und sein eigenes Material zelebriert: die Sprache (Monaco, 48).

3.2 Theatre versus film

Comparable to film, theatre has various techniques and channels of perception at its disposal, such as 'sight and hearing simultaneously, linguistic audition and non-linguistic audition, movement, real temporal progression' (Stam, *Literature and film*, 20). Nonetheless, filmmakers are confronted with numerous problems and challenges when it comes to the screening of drama, as 'theatre is one medium, and film quite another. The two are not entirely interchangeable' (Erskine, vii).

Even though the two media share audiovisual capacities and peculiarities, 'the essential basis of film lies in visual images, and that of drama in spoken literature' (Rotter, 138). As the era of the silent film used to prove, films do not necessarily need dialogues in order to convey meaning, whereas written or spoken language establishes the basis of every play (cf. Rotter, 138).

> Im Theater [...] nimmt die Sprache eine Schlüsselfunktion ein. Durch sie kommen Ideen zum Ausdruck. Das menschliche Wesen offenbart sich im Dialog (Seger, 63).

Accordingly, conversation creates the starting point of dramatic action, as it represents a sequence of constant (inter-)action on behalf of the figures which significantly influences the course of the story (cf. Fielitz, 98).

> In situations that involve giving an order, betraying a secret, uttering a threat, making a promise, persuading another figure to do something or any other similar speech act, a dramatic figure completes a spoken action which changes the situation and thus the relationships of the figures to one another intentionally (Pfister, 118).

Specifically the diversity of dramatic speech acts, ranging from dialogues and monologues to asides, would be unconceivable in the rapid and balanced flow of inter-related cinematic scenes. In addition, adaptations also struggle with the dramatic language of theatre, whose rhythm, pattern and wording might enunciate a unique subtext (cf. Seger, 63-64).

Language features as well as a figure's overall participation on stage are essential indications of his or her identity, status and role within the play (cf. Fielitz, 99). As a result, Rotter argues that drama

> [...] derives its special power precisely from the unparalleled imaginative appeal of language and its supreme use of all the rich suggestiveness and vitality of living speech (Rotter, 143).

On account of this, drama can be read, analysed and interpreted in the same manner as poetry or narrative fiction. Nevertheless, 'the element which distinguishes drama from these types of fiction is, precisely, that of 'performance', enactment' (Esslin, 24). Even though film also presupposes the work of actors and actresses, plays are '[...] actively produced [...] by human beings or props which are themselves present [...] on the same stage or 'scene' as the public' (Metz, *The imaginary signifier*, 214).

While reading a dramatic text, certain elements might therefore appear ambiguous without imagining its performance on stage (cf. Esslin, 79-80). However, it is essentially the permanence of texts which presupposes that plays can be staged variably, depending on the epoch, the cultural, historical or technological developments and conditions, without losing their timeless significance and validity (cf. Esslin, 80). Hence, dramatic texts consist of speech acts found in the primary text (Haupttext) and the secondary text (Nebentext) which encompasses the corresponding stage directions (cf. Esslin, 81). Although the latter primarily fulfil the purpose of supplementing dialogue, it might be the case that they are essential for the comprehension of the text in the course of the reading process, if the meaning is not conveyed by dialogue, but by action.

In general, however,

> [...] der Schwerpunkt aller Theaterstücke liegt eher auf dem Zusammenwirkungen von Thema, Figuren, Subtext und Sprache als auf der Handlung (Seger, 63).

In contrast, film attracts audiences because of its enormous realism when it comes to the rendering of action. ,[...] Er [der Film] hat das lebendige, präzise, bildhafte Potential der visuellen Künste, und der hat größere erzählerische Möglichkeiten' (Monaco, 49).

In comparison to the three-dimensional theatre, film producers overcome the limited two dimensions of films by creating diverse angles by means of camera movement and perspective (cf. Cahir, 144). Thus, the camera predominantly captures those visual angles which cannot be identified by audiences in a theatre (cf. Bluestone, 16-17). ,Wir sehen ein Bühnenstück so, wie wir wollen; wir sehen einen Film nur so, wie der Filmemacher will, daß [*sic!*] wir ihn sehen' (Monaco, 49).

The possibility of choosing an individual focus in theatre is induced by its limited space and the prefixed distance separating the stage and the audience. In order to overcome this gap, actors exaggerate their voice, facial expression and gestures. In cinema, 'the camera is able to bridge that distance, bringing the viewer closer to the action and the actors, embracing a 'reality' that is simulated' (Erskine, viii). In short, theatre relies on voices, whereas film captures facial expressions in close-ups, rendering words in explicit images (cf. Monaco, 49).

Even though theatre audiences cannot overcome the pre-fixed distance to the stage, they experience a unique and unrepeatable staging which is incomparable to any recording (cf. Fielitz, 199), since skilled theatre actors and actresses have the ability to adapt their performance according to the response and feedback of the spectators (cf. Esslin, 92).

> Grundlage der Rezeption von Filmen ist das visuelle Erleben, bei Dramen hingegen steht die Interaktion zwischen Zuschauer und Darsteller bzw. Bühnengeschehen im Vordergrund (Bleisteiner, 57).

Owing to this direct and intense involvement, a theatre performance is normally a much more memorable event and experience than any cinematic screening (cf. Esslin, 93).

> Die Möglichkeit des Theaters, frei und spontan zu improvisieren, in eine spannungsreiche, lebendige Beziehung mit dem Zuschauer zu treten, die getragen wird von der physischen Präsenz der Akteure, ist von zentraler Bedeutung für die Wirkung dieses Mediums (Bleisteiner, 58).

Insofar as films are recorded and then released all over the world, film stars do not have the possibility of enjoying immediate interaction and communication with their audiences. Therefore, cinema

> […] lacks a certain element of the unexpected, the spontaneous event – or, indeed, potential mishap – which enhances the excitement of live performance (Esslin, 94).

Nonetheless, films also arouse attention, as spectators experience action and emotions simultaneously as one unity (cf. Esslin, 101). The private and dark surrounding enforces the impression that the world on the screen '[...] becomes *the* world' (Bazin, 422). Taking into account that this occurs in theatre and film, '[...] the reactions of their audiences are governed by the phenomena of the collective 'mass' rather than individual psychology' (Esslin, 101). In cinema, viewers tend to adopt a rather passive attitude, since films constitute precast products, permitting only limited choices and foci (cf. Bleisteiner, 57-58). According to Bazin (420, 421), '[...] the cinema calms the spectator, the theatre excites him', as theatre is founded on '[...] an active individual consciousness while the film requires only a passive adhesion' (Bazin, 420-421).

In general, film and theatre can be equally described as 'events' or 'special occasions', seeing that they involve at least some endeavour on behalf of the spectator who has to leave home and buy tickets before the show actually starts (cf. Esslin, 101).

The transfer of plays into films is always an artistic challenge, as the final adaptation should not resemble a filmed theatre performance (cf. Cahir, 144-145). 'The movie must negotiate specific ways of eliminating the stagy feeling that would seem disruptive and discrepant in a film' (Cahir, 145).

Since the early years of the cinema, producers have argued whether adaptations of plays should display filmed theatre performances or new compositions (cf. Cahir, 147). Although Erskine (xiii) states that '[...] the more theatrical and abstract the design of a play, the less likely it is to be adapted successfully', Albersmeier (17-18) lists three types of dramatic adaptations.

Firstly, there are those films which find their main inspiration in a play, sometimes due to the same director. Among these productions, the most radical type is certainly the filmed theatre which represents type two. And thirdly, Albersmeier groups all those adaptations which obviously comprise dramatic aspects, such as ,[...] theatralische Muster, Techniken, Sprechweisen, etc' (Albersmeier, 18).

As plays predominantly rely on words which '[...] move the narrative forward and reveal developments in character' (Cahir, 150), the faithful screening of plays might encounter the problem of becoming too dense (cf. Cahir, 150). For that, filmmakers would certainly not appreciate descriptions such as 'stagy' or 'theatrical' (McFarlane, *Reading*, 25). Besides, the screening of 'talk' strongly depends on various other factors, e.g.

> [...] the quality of the talk is one obvious criterion one would want to apply, but also how it is delivered (by actors who know how to make it *mean*), how it is shot (by a director and cinematographer who know how to reinforce and complement the meaning of words), and what it reveals (McFarlane, *Reading*, 25).

As a consequence, words are no threat to serious adaptations which apply other strategies to supplement and replace the over-reliance on words with the help of other available cinematic techniques (McFarlane, *Reading*, 25). Therefore, cinematic renderings do not entirely depend on actors in order to advance the dramatic flow of action (cf. Bazin, 422).

Films easily replace dialogues by communicating the same information through images, since '[...] the camera can convey far more information by its 'deictic' action than is possible on stage' (Esslin, 84).

Despite the economic dominance of cinema, the contemporary theatre strongly relies on its particular mise-en-scène in combination with the spoken word as the major source of discourse on stage, for instance in plays by Harold Pinter, Tom Stoppard, Edward Bond or John Osborne (cf. Monaco, 52). In the last forty years, these authors have established a '[...] Theater der verbalen Darstellung [...], das in kleinen Theatern eine Wirkung hatte, die im Film nie hätte erzielt werden können' (Monaco, 52).

Hence, theatre has successfully fought against the increased importance of film by stressing its irreplaceable strengths and by gaining new creativity through constant interrelation with cinema (cf. Monaco, 53).

4 Examining cinematic, narrative and dramatic codes

Temporal and spatial shifts are not part of our daily life, which is experienced as a continuous and unchangeable process, incomparable to the broad spectrum of narrative techniques applied for telling stories (cf. Arnheim, 35-37). As a story usually deals with one or more figures, creatures or 'subjects', it is basically arranged by spatial and temporal elements, constituting the foundation of any narrative and dramatic action (cf. Pfister, 246).

4.1 The representation of place and space

Among narrative media, it is primarily film which achieves a rapid and fluent spatial variation of focus and perspective by transporting audiences into historic and future times, deriving from its dominant graphic qualities (cf. Hickethier, 108). In fact, there is no space which is closed to filmic renderings, as the spatial dimensions even reach outer space or set up fantasy and dream worlds (cf. Hickethier, 70). Independent of the fictitious universe, the succession of takes is always governed by rules of continuity, which determine the combination of shots with divergent temporal and spatial characteristics. This complex process is referred to as 'montage' (Arnheim, 110).

Respectively, the cinematic space, which is rests upon the shot space of the camera, differs from the diegetic space constituted by the montage of shots, incorporating a '[...] carefully judged and predetermined artistic process' as well as '[...] a principle of narration' (Esslin, 97). As a general rule, the editing space and the shot space both complement each other by sound, thus creating a sonic space (cf. Hickethier, 81). Spatial effects of the shot space include central perspectives, variation in size, arrangements contrasting the fore- and background, camera movement or colour effects (cf. Hickethier, 67-69).

> Film wirkt weder als reines Raumbild noch als reines Flächenbild sondern als ein Ineinander von beidem. *Filmbilder sind zugleich* flächig *und räumlich* (Arnheim, 27).

Derived from its extensive diegetic space, the arrangement of cinematic scenes presents a more natural constancy than the constitution of theatre plays, in which interruptions, induced by the drawing of the curtain or the dimming of the stage, are unavoidable. Since these disruptions are part of every play, the relatively strong dramatic illusion is only partial (cf. Arnheim, 39).

> [...] the audience in the theatre perceives the action from a constant distance and perspective, whereas in film, this perspective may be subjected to considerable variations as a result of alterations in the camera position and focus (Pfister, 24).

Furthermore, the spatial conditions of theatres inhibit the change of a dramatic setting within an independent and enclosed scene, as this would essentially disrupt the flow of a staged performance. 'It is in the nature of drama as a medium that it preserves time-space continuity and homogeneity within a particular scene' (Pfister, 24). Even though *Educating Rita* does not comprise any change of setting throughout the play, Rita and Frank do alter in their behaviour and appearance. Thus, Willy Russell establishes a chronological order, in which each scene represents an independent spatial unity within the logical course of time. Another aspect, which additionally encloses the theatrical space, is the omnipresent imaginary 'fourth wall', through which the audience observes the dramatic happenings on stage (cf. Fielitz, 163).

In comparison to theatre directors who are always confronted with the challenge of a restricted range of spatial choices (cf. Fielitz, 198), the technological advances of film ensures a high level of realism without being '[...] conditioned structurally by the spatial dimensions and technical sophistication of the stage they are performed on' (Pfister, 19).

The fundamental reason why plays, such as *Educating Rita,* opt for one setting is undeniably part of dramatic convention.

> Eine geschlossene Raum- (und auch Zeit-) struktur im Dramentext hat das Ziel der Erstellung einer kompletten Illusion, Spannung auf das Ende der Handlung und aesthetischer Geschlossenheit: die Figuren sind in ihrer Welt gleichsam eingeschlossen (Fielitz, 162).

However, the audience is provided with occasional insights into the world outside by referring either to the space surrounding the room through open doors and windows, or to distant 'virtual spaces' (Wallis, 120) by letters and telephone conversations (cf. Fielitz, 162). According to Wallis (120), these three fictional spaces of theatre are referred to as 'onstage', 'neighbouring offstage' and 'distant offstage'. In *Educating Rita,* 'onstage' would relate to 'a room on the first floor of a Victorian built university in the north of England' (ER, 5), 'neighbouring offstage' to the 'large bay window' (ER, 5) overlooking the university grounds and 'distant offstage' to distant places, namely Rita's workplaces, the protagonists' homes or social places such as the pub or the theatre. Similarly, this basic division into interior and exterior spaces can be found in most narrative genres, as it communicates symbolic significance (cf. Pitroff, 45).

> Wenn Innenräume im Vergleich zu Außenräumen stehen, bedeuten sie meistens Schutz und Geborgenheit, während die Bedrohung aus den Außenräumen kommt (Pitroff, 45).

Fielitz (162-163) also emphasises the importance of a one-room setting as direct reference to the '[...] fehlende Autonomie oder soziale Determiniertheit des Menschen [...]' in opposition to boundless spaces as 'Ort der anonymen Masse, aber auch der 'großen' Welt'. For Wallis (120), it exclusively accounts for a 'single oppressive environment'.

> In order to reduce this confining feeling in cinema, dramatic adaptations capture exactly those faraway places which are only mentioned in theatre dialogues (cf. McFarlane, *Reading*, 23-24).

In *Educating Rita*, the cinematic spectators are not only introduced to additional figures, but also to new settings, such as Frank's and Rita's house, the university building, the pub, scenes shot in France or in the bistro. Their non-existence as stage settings ensures that theatre audiences have the privilege of completing these possible gaps with the help of their imagination and creativity (cf. Fielitz, 160) while establishing their own personal 'editing' of the presented dramatic action.

> […] The spectator in a live performance does what the camera does for him in the cinematic forms of drama: he creates a sequence of close-ups and long-shots, a freely chosen 'montage' of focused images (Esslin, 94).

In this respect, cinema possesses the substantial benefit of guiding audiences into another world, created by the 'eye' of the camera, which eventually becomes the 'eye' of the spectator (cf. Esslin, 96). Owing to the fact that the director supervises the selection and composition of shots, he or she may either opt for a limited or wide field of vision, depending on the expressiveness of an image. Thus, the face of a murderer is normally not revealed at the very beginning of a film, but is replaced by the presentation of another body-part, for instance a close-up of a hand or a foot (cf. Esslin, 96). The same effect of building up tension is also employed in the adaptation of *Notes on a Scandal* (1:21:04), when Sheba finally discovers Barbara's diary after having discovered one shiny star after the other. In this sequence, the audience immediately knows that something terrible is going to happen, as soon as Sheba notices the first star on her foot by means of a close-up. This 'art of the director' is indispensable, as '[...] weak moments can be eliminated and 'montage' can achieve powerful effects merely through suggestive juxtaposition of shots' (Esslin, 97).

In addition, spatial constituents, such as the presentation of nature, are often used as symbols which reflect mood, state of mind or health, for example rain as representation of sadness or cage-like rooms as reflections of the emotional and mental separation of their inhabitants (cf. Hickethier, 70).

Particularly in the cinematic rendering of *Educating Rita*, the change of seasons fulfils the main purpose of indicating the unstoppable course of time.

4.2 The notion of time

All narratives share three temporal streams. Firstly, story-time '[...] is the time-frame of the diegesis, how time passes within the storyworld' (Mittell, 161). It is commonly characterised by a chronological order of events which follows a linear development, except when it comes to time-travelling scenes in science fiction films. Besides, the passing of time is indicated by set dates, as well as detailed descriptions or renderings of sceneries and settings (cf. Fielitz, 173).

Secondly, discourse-time '[...] is the temporal structure and duration of the story as told with a given narrative' (Mittell, 161). Consequently, this temporal stream is manipulated by flashbacks, events which are retold from multiple points of view or confused chronology, as the audience supposes that the events, in which the characters are involved, happen in a logical order (cf. Mittel, 161). Most frequently, narrative devices, such as flashbacks ('analepses') and flashforwards ('prolepses'), are used in order to interrupt the ordinary course of events (cf. Richardson, 147). Supplementary time-shifting techniques in film are 'editing, dissolves' (Mittel, 162), 'titles, colour, music, or archival material' (Stam, *Literature and film*, 21).

Thirdly, narration time is '[...] the temporal framework involved in telling and receiving the story' (Mittel, 161). This notion of time strongly depends on the respective media, as reading is characterised by a different pace than watching plays, films or television programs, which possess a limited and pre-fixed time span (cf. Mittel, 161).

> [...] ein Drehbuch hat durchschnittlich 125-150 Typoskript-Seiten, ein landläufiger Roman das Vierfache. Handlungsdetails gehen fast regelmäßig verloren (Monaco, 45).

Yet, every narrative shares the ability of presenting several time layers, ranging from the past and the future to the imaginative time (cf. Klein, 8). Time

> [...] can be compressed or expanded, speeded up or slowed down and can even – up to a point and within limits – overcome the irreversibility of the time-dimension [...] (Esslin, 40).

In contrast to films, time shifts are generally smoother in novels, as

> […] literary narrative has the temporal freedom to freeze story-time to indulge in detailed descriptions or asides; likewise it has the ability to be ambiguous with temporality, offering no markers of time passing within the narration (Mittell, 162).

Even though films cannot capture the complex temporal structures of novels (cf. Seger, 44), the two media share a 'mediating communication system' (Pfister, 24), which permits high flexibility and creativity on the temporal and spatial level in combination with descriptive faculties (cf. Pfister, 24).

> Thus, the flexible and mobile camera functions as a mediating communication system, fulfilling a narrative function that corresponds to the fictional narrator [...] in narrative texts (Pfister, 24-25).

As a result, cinematic spectators are told a story by the camera, which operates like a narrator in a novel without directly addressing the audience as such. Therefore, in accordance with novels, a film's real time does not inhibit the understanding of flashbacks or flashforwards, which would definitely irritate audiences in theatres (cf. McFarlane, *Reading*, 21). Plays do not necessarily stage time shifts, as they might be comprised within the conversation of the dramatic figures, which allude to past events or talk about future plans (cf. Pfister, *Das Drama*, 282).

In *Educating Rita*, this temporal function of dialogues is of utmost importance, as the invariant setting presupposes the creation of links between the individual scenes, separated by varying time spans.

The two protagonists do not only refer to recent and past happenings 'RITA Denny found out I was on the pill again; it was my fault, I left the prescription out' (ER, 53), but also to future plans 'RITA So what will you do, spend the night in the pub?' (ER, 60) or to their present state of mind 'RITA But don't you realize, I want to change!' (ER, 75).

When George Bluestone wrote his study *Novels into film*, he argued that 'the novel has three tenses, the film has only one' (48). According to Bluestone, film is the only medium operating exclusively in the present. However, McFarlane (*Reading*, 21) emphasises that film '[...] is always *happening* in the present tense'. Just as films are narrated in the 'here-and-now', the reading process can also be regarded as an immediate and present experience (cf. Stam, *Literature and film*, 21).

Especially due to their written code, novels possess the unique ability of detailed description, ambiguity and complex temporal shifts which films cannot render as effectively as literature, e.g.

> He smelled of scrupulous self-maintenance. You know the washing-machine fug that envelops you sometimes, walking past the basement vents of mansion flats? Like that' (NS, 1).

Nonetheless, films are privileged in stressing the continuous course of time and events, as well as their simultaneity (cf. Mittell, 162). Thus, its multidimensional capacity enables the parallel presentation of actions, characters and settings, which would fill various paragraphs in novels or plays (cf. Seger, 35). One example of this cinematic feature can be found in one of the last scenes of *Notes on a Scandal* (1:18:18), in which Barbara is doing her grocery shopping while Sheba dresses up and finally finds Barbara's diary. In this thrilling sequence, Richard Eyre switches as fluently and fast as possible from one setting to the other, in order to convey dramatic simultaneity.

Although drama does not have the required equipment at its disposal with which it could convey the same authentic realism, it shares the film's multidimensional temporal relations.

> Die Zeitverhältnisse im Drama werden bestimmt durch die ‚horizontale' Achse des sukzessiven Nacheinander (ein Moment folgt auf den anderen) und die ‚vertikale' Achse des Gleichzeitigen (gleichzeitige Zustände von Handlungs- und Geschehnisabläufen konstituieren eine momentane Situation) (Fielitz, 171).

In accordance with their adaptations, plays can adjust and vary the pace in which one event follows another (cf. Fielitz, 173). Owing to the fact that theatre performances are not communicated by a narrator, the action on stage is perceived as having 'a sense of immediacy' (Pfister, 5), since the dramatic text is put on stage by actors and actresses almost at reading pace. The speed of the overall action is therefore a lot slower in literature than in film, as the '[...] continual movement, involving different camera positions practically every other second, is one of the unwritten laws of film' (Rotter, 140), which keeps tension and excitement on a constant level. This urge for fast display prohibits '[...] the deeper significances the action may have to sink into the moviegoer's consciousness' (Rotter, 142).

Respectively, plays are bound by a fixed duration, progression and structure, which cannot be interrupted, stopped or replayed by the audience because of its physical enactment (cf. Esslin, 86-87).

> A dramatic performance thus becomes a very definite 'structure-in-time' with its own important characteristics: pace, rhythm, variation in pitch and loudness and the formal patterns such variations create (Esslin, 87).

Even though dramatic temporal relations are normally characterised by a chronological succession of scenes, dialogues and utterances derived from the non-existence of a narrator, this order might be occasionally disrupted by one figure interrupting another figure's speech, by intended concurrent discourse, pauses or periods of silence (cf. Pfister, 144-145).

This technique is frequently employed in *Educating Rita*, as the following quotes demonstrate: 'FRANK. Now, are you sure you understand? (*Rita stops and speaks over her shoulder with the cigarette still in her mouth*)' (ER, 48), 'FRANK. Do you love him? RITA. (*after a pause*). I see him [...]' (ER, 55), or 'RITA. I'm not. It's just... FRANK. What? RITA. Just that I thought [...]' (ER, 84).

However, it is foremost film which combines and adapts various narrative and dramatic elements, for example the transfer of literary devices such as prolepses and analepses into flashforwards and flashbacks.

Respectively, a flashback is '[...] a narrative device used in film (as in literature) to go back in time to an earlier moment in a character's life and/or history, and to narrate that moment' (Hayward, 122). They represent 'subjective moments' (Hayward, 122), as flashbacks achieve the function of reflecting on past events in order to 'resolve an enigma (a murder, a state of mental disorder, etc.)' (Hayward, 122). The starting point of a flashback is normally marked by a fade or a dissolve combined with an incipient voice-over, which disrupt the chronological succession of events. A flashback '[...] is both the past and the present, the past made present visible before our very eyes' (Hayward, 123).

In *Notes on a Scandal*, flashbacks play an important role in the revelation of Sheba's affair with Steven Connolly. After Barbara caught sight of the lovers in Sheba's studio, she is outraged that Sheba had not told her, despite their close friendship. However, 'she wouldn't admit to herself that it's also wild sexual jealousy' (Richard Eyre, 0:22:17). Thus, she phones Sheba and as Sheba cannot talk about the affair at home, the two women meet outside a pub where Sheba recounts the development of their affair in nine flashbacks. These are inserted into the comprehensive scene outside the pub.

The subsequent shift between the past and the present lasts almost twelve minutes, as

> [...] each moment of the dialogue outside the pub relates to a different incident. […] so it didn't feel like a series of disconnected scenes just joined together by flashbacks (Richard Eyre, 0:22:52).

The audience follows the two lovers from their first encounter on the football ground, Steven's flattery by giving Sheba the teaching experience she has desired, his pursuit and his cunning tactics of arousing pity, to the start of their sexual relationship.

The cinematic rendering of these scenes features a continuous movement in the guidance of the camera which '[...] gives an energy to these scenes that otherwise could [...] become very static and disjointed' (Richard Eyre, 0:24:04). The compact summary of this fundamental strand of the story is comparable to its progressive unveiling in the diary entries found in Heller's novel.

5 Narration in different media

5.1 The omnipresence of narrative

As narrative is 'the practice of storytelling' (Altman, 1), it '[...] develops on the basis of a chain of cause-and-effect' (Nelmes, 80) which incorporates '[...] the viewer in making sense of what is seen, asking questions of what we see and anticipating the answers' (Nelmes, 80). Narrative evokes expectations concerning the progression or the ending of the story, derived from the acquired knowledge of genre conventions. In the course of the narrative, these speculations might either be confirmed or disappointed by unanticipated twists (cf. Nelmes, 80).

Seeing that these features determine '[...] a deep structure quite independent of its medium' (Chatman, 445), narrative is a universal and culturally independent activity which proves that '[...] there are no stories without a storytelling instance' (Gaudreault & Jost, 45). As a consequence, narrative encompasses a broad spectrum of various media, such as

> […] myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting […], stained glass windows, cinema, comics, news items, conversations (Barthes, 79).

Hence, narrative possesses the '[...] ability to change form easily and repeatedly' (Altman, 1), without being restricted to oral or written language, as it basically refers to the construction of a closed fictitious world (cf. Hickethier, 106). Therefore, McFarlane (1998, 12) describes narrative as '[...] a series of events, causally linked, involving a continuing set of characters which influence and are influenced by the course of the events'.

Another property, which is indispensible for the constitution and the consequent telling of a story, is double-time structuring.

> That is, all narratives, in whatever medium, combine the time sequence of plot events, the time of the *histoire* ('story-time') with the time of the presentation of those events in the text, which we call 'discourse-time' (Chatman, 446).

In other words, a narrative's story-time might differ from its actual discourse-time whenever the continuous course of the action is replaced by analepses or prolepses.

The concept of adaptation is built on the grounds that '[...] any narrative can be actualized by any medium which can communicate the two time orders' (Chatman, 446). This flexibility of communicating one and the same story on different medial levels is a unique quality of narrative which enables diverse processes of adaptation (cf. Altman, 1).

5.2 Narration in film

Comparable to novels, cinema has reached its greatest success as a medium which has a great potential of telling stories (cf. Metz, 45). '[...] Film tells us continuous stories; it 'says' things that could be conveyed also in the language of words; yet it says them differently' (Metz, 44). Film and literature share the narrative concepts of story (fabula) and plot (syuzet), but are distinguished by their media-specific techniques (style) which are needed to establish narration (cf. Kobus, 33). Thus, the predominant reliance on visual means of presentation, its so-called 'style', not only distinguishes film from literature, but also weakens the impact of a cinematic narrator due to the descriptive characteristics of cinematic images.

> Bei der gedruckten Sprache müssen wir nicht immer ‚sehen': Schriftsteller beschreiben oder erzählen nicht immer, sie erklären oder kommentieren oft (Monaco, 214).

Even though cinematic narration is less perceptible in film, it has been the subject of continuous academic research, which used to be strongly related to literary narrative studies. In this respect, D.W. Griffith is certainly the most frequently cited filmmaker who applied narrative techniques of Charles Dickens' novels to the rendering of parallel action in early film (cf. Corrigan, 34). Although this technique was revolutionary in the development of film narrative, McFarlane (*Novel to film,* 6) suggests that '[...] the influence of Dickens has perhaps been overestimated and under-scrutinized'.

A further relevant theory by Gérard Genette defines a narrator as an instance which establishes communication with a recipient, also referred to as the 'narratee' (cf. Genette, 212-259). Correspondingly, he distinguishes between a heterodiegetic narrator '[...] absent from the story he tells [...]' and a homodiegetic narrator '[...] present as a character in the story he tells [...]' (Genette, 244). In terms of filmmaking, Fleishman differentiates '[...] *externally narrated* and *internally narrated* films' (Fleishman, 22), which are either recounted from outside or inside the fictitious universe.

In contrast to external narrators, who create a direct link to the audience without taking part in the action, internal narrators communicate their subjective accounts to the cinematic spectators, for instance through voice-overs.

By definition, a voice-over is '[...] neither heard nor seen by [other] characters' (Fleishman, 75), as '[...] the speaker is presented not in but 'over' the images' (Fleishman, 76). Therefore, the audience does not see him or her in the actual process of speaking. A voice-over told by an external narrator is rarely found in film, as it would be similar to the neutrality and objectivity of a third person omniscient speaker in a novel (Fleishman, 76). Respectively, internal narrators intensify their first person account through voice-overs by establishing personal insights, while recounting and remembering past happenings from a present point of view, including present opinions or intense emotional involvement (cf. Fleishman, 77). Hence, '[...] voice-overs project a past by verbally inducing us to share an imaginative universe that is not our own' (Fleishman, 78). This implies that the time span between the 'mature' speaker and his or her former ego is not prefixed and might differ enormously (cf. Fleishman, 80).

Notwithstanding that voice-overs are obvious features of narrative activity in film, their occasional occurrence cannot be equated with the influential power of a literary narrator. 'Behind the voice-over narrator there is another presence that supplements the nominal narrator's vision, knowledge, and storytelling powers' (Kozloff, 44). In reference to this narrative illusion or 'narration-effect' (Fleishman, 9), films can be categorised as narrated and non-narrated ones, dependent on the utilisation of occasional 'narrational activity', such as 'camera movement, distance and angle, montage, and other visual resources beyond the staging and sound [...]' (Fleishman, 3). Therefore, 'the sense of an apparently personal source is an effect of cinematic projection' (Fleishman, 4). In short, the camera can be compared to the narrator, the film to the literary source and the filmmaker to the author (cf. Fleishman, 7).

5.2.1 The camera as narrator

The majority of films employ the camera as a third person omniscient narrator which is able to present multiple points of view while switching between various characters.

> (Die Kamera) wirkt (wie auch ein Erzähler im Roman) akzentuierend, perspektivierend, gliedernd oder selektierend auf die Rezeption ein (Fielitz, 199).

Contrary to novels, the camera is infrequently used for first person narration, which is characterised by the presentation of a rather limited point of view (cf. Hutcheon, 54). In this regard, Hutcheon (54) mentions Robert Montgomery's 1946 failed adaptation of Raymond Chandler's *The Lady in the Lake*. Given that this film is entirely shot from the hero's perspective, it steadily provokes claustrophobic feelings among the spectators. ‚Der Film kann sich den Ironien, die der Roman in seiner Erzählform entwickelt, annähern, aber er kann sie niemals nachahmen' (Monaco, 47). Since cinematic narration is mainly focused on the aesthetic methods with which actions are being realised, the perspective of the camera becomes the perspective of the narrator.

> Weil alles, was die Kamera zeigt, aus einer Perspektive aufgenommen ist, formuliert die Kameraperspektive das Erzählkonzept. Es ist zugleich ein Konzept des Beobachtens. Der Erzählstandpunkt gehört dazu und ist in jeder filmischen Einstellung eingeschrieben. Denn das allgemeine Erzählerprinzip der Kamera beinhaltet umgekehrt auch, dass sie einen Blick darstellt, der einen Blickenden voraussetzt (Hickethier, 126).

Depending on the selection of takes, objects and figures can be emphasised or obscured according to the focus and accentuation of the camera (cf. Arnheim, 71). ‚Man sieht, wie der Filmkünstler durch Ausnutzung seiner Mittel den Zuschauer ganz bewußt [*sic!*] steuert, ihm Hinweise gibt, Deutungen nahelegt' (Arnheim, 73).

Hence, the 'psychological projection' (Fleishman, 4) of images unfamiliar to the human eye enables an instant identification with the perception presented by the camera, which is not necessarily the point of view of a narrator (cf. Arnheim, 51). By carefully positioning and moving the camera, the filmed object is situated within the cinematic space, based on its function in the narrative context. As a consequence, a shot can be analysed in regard to its comprised camera distance, angle, perspective and movement (cf. Kobus, 152).

> Cinema can take several views of a subject, go from one camera angle to a reverse angle or other angle, from long shot to close-up, etc. It can take the measure of a character or object from any sides, in short, in three dimensions (Henderson, 59).

It is foremost the tremendously fast succession of these features that accentuates the flexible and multifaceted application of the camera. Thus, 'cinema, like painting, is a two-dimensional art which creates the illusion of a third dimension' (Henderson, 59). Accordingly, one prerequisite is certainly the distance between the camera and the filmed object, as its constant alternation from one shot to the other establishes not only the structure of a film, but also warrants attention among the audience (cf. Hildebrand, 248).

In order to create a fluent succession, a scene predominately starts with an 'establishing shot', a so-called 'master shot', which sets the scene and gives the spectators time to get used to the new setting, characters and featured props in relation to the preceding scene (cf. Nelmes, 74).

The opposite of these extreme long shots are close-ups and extreme close-ups, which either capture the head of a figure, focusing on emotions and facial expressions as means of identification or rejection, or concentrate primarily on specific details of a face, a body or an object which might assume a major role during the film. Similarly, subsequent happenings, as well as suspense, are commonly communicated through medium shots, accentuating gestures of figures filmed from the thigh upwards (cf. Hildebrand, 249).

Die Möglichkeit, den Bildausschnitt und den Abstand vom Objekt zu variieren, dient also dem Filmkünstler als Mittel, um zwanglos, ohne Zerstörung der Wirklichkeit, die Gesamtheit des in der Wirklichkeit Gegebenen zu zerstücken, Teile herauszuheben, Teile für das Ganze sprechen zu lassen, Spannungen zu erzeugen, indem etwa gerade das Wichtige und Sehenswerte außerhalb des Bildes bleibt, Teilen eine Betonung zu geben, die den Zuschauer veranlaßt [*sic!*], in ihrem Auftauen symbolische Bedeutung zu suchen, wesentliche Details eines Gesamtbildes in den Brennpunkt besondrer Aufmerksamkeit zu rücken etc. (Arnheim, 105).

In addition to distance, camera angles also convey important indications of meaning, since '[...] conventional accounts suggest that low-angle shots imply the power of the object – usually a human figure – and a high-angle shot its weakness' (Nelmes, 72). Therefore, camera positions influence the relation of the audience to the figures, the objects and the action, seeing that they generate hierarchies by assigning values and conditions (cf. Hildebrand, 250). As an example, the image produced by a tilted camera might be interpreted as instability on the part of the entire circumstances or in consideration of the filmed character (cf. Nelmes, 72).

Nevertheless, camera perspectives primarily serve interpretative purposes, whereas camera movement ,[...] erzeugt körperlich erlebbaren Effekt, bezieht Zuschauer in Handlung ein, induziert Spannung durch sinnliche Überwältigung des Zuschauers [...]' (Hildebrand, 251). On grounds of its fixed position, the camera can either be manoeuvred horizontally as in pan shots, or vertically as in tilt shots. Pan shots follow the movement of a figure, they render surroundings or call attention to other participants of the action (cf. Hildebrand, 251). Moreover, they '[...] generally move left to right in imitation of the reading eye, but they can also go from right to left' (Dick, 48). Correspondingly, tilt shots operate in accordance with the human eye when they present figures bit by bit with emphasis on body parts or clothes (cf. Hildebrand, 251).

In contrast to the rotating motion of a camera on a tripod, a moving shot implies that 'the camera moves with, toward, or alongside or away from its subject' (Dick, 50). For tracking shots, which follow a figure side by side, the camera is normally located on a dolly, a crane, a car, a helicopter or on tracks (cf. Hildebrand, 252).

Thus, the recording of one shot might be a highly time-consuming process which involves careful preparation and consideration, as 'all of these devices strengthen the sense of character by doubling and multiplying it throughout the text and at different levels' (Branigan, 7).

5.2.2 Film editing and montage

Even though shots represent the basic unit of film, defined as ‚[...] einzelnes Stück Film ohne Unterbrechung der Kontinuität' (Monaco, 129), they have to be put together in the process of editing, which means putting shots into scenes, scenes into sequences and sequences into reels. For this reason, editing is the main device of cinematic narration, as it is also responsible for '[...] the complex interaction of film and audience, structure, content, context, and culture' (Kolker, 15).

Especially in the context of dialogues, the sequenced shots have to follow a logical pattern. Firstly, a medium shot introduces us to the participants of the dialogue to come. Secondly, a sequence of alternating shots, in shot/reverse-shot order, focuses on the respective speaker presented to the audience (cf. Monaco, 213). These shots are usually medium close-ups, as the involved figures are shown from head to waist (cf. Hildebrand, 249). ‚Die Rhythmen dieser insistierenden und intimen Schuß-Gegenschuß-Technik sind oft betörend: Wir umkreisen das Gespräch' (Monaco, 213). Reliant on the intended focal point, another possibility would be an over-the-shoulder shot, which shows the speaker from a position slightly behind, next to his or her interlocutor (cf. Monaco, 213).

According to the latter technique, an eye-line match presupposes that 'a shot of a scene looking at something off-screen is then followed by the object or person being looked at' (Nelmes, 74).

When stringing shots together, the director makes use of a specific progression of cuts in proportion to their purpose and significance. In opposition to simple or straight cuts, which switch from one shot to the other without any apparent changeover (cf. Hildebrand, 258), continuity cuts '[...] move the narrative along' (Hayward, 60), whereas jump cuts trigger disorder in the temporal and spatial course of the ongoing action (cf. Hayward, 60).

This preoccupation with cinematic succession and temporal construction is the domain of montage. Parallel-montage, for instance, consists of parallel shots which express two simultaneous, but spatially separated events (cf. Monaco, 221). Whether or not these happenings are actually interconnected, their disparity ‚[...] vermittelt dem Zuschauer den Eindruck, an mehreren Orten gleichzeitig zu sein; dynamisiert, erhöht Spannung' (Hildebrand, 260).

As cuts are quite abrupt, films have the option of creating a more thrilling, smoother and gradual transition between shots with temporal or spatial distance by way of fades, ranging from common cross-fades and fade-ins, suggesting the ‚allmähliche Einblendung des Bilds', to fade-outs which denote the ‚allmähliche Ausblendung des Bildes' (Hildebrand, 260). Hence, they generate increased continuity by assigning the end and the subsequent beginning of narrative units when both images seem to affiliate (cf. Dick, 63).

5.2.3 Music and sound as narrative instances?

Even if the camera occupies a major role in the cinematic process of narration, film is fundamentally a multitrack medium in which '[...] everything can convey point of view: camera angle, focal length, music, *mise-en-scène*, performance, or costume' (Stam, *Literature through film*, 39). In most cases, film combines numerous levels of narration and addresses various senses concurrently with the aim of creating meaning. As a result, films do not only encompass verbal narration through voice-overs or dialogues, but also through visual input accompanied by acoustic elements, such as music and sounds. '[...] The various tracks can act redundantly and in tandem or in creative tension and each choice inflects the point of view' (Stam, *Literature and Fim*, 39).

Although '[...] Film ist ein audiovisuelles Medium, in dem Musik, Bild und Sprache zusammenfließen' (Imort, 155), the analysis of audiovisual media has had a strong emphasis on images and has often neglected the importance of cinematic sound design.

> Im Idealfall sollten in der Film-Gleichung Ton und Bild gleichrangig sein und nicht der Ton dem Bild untergeordnet, wie es heute ist. Kurz gesagt, der Film hat gerade erst angefangen, auf den Einfluß der Musik zu reagieren (Monaco, 58).

The sonic space completes and intensifies not only the visual space, but also the spatial illusion of the moving image through synchronization and supplementation.

> Der Film drängt […] aufgrund des Realitätseindrucks der Darstellung auf eine Vervollständigung durch eine akustische Begleitung der optischen Information (Hickethier, 99).

In order to achieve this high level of realism, sounds are most frequently employed as a means of a smooth transition from one unit of action to another (cf. Hickethier, 92-93).

In general, image and sound occur in various combinations. On the one hand, they might either supplement or oppose each other, whereas on the other hand, the audible source or speaker might be visible 'on the screen' or invisible 'off the screen'. Concerning this matter, 'we tend to forget that a sound in itself is never 'off': either it is audible or it doesn't exist' (Metz, *Aural Objects*, 367). Accordingly, 'diegesis' refers to the specific world of the film as we view it. Anything that happens outside this context is 'non-diegetic' (Nelmes, 76). Therefore, music generated by an orchestra, which is not part of the fictitious world, would be part of a film's 'non-diegetic music', constituting the 'original function of soundtrack' (Nelmes, 77). However, a 'voice-over' is diegetic, as the speaker is a figure of the story and not of some space outside (cf. Hickethier, 89-91). In this case, the viewer can only see a figure's static face, accompanied by his or her perceptible thoughts (cf. Hickethier, 99).

> Das Bild, das auf einer sinnlich-anschaulichen Ebene Gefühle, Assoziationen, Stimmungen erzeugt, wird durch die Sprache konkretisiert, zugespitzt, präzisiert (Hickethier, 101).

As a result, language can impart various details, themes and information, which cannot be transferred visually (cf. Hickethier, 97). ‚Sprache und Bild ergänzen sich im filmischen Darstellen und Erzählen' (Hickethier, 97). In addition to the spoken language found in dialogues and commentaries, films also insert intertitles within images, primarily near the very beginning or the ending (cf. Hickethier, 97).

Thus, it is music which essentially provides the stimulus to visualise a scene and to generate an emotional quality or response, whilst also assigning interpretative guidelines. Tonal music is employed for normal every-day situations, whereas atonal material highlights exceptional situations, such as irritations or distortions of perceptive faculty (cf. Hickethier, 94).

Musik verstärkt in der Regel bereits im filmischen Geschehen angelegte Stimmungen. Sie wirkt häufig besonders dort, wo sie in ihrer Eigenständigkeit nicht bemerkt wird, sondern sich in das filmische Geschehen einschmiegt und ihm dadurch zugleich einen besonderen Akzent gibt (Hickethier, 94).

Although literature does not necessarily relate to music, film adaptations utilize music to a significant extent. Hence, directors either profit from pre-existent sources or commission successful film composers who write new tracks in perfect accordance with the dramatic structure of the respective film.

While our attention may not always be directed towards it, music in films and television programs *always* affects our experience of the image and narrative in some way, even when not consciously attended to (Davison, 212).

As 'music itself is both a cultural product and a cultural practice' (Davison, 212), the variable relationship between music and its reception demonstrates obvious transformations within society and culture over time (cf. Davison, 212).

Before the development of reproductive art, music had a unique role in the domain of the arts. In accordance with this interdisciplinary focus, melody is the narrative technique of music, its rhythm the time-element and its harmony the synthesis of both of them (cf. Monaco, 53). Attributable to the fact that these characteristics are transferable to the cinematic genre, filmmakers started experimenting with its potential musicality from the very beginning of film through intensive cooperation between directors and musicians (cf. Monaco, 54). Music soon found its place within silent film, which was accompanied by live-music. During this period, innovative filmmakers, such as Sergej Eisenstein, already discovered the effect of music, which had to be in perfect harmony with the selected images (cf. Monaco, 54). 'Sound as an integral part of a film only developed after 1927' (Nelmes, 76).

In the 1930s and 1940s, adapters were mainly concerned with the notion of fidelity, which was also applied to audiovisual editing devices, including '[...] the privileging of dialogue, the synchronization of music and action, the use of music as continuity and to control narrative connotation' (Davison, 213). As a counterpart, the return to the importance of sound triggered the production of numerous films, in which music was of primary importance, e.g. Stanley Kubrick's *2001: A Space Odyssey* (1968) (cf. Monaco, 54).

Throughout the course of time, music has shaped our cultural and personal perceptions and interpretations, due to its presence in association with texts, images, cinematic renderings and personal life-style.

> Musik kommt ohne Worte aus und kann z.B. Beziehungen stiften, die Geschichte verraten, auch auf sehr subtile Art und Weise enthüllen. Sie kann wie ein emotionaler Subtext wirken, Proportionen verzerren oder klarstellen und eine abgeschlossene Parallelwelt heraufbeschwören (Imort, 156).

Furthermore, individual identification and involvement of cinema audiences is enforced by their relationship to and interest in music in- and outside the fictitious world of the cinema (cf. Davison, 213). This ability of de-coding meaning is formed by the continuous process of acculturation, in other words by the daily confrontation with songs, films or advertisements (cf. Davison, 214).

Besides, it is generally agreed that music has powerful effects on the reception of films. Music is used for

> [...] producing mood; increasing, decreasing, or maintaining an experience of temporality; offering indications of, or amplifying, characters' emotions or feelings; indicating the geography, culture, or era in which a scene is set, and against which characters' musical preferences may be judged; […] (Davison, 212-213).

Hence, music clearly influences the interpretation of certain narrative components and shifts the attention of the audience away from cuts between shots or changes of camera angles, which might otherwise cause disruptions within the flow of images (cf. Davison, 213).

> [...] Film music fends off the potential displeasure of the spectator's awareness of the technological basis of cinematic discourse – the frame, editing, and so on (Gorbman, 47).

In cinema, music and sound do not only convey mood and meaning, but also exercise an unconscious power by establishing a 'real' fictitious world (cf. Esslin, 89).

In *Notes on a Scandal*, music plays a major role in the development of Barbara's obsessive character and thus enforces the impression that the story is being viewed through the subjective eyes of Barbara. In order to emphasise Barbara's loneliness, self-delusion and her longing for love and affection, Philip Glass composed an emotional score of varied themes and contrasting tempos, which sometimes equals or even exceeds the volume of Barbara's voice. In that case, music conveys additional layers of meaning to Barbara's voice-overs, feelings, fears or thoughts, which might even be unfamiliar and mysterious to Barbara herself. In short, action is transferred by words, whereas emotion is found within the music.

In accordance with his previous cinematic work, such as *The Truman Show* (1998)*, The Hours* (2002) or *The Illusionist* (2006), Philip Glass mainly relied on his distinctive orchestrations for strings and woodwinds (cf. www.philipglass.com). His score for *Notes on a Scandal* starts off with a light opening theme for cello and woodwind, which is soon replaced by the significant key elements of dark and menacing melodies for string chords, melancholy oboe and woodwind, as soon as Barbara discovers Sheba's misconduct. Similar to Bernard Herrmann's music in famous Hitchcock films, for instance *Vertigo* (1958)*, Psycho* (1960) and *Marnie* (1964), this motif clearly conveys the early unveiling of a secret (cf. http://www.bernardherrmann.org/).

Especially in the scenes preceding Barbara's conversation with Brian Bangs, the use of a dramatic quartet, accompanied by piano, percussion and brass chords, foreshadows that something horrible is going to happen by increasing the score's intensity.

Hence, music indicates and facilitates change in the course of the cinematic action on screen. These increasingly dark turns, which are enforced by the string undercurrent, reflect and eventually advance Barbara's wicked manipulation and her gradual retreat from reality. In addition, Glass employs the sound of oboes as an effective means of continuously stressing Barbara's lonely existence. In the last scene, he introduces a new beat and the changed original theme refers to the possibility of a new beginning. However, the regress to familiar melodies and the use of drums remind the audience that Barbara has not changed at all.

5.2.4 In search of the narrator

Founded on a film's visual capacities, André Gaudreault (10) defines cinematic narration as a merge of *monstration*, signifying the showing and staging of the fictitious world, and *narration* as the end product of editing.

Conversely, Bordwell (30) substantially denies the existence of an active narrative instance in film, as it develops narrative processes which are incomparable to the personification of a literary narrator. He generally regards narration as 'erzählerische Strukturprinzipien' which are ‚[...] unabhängig von einer Sender- oder Empfängerinstanz' (Kobus, 64). Although voice-overs communicate information from a narrator to an audience, Bordwell disapproves of the term 'narrator', since he opposes the communicative nature of art (cf. Kobus, 64). This approach is challenged by Seymour Chatman (*Coming to Terms,* 127) who defends the intentional communicative process between a communicator as creator and an audience confronted by a picture, a film or a sculpture.

5.2.5 Audience involvement

Particularly in the context of adaptation, the audience assumes a high level of active participation which engages '[...] conscious and preconscious work' (Bordwell, 30) whenever people make sense of a filmed story.

> The spectator brings to the artwork expectations and hypotheses born of schemata, those in turn being derived from everyday experience, other artworks, and so forth. […] Art may reinforce, or modify, or even assault our normal perceptual-cognitive repertoire (Bordwell, 32).

This indicates that audiences strongly rely on their previous experiences and general knowledge by virtue of

> [...] making sense of what is seen, asking questions of what we see and anticipating the answers. [...] Narrative operates on the tension between our anticipation of likely outcomes drawn from genre conventions and the capacity to surprise or frustrate our expectations (Nelmes, 80).

Therefore, moviegoers are familiar with the conventions of film, for example detecting the significant difference between character speech and voice-overs (cf. Fleishman, 10).

Amplified absorption is specially required for cinematic adaptations, given that film directors repeatedly apply '[...] a wide assortment of narrations' (Fleishman, 26), attributed to the desire of referring back to the literary source, of adding useful information, as well as of explaining time shifts. Accordingly, most screenwriters usually keep the narrator of the source text.

5.3 The unreliable narrator

During the reading or viewing process, people react and respond differently to the characteristics of a respective narrator who might be perceived as '[...] likeable or repulsive, wise or foolish, fair or unfair' (Stam, *Literature and Film*, 37). In some cases, narrators might even evoke a feeling of uncertainty concerning their general trustworthiness and reliability (Stam, *Literature through* film, 39). According to Franz Stanzel, this phenomenon occurs particularly in first person narration, due to the fact that the narrator tells the story from his personal and thus limited perspective, while rendering his private experiences, observations, knowledge and perceptions. 'For this reason he can have only a subjective and hence only conditionally valid view of the narrated events' (Stanzel, 89). Nevertheless, unreliability strongly varies in first-person narrations, depending on the personality and attitude of the narrator.

The first definition of reliability, which had been referred to until recently, was formulated by Wayne Booth in 1961. He distinguished reliable and unreliable narration on the basis of the discrepancy between the norms of the narrator and the concept of the implied author, comparable to Booth's

> [...] second self [who] chooses, consciously or unconsciously, what we read; we infer him as an ideal, literary, created version of the real man; he is the sum of his own choices (Booth, 74-75).

However, his approach has been strongly criticised as being too vague, undefined, disputable and limited, since Booth regards unreliable narration as a mere text immanent category, which occurs predominately in first person narration. Thus, according to Booth's definition, unreliability is foremost a moral category, which emphasises values and norms rather than the reliability of the narrator.

> […] I have called a narrator *reliable* when he speaks for or acts in accordance with the norms of the work (which is to say the implied author's norms), *unreliable* when he does not (Booth, 158-59).

As a consequence, the reader's task is to detect textual indications referring to the norms that constitute the text.

If these standards, governed by the implied author, are not concordant with those of the narrator, the reader is confronted with an unreliable account.

Despite its former popularity as the only possible reference in unreliable narration, contemporary scholars suggest the universal renunciation of the implied author while searching for other functional criteria, for instance in the work of Ansgar Nünning who puts the reader in the centre of attention. In contrast to Booth, Nünning does not regard unreliable narration as a text immanent occurrence, but as a

> [...] relationales bzw. interaktionales [Phänomen], bei dem die Informationen und Strukturen des Textes und das von Rezipienten an den Text herangetragene Weltwissen und Werte- und Normensystem gleichermaßen zu berücksichten sind (Nünning, 23).

Hence, unreliability may vary strongly in relation to historical, cultural and individual parameters, which decisively determine the notion of reality on the part of each reader who interprets the text as part of his or her reading strategy. Nünning (26) calls this automatic employment of existent cognitive schemata and experiences 'naturalization'. Accordingly, there are various signals of unreliability which can be classified into two frames of reference, one pointing to the relation between values that are accepted in the real world of the reader and those prevailing in the text, the other one referring to literary norms and the reading experience of the recipient.

> The question of whether a narrator is described as unreliable or not needs to be gauged in relation to various frames of reference. More particularly, one might distinguish between schemata derived from everyday experience and those that result from knowledge of literary conventions (Nünning, 'Unreliable compared to what', 67).

Another recent approach, which adapts and also defies Wayne Booth's definition, can be found in James Phelan's article 'The Implied Author, Unreliability, and Ethical Positioning' which discerns six kinds of unreliability, namely misreporting, misreading, misevaluating (misregarding), underreporting, underreading and underregarding (Phelan, 51). However, Nünning's concept is more feasible and straightforward when it comes to the analysis of unreliable narration in a text, such as *Notes on a Scandal*.

5.3.1 Notes on a Scandal: Unreliable narration in the novel and on screen

In general terms, Heller's novel is an exceedingly subjective and detailed account of an unreliable first-person narrator. As Barbara recounts the story backwards, the plot includes unforeseen shifts in time, switching from the present situation to past events, always reminding the reader that she possesses the all knowing power of an experienced narrator by remembering and referring back to past happenings, 'I know now that I should have declined the invitation' (NS, 179). Thus, there is a recognisable narrative distance between her narrating and her experiencing self (cf. Stanzel, 82), as the latter occasionally comments on or foreshadows the course of the action.

> [...] A first-person narrator not only remembers his earlier life, but can also re-create phases of it in his imagination. His narrating is, therefore, not strictly confined to the horizon of experience of the experiencing self (Stanzel, 82).

In addition to this time lag, Barbara's limited trustworthiness is enforced by her obsessive, sometimes even lunatic character (cf. Nünning, 6), which is reflected in her permanent utilisation of exact dates, time lines and golden stars for seminal events. Although she writes her journal with extreme accuracy, the reader does not know whether Barbara is a trustworthy narrator or not, despite the fact that her unreliability is referred to from the very beginning by means of ‚explizite, autoreferentielle, metanarrative Thematisierung der eigenen Glaubwürdigkeit [...]' (Nünning, 28). On page four, for instance, Barbara addresses her audience by ensuring that 'this is not a story about me' (NS, 4). Nonetheless, the reader is only familiar with her written account of the story, including her personal and rather ambiguous judgements, impressions and detailed descriptions. Moreover, she employs the foreword as a chapter for introducing herself, giving a summary of the affair, indicating the time span of her account, establishing a connection between past and present events, as well as setting the scene for the starting point of her narrative, 'It was at St George's, a little less than eighteen months ago, that I met Bathsheba Hart' (NS, 4).

As the narrator, Barbara constantly tries to convince the audience of her reliability and educational superiority, deriving from her 'seniority at St George's' (NS, 18), by integrating Latin or French expressions such as *modus operandi* (NS, 2), 'a relationship *de chaleur*' (NS, 18), 'an excellent *bon mot*' (NS, 34) or intertextual references to *Lord of the Flies* (NS, 23), in combination with indirect allusions to *Dangerous Minds* (NS, 27), *The Playboy* (NS, 68) and the painting *Le Dejeuner sur l'herbe* (68). Hence, parts of her diary strongly resemble lecture notes, since she presupposes that her readership is as 'uneducated' as her pupils when she elaborately explains the option of attending 'Special Needs' classes.

> Along with good 25 per cent of St George's students, he [Connolly] had been identified as having 'literacy issues' – difficulties with reading and writing – and was therefore eligible for daily Special Needs sessions (NS, 27).

Furthermore, she utilizes sayings, 'Sufficient unto the days is the evil thereof, as my mother used to say' (NS, 4), and presents herself as a true friend who '[…] came with her. How could I not? Sheba was so pitifully alone. It would have taken a very unfeeling individual to desert her' (NS, 6). Nonetheless, Barbara's longing for the attention of others and the selfishness of her actions are undeniable when she says that '[...] in becoming Sheba's caretaker these last few weeks, I have inevitably drawn some of the media glare to myself' (NS, 6). In other words, Barbara fulfils another feature of unreliable narration listed by Nünning (28), namely the explicit address of the reader and her continuous attempts to influence or even manipulate the reception of her narrative. Such behaviour is closely related to a distinct motivation to narrate, which is a generic part of first person narration.

> For an embodied narrator this motivation is existential; it is directly connected with his practical experiences, with the joys and sorrows he has experienced, with his moods and needs. The act of narration can thus take on something compulsive, fateful, inevitable [...] (Stanzel, 93).

The overall subjectivity of her diary account is expressly reflected in the frequent inclusion of personal opinion, judgements and statements such as 'I believe [...]' (NS, 6), 'Yet, I rather think that [...]' (NS, 26) or 'Personally, I have [...]' (NS, 39). Her strong emotional involvement is also apparent due to the choice of punctuation marks, such as ,[...] Ausrufe, Ellipsen, Wiederholungen' (Nünning, 28). 'How deluded I was! But how happy!' (NS, 115).

In order to distract the reader from her narrative power, Barbara mentions her colleagues as other sources of information. For instance, when she introduces Sheba, Barbara recounts that 'the women tended to the opinion that Sheba was 'stuck up', while the men favoured the theory that she was 'cold' (NS, 17). Sometimes, she even quotes their direct speech (cf. Nünning, 28), ''In ten years of teaching, I've never seen anything like it', he later told in the staffroom' (NS, 23), while simultaneously despising them, '[...] these eager little fishwives'' (NS, 19).

Moreover, unreliable narratives are usually characterised by inconsistencies between the narrator's self-image and the characterisation by other more reliable characters, which fulfil the purpose of highlighting the untrustworthiness of the teller (cf. Nünning, 27). In *Notes on a Scandal*, it is relatively late, namely in chapter sixteen, that her reliability is not only questioned by Sheba, but eventually also by the reader, when Sheba describes Barbara's written account as a sequence of continuous lies. 'You really believe this stuff is the truth. You write about things you never saw, people you don't know' (NS, 236).

In general, the popularity of unreliable narrators in written and visual media has significantly increased because of their unpredictability and vagueness, which create thriller-like suspense while leaving the audience in the dark.

> In the case of unreliable narration, the challenge of reading consists in divining the narrator's inconsistencies and neuroses, penetrating the veil set up by the narrators to hide their vices (or even their virtues) (Stam, *Literature and Film*, 37).

The challenge for film adapters is therefore the transformation of the textual ambiguity into a cinematic rendering.

Still, the discursive power of unreliable and self-obsessed narrators, who '[...] reveal in an interesting way the gap between appearance and reality' (Lodge, 155), is reduced by the multitrack dispositions of films. In the novel, the narrator exercises power through the one track available, namely the verbal track. The latter is also used in cinematic dialogues or voice-overs, but its significance is diminished, as viewers also concentrate on other characters or objects (cf. Stam, *Literature and Film*, 38). This loss of narrative power can be detected in the adaptation of *Notes on a Scandal*, which is not entirely anchored in Barbara's subjective account. Hence, the spectator is able to form his or her own opinion about Barbara's reliability when she is interacting with other figures, which are neutrally presented by the camera, but patronisingly commented on by Barbara.

Overall, Richard Eyre emphasises that his adaptation '[...] is more objectively portrayed', as it centres on 'two extraordinarily lonely women' (Featurettes). Nevertheless, Patrick Marber produces the same ambiguous effect of the novel by revealing important information step by step and by inserting voice-overs as well as shots from Barbara's point of view.

A purely subjective shot, which captures Barbara's angle, can be found near the end of the film in minute 1:09:35, after the headmaster forced Barbara into early retirement. As she is leaving his office in disgrace, numerous members of staff are staring at her, shot at a perspective so as to the viewer they are looking straight into the camera. 'She's now become the object, the camera becomes purely subjective. [...] The camera is, at that point, the eyes of Barbara' (Richard Eyre, 1:09:37). This cinematic technique, which is called a point-of-view shot, '[...] is [therefore] a shot in which the camera assumes the position of a subject in order to show us what the subject sees' (Branigan, 103).

In this context, it is not only the fact that we see the world through the eyes of a figure, but also the way he or she perceives it, which might surprise or even shock the audience (cf. Branigan, 6). In addition, this rarely used technique quickly loses power and might even alienate or confuse spectators.

In order to clarify or explain an action, directors often skilfully link point-of-view shots with voice-overs (cf. Monaco, 213-214). In *Notes on a Scandal*, the use of voice-overs is a central means of conveying Barbara's complex and obsessive personality in the course of the film, such as in minute 0:57:33. 'Jennifer said I was too intense. Meaning what exactly? That I am loyal in my friendships? That I will go to the ends of the earth for someone I admire?'

> While the voice-over narrators address themselves to us as spectators, over the heads of the characters, as it were, the diegetic characters address one another while (usually) appearing to ignore us (Stam, *Literature and Film*, 35).

Thus, Barbara's detailed renderings of her inner thoughts gradually build up tension, 'I wonder how long my messenger will take' (1:02:47), and permit the revelation of her real motivations, feelings, 'My guilt is tempered with relief' (1:07:18), fears, 'He knows it was me. [...] Is this why she has not returned my calls?', plans and opinions which often create a distinctive polarity to her actual behaviour, e.g. when Barbara describes Sheba's open-hearted behaviour and honesty, as 'immediate, incautious intimacy' (0:17:32) of the upper class. Moreover, in accordance with the book, Barbara's voice-overs clarify that she actually recounts past events from a present perspective, since she '[...] speaks with a degree of hindsight and experience which [...] her earlier self cannot have commanded' (Wilson, 137). Despite the impression of direct communication, '[...] character narrators who are seen as well as heard are more likely to address not the audience but another character' (Fleishman, 25). In *Notes on a Scandal*, Barbara's inner thoughts and feelings are basically addressed to Sheba, but eventually arouse sympathy on behalf of the audience, as they indicate Barbara's human qualities.

Yet, the number of voice-overs is restricted, as they are not necessary in most dramatic scenes in which Barbara acts spontaneously and out of pure emotion. Furthermore, a storyteller may inhibit the display of action on screen, as comments along with explanations normally distract focus and attention (cf. Seger, 46). The longest segment of voice-over is interconnected with an excellent montage sequence in minute 0:53:40, when Barbara is assured that her knowledge about the affair finally secures power and authority over Sheba who fears that Barbara might disclose her secret.

A further function of this narrative device is summary, given that Patrick Marber inserts voice-overs in order to narrate those events between the past and the present, which would go beyond the scope of a film's duration while moving on with the plot. One of these scenes shows Sheba who is returning to her former punk identity after having found the first star, while Barbara is doing her grocery shopping and summarising what has happened in the temporal gap between the 'here-and-now' and the last cinematic scene, '[...] The cuckold permits her to see her children once a week. There are usually tears and fits of teenage tantrums, too' (1:15:05).

Whilst Barbara dominates almost all voice-overs, there is one voice-over in minute 0:26:25, in which Sheba warrants the beginning of her affair with Steven and seeks understanding among the audience, 'I hadn't been pursued like this for years. I knew it was wrong and immoral and completely ridiculous'. The only time when Barbara loses her power as a narrator, as well as the overall control over her life, is during some TV news reporting from St George's school about Sheba's offence. Accompanied by the voice-over of a female reporter (1:07:37), the camera slowly moves away from the TV screen and focuses on Barbara's facial expression of despair, which verifies that the 'events are closing in on her' (Richard Eyre, 1:07:41).

Another storytelling device, which is applied in *Notes on a Scandal,* is 'diary narration' (Fleishman, 27). In correspondence with letter narration, the written pages, as well as their creation, are captured by the camera which transfers information from the narrator to the audience.

In contrast to letter narration, diary entries are not composed for a receiver, but represent '[...] introspective commentaries, recalling the musings of interior monologues' (Fleishman, 27).

As a consequence, the adaptation has a stronger focus on Barbara's apparent obsessions rather than on her reliability as a narrator. When Sheba discovers her diary in a thrilling sequence, comparable to the suspense created in thrillers, she finally finds a document which proves that it was Barbara who betrayed her to the authorities, grounded on her 'tender feelings' and 'love' (1:18:03). Sheba's disappointment and hatred culminate in an explosion of violence, as she cannot believe that her friend went so far as to collect a strand of her hair, receipts and sticky golden stars, indicating her fixation and manipulation, 'You're barking, fucking mad. You don't know how to love. You have never your whole life' (1:20:03).

Another significant scene, namely Barbara and Sheba's first meeting at school, is shown twice in the cinematic adaptation from two divergent perspectives. When we see the scene for the first time in minute 0:07:17, it is shot from Barbara's point of view. In this respect, Patrick Marber alludes to the cinematic technique of focusing on Barbara's facial expression rather than on what she is actually looking at (0:08:32).

As it turns out, Steven Connolly started a fight with another boy, as the latter '[…] was saying stuff about Miss. It was bang out of order' (0:07:46). His charming defence of Sheba and his insecure look gives the impression of him having a crush on her, whereas Sheba embodies pure innocence, 'Her voice is pure, as if her mouth were empty and clean' (0:08:30). After settling the dispute, Barbara introduces herself to Sheba, and the subsequent close-up on their handshake seals the beginning of their future entanglement. In the novel, Sheba is similarly confronted with disciplinary problems involving Steven Connolly, but in the original he is rude and hides his feelings for Sheba. Insofar as the cinematic audience does not know about the affair before this scene, Connolly's behaviour is part of the gradual tension leading to the climax.

Nonetheless, this scene is shown again in minute 31:32, when the audience is already aware of the situation. This time, they see the same scene entirely from Sheba's perspective. 'So when Sheba was pretending to be outraged, we see that she was looking adoringly towards the object of her attraction' (Richard Eyre, 0:31:34).

5.4 Comparing narration in drama and film

Theatre and film are mimetic productions which involve '[...] the presentation of a spectacle: a showing' (Bordwell, 3). Yet, it is exclusively the cinematic genre which efficiently combines the mimetic with the diegetic level of narration, which requires the existence of a narrator. 'A narrative film represents story events through the vision of an invisible or imaginary witness/observer' (Bordwell, 9). Hence, the strength of film is well-grounded in the synthesis of verbal activity and dramatic action (cf. Bordwell, 8-10), as it satisfies the '[...] desire to see an action taking place before our very eyes [...]' (Fleishman, 3).

Even though drama and film share this notion of enactment, they fundamentally deviate on the level of narration.

> [...] whilst the receiver of a dramatic text feels directly confronted with the characters represented, in narrative texts they are mediated by a more or less concrete narrator figure (Pfister, 3).

As drama is not characterised by a narrator representing a 'mediating communication system' (Pfister, 3), it possesses various other possibilities of counterbalancing the mediating function of a narrating instance by means of including information in the dramatic dialogue or by activating other channels of perception apart from its major verbal input. The implementation of asides, monologues or a chorus, which address and introduce the audience to the play, is another way of inserting narrative patterns. However, these techniques prompt 'alienation and [...] awareness of [...] fictionality' (Pfister, 5), as they provoke a departure from the ordinary performance of plays (cf. Pfister, 4-5). Despite the diverse structural composition of dramatic sources, '[...] the multimedial nature of dramatic text presentation' establishes the incorporation of '[...] all channels of the human senses' (Pfister, 7). Modern productions encompass unconventional '[...] experiment with haptic (physical contact between actors and audience), olfactory and even gustatory effects' (Pfister, 7). Yet, the majority of performances privilege the prevailing reliance on visual and acoustic modes (cf. Pfister, 9).

Another peculiarity of drama is the combination of multiple perspectives, as each figure expresses a specific personal point of view while interacting with others.

> Even when the story is presented entirely in the form of dialogue [...] the illusion is created that each character has his own limited story to tell, unique and different from the others, when, of course, the characters are telling a single story (Branigan, 41).

Pfister (*Das Drama*, 91) defines drama as ‚[...] Arrangement miteinander korrespondierender und kontrastierender Figurenperspektiven [...]'. In order to facilitate the comprehension of a play, the playwright normally chooses a restricted number of perspectives, primarily those of the main figures (cf. Pfister, *Das Drama*, 96-97).

> Triggered by the desire to construct a mediating narrative instance, drama might even introduce a figure which imparts either the story or a succession of events to the audience, for instance a so-called 'frame-narrator' (Richardson, 151). Nonetheless,

> [...] most drama of the last two centuries is unframed; that is, presented without any introductory material such as prologue or a voice or text that sets the scene, and the demands of exposition are taken care of in the dialogue (Richardson, 152).

In modern drama, for instance in Harold Pinter's plays, it is common that figures fulfil narrative tasks, for instance in the extraordinary case of monodrama, the audience is confronted with the experiences and feelings of one single dramatic figure (cf. Richardson, 151). Another attempt to increase the proportion of narration in drama is by means of a generative narrator who summarises the subsequent action on stage, thus foreshadowing what is going to happen. This narrator can either be directly involved in the story or situated outside the action, such as an offstage voice or a storyteller (cf. Richardson, 152). Still, the technological advances of film are able to produce an incomparable stress and focus on specific details within the narration which would be impossible to convey in a theatre performance (cf. Rotter, 140).

6 Themes in both case studies

6.1 The teacher – pupil relations

One significant aspect which occurs in the novel and the play is the close relationship between a teacher and his or her pupil. In *Notes on a Scandal*, however, the boundaries of professionalism are clearly exceeded when Sheba starts an affair with one of her minor students.

Steven Connolly, like most of St George's pupils, comes from a deprived social background and attends Special Needs classes because of literacy problems. The class difference between Sheba and Connolly is equally approached in novel and film, namely by contrasting their language and homes as indications of social status within society. '*The place is made of cardboard*, she said to herself. She thought, with a mixture of satisfaction and guilt, of her solid, Victorian walls in Highgate' (NS, 149).

Anyhow, Sheba is instantly attracted to Steven, whose '[...] hands and forearms were unexpectedly large. She could see the beginning of bristle on his chin' (NS, 25). Hereby, Heller emphasises his adolescence, his youth and inexperience which is ignored by Sheba's illusionary persuasion of his '[...] grown-up and capable' (NS, 80) character. Her wishful thinking is sometimes disrupted by sudden flashes of reality, for instance when she '[...] remarked that her daughter liked to do the same thing when she was smoking [...]' (NS, 150).

The admiration for his young and 'edible' (NS, 2) body passes into sexual desire, as soon as she realises that '[...] she had found a young man who listened, open-mouthed, when she lectured him on Great Artists' (NS, 46). In opposition to Sheba's fascination, Barbara remarks that '[...] he is a perfectly average boy in possession of a perfectly average intelligence' (NS, 45). Barbara even describes him as being '[...] not pretty in the slightest. He is a coarse-looking fellow, with lank hair the colour of pee and a loose, plump-lipped mouth' (NS, 26).

Inasmuch as the reader uncovers Barbara's jealousy in regard to this boy, who has conquered Sheba's heart, it is obvious that the truth lies somewhere in between naive adoration and strong antipathy.

The reason why Sheba finally gets involved with Steven can definitely be related to his pursuit, worship, youth and sexual drive. With the aid of cinematic flashbacks, the audience learns that Steven plays a major role in the seduction process, as he is the one who admires, follows and manipulates Sheba by inventing false details about his miserable life, for instance the lie that his father punches and bullies him. In the novel,

> [he] told her [...] about his mother's part-time job as a dinner lady and his father's job as a taxi driver – but he omitted to mention that his mother held a college diploma or that his father was a history buff with a special interest in the American Civil War (NS, 46-47).

This breach of trust displays his two-faced character and his deceitful hypocrisy. From the very moment when Sheba imprudently touches his head, Connolly is convinced that Sheba cannot resist this forbidden temptation, which supports his self-confidence and finally his almighty control over Sheba.

> I'm afraid I shouldn't have come,' she said. 'I'm going to go back now.' 'No you're not,' Connolly sat up. [...] Finally, with a hopeful shrug, she sat down (NS, 79).

Anyhow, in the course of their affair, Connolly slowly realises that he cannot offer Sheba the glamorous future she deserves, as his low level of education and his status within society would never equal hers (0:40:25). In the written original, for instance, '[...] he would ask her to explain what certain words meant' (NS, 172) while reading her love letters.

The outstanding scene, in which Steven is captured while playing with Ben's hat in Sheba's studio, confronts the boy with the secretive and shocking fact that Sheba is not only married, but also the mother of a handicapped boy. This confrontation with reality leads to his subsequent retreat (0:44:46).

Unfortunately, this touching moment is not part of the novel, which presents a different reason for their final break-up, namely Steven's growing disinterest in Sheba and his vivid contact to other girls of his age. 'Connolly was still not returning her calls and she was finally confronting the possibility that she had been dumped' (NS, 221).

In *Educating Rita*, the teacher-pupil relation remains on a professional level, even though Frank's attraction to Rita is quite obvious. In spite of their initial dissimilitude, Rita and Frank are bound by strong dissatisfaction in relation to their current situation in life. Throughout the play, both protagonists get to know each other better and their mutual sympathy grows, 'FRANK What I'd actually like to do is to take you by the hand and run out of this room forever' (ER, 39).

It is because of Rita's unquenchable thirst for knowledge that her marriage suffers a major crisis, as her husband Denny tries to inhibit her new interests and wishes. 'RITA Denny gets dead narked if I work at home' (ER, 46) since 'It makes me stronger comin' here. That's what Denny's frightened of' (ER, 51). Their predictable split takes place shortly after the first act when 'Denny found out I was on the pill again; it was my fault, I left the prescription out. He burnt all me books' (ER, 53).

Notwithstanding, Frank desires a closer relationship, Rita's break-up and her failure in writing satisfying academic essays create an apparent tension based on an enormous motivational boost '[...] to go on, to talk about it an' do it' (ER, 74). On the whole, Frank is discontent because of her scarce convergence and her continuous occupation with ambitious work for the exam. Moreover, she experiences an enormous struggle of identity, as Rita does not know where she actually belongs to.

> RITA I'm a freak. I can't talk to the people I live with any more. An' I can't talk to the likes of them on Saturday, or them out there, because I can't learn the language. I'm a half-caste (ER, 71).

Her insecurity is the main reason why Rita does not join Frank's dinner party. By expecting an apology, Frank does not show empathy for Rita's affairs in the first place. Rita has to unfold her feelings and worries in order to receive some sympathy and understanding, 'I wanna talk seriously with the rest of you... I didn't want to come to your house just to play the court jester' (ER, 70).

Interestingly, their roles are reversed in act two, since it is now Frank who is in desperate need of Rita who appears entirely transformed, wearing new clothes consistent with a new haircut (1:01:44). At once, she starts talking about her adventures at summer school where they '[...] never stopped work' (ER, 78). In contrast to the play, in which they do not have any contact during the summer break, the film guides us through their holidays by combining images of Frank's stay in France and Rita's summer camp with Rita's voice-over (0:59:06), reading out her letters addressed to Frank. When Frank picks her up from the railway station at the beginning of a new term (1:01:44), his cheerfulness is grounded on their reunion and his hope that nothing has changed. Yet, he meets a young lady who has gained a lot of self-confidence during summer school, as she even faced the challenge of asking a question during a lecture, after which '[...] y' couldn't keep me down' (ER, 79). These changes foreshadow that nothing is going to be the same anymore. As soon as Frank wants to introduce her to William Blake, Rita starts reciting Blake's poem *The Sick Rose* (ER, 87) by heart. Frank is stunned and quickly realises that the times when he used to be her all-knowing teacher belong to the past. His influence and importance are slowly fading away and he is left alone with his personal shortfalls.

As a result, their subsequent meetings are characterised by an increased level of seriousness, basic disagreements and mutual alienation. On the one hand, Frank despises Rita's detachment and ignorance, but on the other hand, he does not want to lose her and suffers from jealousy when he notices that Rita spends much more time with her fellow students. 'Is there much point in working towards an examination if you're going to fall in love [...]' (ER, 91).

Frank's despair is displayed by his excessive consumption of alcohol, which even results in a public complaint when he '[...] fell off the rostrum twice' (ER, 93). In his drunkenness, Frank does not even hesitate to confess that he told his students Rita's simplistic and unprofessional definition of assonance, while being enormously amused by their reaction. 'They looked at me as though I'd desecrated Wordsworth's tomb' (ER, 94).

Furthermore, Frank criticises Rita's essay on Blake's poem *The Blossom* by arguing that it does not deal with sexuality, as it is '[...] a simple, uncomplicated piece about blossom' (ER, 95). Nevertheless, Rita is now able to find arguments supporting her own interpretation. When Frank accuses her that '[...] there's nothing of you in there', Rita instantly counter-argues '[...] y' mean there's nothing of your views in there' (ER, 96). In this very moment, Frank is the one who is 'being subjective' (ER, 96). Rita also reminds him that she is no longer the girl she used to be and thus expects an adequate treatment.

After this controversy in act two / scene three, their close friendship is fading and Frank only incidentally discovers that Rita quit her job as a hairdresser in order to work in a bistro. In one of their following conversations, he openly admits that '[...] it struck me that there was a time when you told me everything' (ER, 99). Frank is deeply hurt that Rita does not show any interest in his tutorial and even uses some pretence as an apology.

Their unstoppable breach is mediated by Rita's critical acclaim of his poems, which she describes as '[...] witty [...] profound [...], full of style' (ER, 103), in contrast to Frank's conviction that they are '[...] pretentious, characterless and without style' (ER, 104). Accordingly, Rita is enraged that Frank does not accredit her advanced level of education and her personal achievements she is so proud of.

> RITA I've got a room full of books. I know what clothes to wear, what wine to buy, what plays to see, what papers and books to read. I can do without you. [...] what you can't bear is that I am educated now' (ER, 105).

By dint of clarifying the superficiality of her argumentation, which is mainly anchored in '[...] a load of quotes an' empty phrases' (ER, 109), he asks her whether this was 'all [she] wanted' (ER, 105). Their misunderstanding rests upon Frank's interest in Rita's personal, subjective and straightforward opinion, which is incompatible with the presentation of her objective critical analysis. Following her reproof that '[...] nobody calls me Rita but you' (ER, 106), Frank alludes to the genesis of her once self-chosen name, which points to the author of her former favourite novel *Rubyfruit Jungle*. 'FRANK What is it now then? Virginia? [...] Or Charlotte? Or Jane? Or Emily?' (ER, 106). In the end, Rita admits that Frank's reproaches were legitimate, but they eventually have to learn and accept that they have to go separate ways.

6.2 Class differences and social status

Educating Rita broaches the controversial issue of differentiating between working and middle class, bearing in mind the social background of the seventies. As Willy Russell does not want to communicate political conviction, he opts for the simple depiction of social circumstances.

Being a representative of the working class, Rita describes her perception of every day matters as follows, 'I just see everyone pissed, or on the Valium, tryin' to get from one day to the next' (ER, 49-50). Similarly, in *Notes on a Scandal,* Barbara refers to Sheba's stereotypic perception of the working class as '[...] a mysterious and homogeneous entity: a tempery, florid-faced people addled by food additives and alcohol' (NS, 46).

Hence, *Educating Rita* has a stronger focus on humorously opposing the two social layers by mentioning numerous examples and domains of everyday life, ranging from fashion, furniture and food to leisure. 'You wouldn't watch ITV though, would y'? It's all BBC with you, isn't it?' (ER, 21).

Similarly, the adaptation profits from the possibility of visually presenting these two entirely divergent worlds. Rita lives in a relatively poor and desolate area (0:22:18) in a small and very old house which needs essential repairing, 'RITA There's only one way you could improve this house – by bombing it' (0:22:58). Alternatively, Frank owns a grand and posh house which is tastefully furnished and a perfect location for dinner parties with its huge interior space and big windows (0:44:20).

The same contrastive technique is employed in *Notes on a Scandal,* in which Sheba possesses a massive house in Highgate, whereas Barbara lives in a small flat. However, Barbara does not want to belong to the upper middle class, as she generally looks down on people like Sheba who, '[...] is deeply attached to a mythology of herself as street-smart' (NS, 45-46). This envy and dislike for superior classes may be rooted in Barbara's childhood, as she recounts that she and her sister '[...] were taught to look down on the children at [their] school who had new clothes each week' (NS, 143). Barbara's stereotypical conception of wealthy people is also adopted in the film when she is invited for lunch, wearing the smartest clothes she could possibly find. When she is confronted with the family's casual lifestyle and behaviour, she pretends to have an appointment later on in the afternoon to hide her humiliation and embarrassment (0:12:55).

In *Educating Rita*, Rita is not brave enough to join Frank's party, even though the circumstances are stunningly similar to Barbara's visit. Both women try on a range of clothes and show signs of hesitation before approaching this unknown world full of mysteries. Nevertheless, Rita's uneasiness, insecurity and fear of rejection outplay her preliminary curiosity. This first step in her gradual transition from a hairdresser to an educated young woman indicates the sociological changes she is going to face.

Since Rita's husband Denny defends and personifies the principles of the working class, he regards her educational ambition as an offence against her own social class.

'DENNY I'm going to the pub with your mum and dad. That's where you should be going. But we're not good enough for you now, are we?' (0:43:03). On account of his future plans as husband and father, he constantly tries to impose traditional values and roles on Rita when he reminds her that she 'need[s] a baby' (0:23:45). In the adaptation, he even suggests consulting a doctor to find out why she is not yet pregnant (0:24:57). The social pressure on Rita's shoulders is definitely more manifest in the film, which includes an additional scene showing the wedding of Rita's sister, after which her father reminds her of her duty to give birth to a child as soon as possible. 'FATHER Been married six years and still no baby to show for it. Here's your sister, two minutes married and she's already four months pregnant' (0:51:40). After insulting his own daughter, he even expresses his pity for Denny, stressing that he himself would have never accepted such a marriage. Both men don't understand that '[...] all you try and do is put a rope around me neck and tie me to the ground' (0:53:46). Their separation is inevitable when Denny realises that Rita is not the kind of woman with whom he can share and fulfil his future dreams.

This class difference between teacher and student is also broached in Bernard Shaw's play *Pygmalion,* which was successfully adapted as a musical entitled *My Fair Lady*. Although there is a strong resemblance to Shaw's work, which can be traced back to the ancient Greek Pygmalion myth, it is likely to be rather coincidental (cf. ER, 123), as the same topic is equally dealt with in *Notes on a Scandal* when Barbara tells the audience that '[...] Sheba had never had any intimate contact with a bona fide member of the British proletariat' (NS, 45).

6.3 Education

In reference to the above presentation of divergent social affiliations, the access to education and the longing for an advanced level of knowledge are central to the play and the novel.

As suggested in the title, *Educating Rita* represents the educational progress of a young woman who used to dream of attending a public school while eventually growing up in a rough comprehensive school, which she describes as 'borin', ripped-up books, broken glass everywhere, knives an' fights' (ER, 31). During her teenage years nobody cared about school, as those who sought achievement were sealed as outsiders. This attitude, that education is useless ballast, made Rita's access to higher education nearly impossible.

In *Notes on a Scandal,* Steven Connolly may face exactly the same prospects as a student of a secondary school whose pupils are composed of '[...] local pubescent proles, [...] future plumbers and doubtless the odd terrorist, too' (0:01:41). Hence, St George's is comparable to Rita's dreadful school when we listen to Barbara talking about her experiences. 'In the old days, we confiscated cigarettes and wank mags. Now it's knives and crack cocaine' (0:01:45).

In addition to Steven's working-class background, he attends Special Needs classes instead of other subjects, such as art or pottery. For that cause, Sheba offers him extra lessons, which eventually serve as a pretence to warrant their desire to meet up on a regular basis. As soon as they start an affair, Sheba's original resolution of disclosing additional access to knowledge, as a means of supporting his creative potential, is eventually eclipsed.

Contrastingly, Frank remains Rita's teacher throughout the play, teaching her the basics of literary criticism, such as the skill of selecting appropriate books. 'FRANK But you seem to be under the pressure that all books are literature. RITA Aren't they? FRANK No' (ER, 43-44).

In the course of her lessons, Rita encounters the difficulty of writing academic essays, a skill which involves suppressing her own personal opinion and distinctive writing style by referring to reliable secondary sources instead.

Likewise, this conflict also affects Frank. On the one hand, he loves Rita's emotional, honest and passionate texts, but on the other hand, he wants to guarantee the passing of her final exam. 'FRANK There is a way of answering examination questions that is expected. It's a sort of accepted ritual, it's a game, with rules' (ER, 47). Hence, Rita suppresses her spontaneous creativity and Frank's instruction results in her ideal adaptation to academic standards. Rita eventually becomes 'his' superficial creation, comparable to the Frankenstein-myth introduced by Mary Shelley in 1818. 'FRANK [...] I shall change my name; from now on I shall insist upon being known as Mary, Mary Shelley – do you understand that allusion, Rita?' (ER, 104). By means of this intertextual reference, Frank expresses his feeling of guilt in regard to Rita's drastic transformation. Even though his disappointment is traceable, he knew beforehand that changes would be inevitable when he warned her that in order to '[...] pass the examinations, you're going to have to suppress, perhaps even abandon your uniqueness' (ER, 75).

6.4 The teaching profession

Despite the cinematic time limitations of *Notes on a Scandal*, the audience is introduced to numerous members of staff, including the school's headmaster Pabblem. However, Patrick Marber had to constrain the literary focus dealing with school problems and the teaching profession. Anyhow, both media imposingly portray Barbara as an experienced teacher who regards teaching as a constant 'bloody battle' (NS, 23) of maintaining discipline and order. Similarly to Frank, Barbara does not experience fulfilment and pleasure anymore. Even though she embodies professionalism, she despises not only her job but also her students.

Barbara's old-fashioned teaching methods do not conform to what her colleague Sue regards as an ideal and essential learning atmosphere in class (cf. NS, 64). In accordance with her general aversion vis-à-vis her colleague, Barbara immediately devaluates this alternative pedagogic approach by describing it as 'idiotic' (NS, 64). For that, the audience detects her disinterest in her students and her general renunciation of pupil-centred methods. 'We might not have fretted much about our children's souls in the old days, but we did send them out knowing how to do long division' (NS, 28).

Her pedagogic aims and future ambitions concerning violence at school are reflected in a short report addressed to headmaster Pabblem, saying that

> [...] the periodic eruption of unruly, and even criminal behaviour in our student body would seem to be a fact of school life for the foreseeable future. Given the socio-economic profile of our catchment area, only a fool would imagine otherwise (NS, 60).

This unabashed demonstration of cynicism also applies to her negative depiction of other staff members, who are related to as 'single-minded colleagues' (NS, 39), including descriptions of Brian Bangs as '[...] a rather pitiful man' (NS, 37) or Sue Hodge as 'the most awful prig' (NS, 33).

One person who is eventually able to revenge her numerous insults, is the headmaster himself, whom she describes as a '[...] pedantic man – a petty-minded despot obsessed with staff punctuality charts [...]' (NS, 57). The conflict between Barbara, who feels superior in age and experience, and this '[...] youngest head the school had ever employed', is present throughout the novel and its adaptation. Notwithstanding, it is Pabblem who finally forces her into early retirement when he pretends to have proof that she acted as Sheba's accomplice. Concurrently, he also stresses their mutual antipathy which facilitates his final decision. 'You and I don't get along [...]' (NS, 231).

Correlative problems with superiors are also broached in *Educating Rita* when Frank's drinking problem and his resignation concerning his professional career become more and more frequent. In order to put supplemental emphasis on Frank's job and his frustration, the adaptation includes various scenes showing Frank in his tutorials.

Despite the fact that his employers are aware of his alcoholism, they initially ask him for 'discretion' (ER, 57), which implies that he is obliged to hide any evidence, meaning his numerous alcohol bottles, in the bookshelf. After falling 'off the rostrum twice' (ER, 93) during a lecture, his 'students reported [him]' and his superiors suggested 'a sabbatical for a year' (ER, 93), as '[...] this sort of thing must never happen again [...]' (1:15:20). In the source text, his students' complaint is mentioned near the end of the play, whereas the cinematic audience learns about their dissatisfaction straight away in one of the first scenes set in his tutorial.

Even though Frank shows a lot of earnest dedication in Rita's lessons, he eventually loses any respect for her achievements in his permanent befuddlement. He even tries to amuse his students by quoting Rita's definition of assonance (ER, 94) before falling off the stairs in front of his students, the bursar and Rita, who is accidentally coming past the hall (1:13:13). As the film possesses the ability of rendering this situation in every single detail, it is easier to comprehend Rita's disappointment and her final retreat when she realises that he does no longer care about his students and his responsibilities as a professor (1:16:31). These ‚[...] Spannungen und Paradoxien zwischen Expertenrolle und privater Rolle' (Vorauer and Greiner, 34) lead to a tense interaction between the professional and his or her client.

Frank's gradual downfall becomes even more obvious when he uses sayings such as 'completely off my cake' (ER, 94), as if they have always been part of his lexicon, or when he stops going to work altogether (1:22:32). In the film, Frank tries to contact Rita the day before the exam, but unfortunately without success. The audience follows his search for Rita, during which he gets more and more drunk.

After dancing with some of his students in a disco, he eventually falls asleep on the university lawn after waking up the bursar in the middle of the night (1:32:27).

7 Adaptations in use

7.1 The importance of the cinematic medium

The significance of visual media has increased in private, as well as in public spheres. Therefore, more and more teachers discover the efficacy of a critical examination of films in class, which requires specific skills and qualifications in the field of film studies. Nevertheless, their widespread use as a convenient filler obscures their great instructive potentials, which are easily accessible for teachers who should live up to the needs of our multimedia-based society. As a result, it is essential ‚[...] dass das Ansehen der Medien im Schulbereich ein höheres Niveau erreicht. Medien sind mehr als didaktische ‚Verzweckung'' (Schuchardt, 68).

Moreover, 'the conclusion from brain and media and cognition research points compellingly to using multi-media in a teaching program' (Campoux, 5). Thus, a process of rethinking is necessary, which particularly focuses on a film's manifold scope of application, as it '[...] is packed with messages, images, and ambiguity, and so represents a rich terrain to be worked and reworked in the language learning classroom' (Cooper et al., 11). However, the actual importance of films in class always depends on the teaching and learning aims, the teaching style, as well as on the preferences of teachers and students (cf. Campoux, 5).

7.2 Adaptations as means of teaching literature

The opportunity of incorporating a cinematic adaptation, which strongly relies on the source text, offers numerous possible ways of approaching the two media according to the individual needs and interests in consideration of the particular curriculum.

If the main focus is on a novel or a play, the film is certainly a means of facilitating its understanding by additionally arousing curiosity and encouraging further analysis and discussion.

In case the teacher opts for a stronger emphasis on the adaptation, the book can fulfil the purpose of expanding literary knowledge or of making students aware of the fact that the film is founded on literature or vice versa (cf. Sherman, 27-28). In this context, it may also be interesting to point out that a lot of recent novels are written for the main aspiration of being filmed or are actually printed after the cinematic release, such as the *Star Trek* series (cf. Sherman, 30).

In order to choose a suitable method for each class, it is beneficial to respect the reading skills of the students, since

> [...] a film may present problems of aural comprehension, but a novel has at least ten times as many words (a transcript of a film dialogue may reach 20 pages; a typical novel has 250 pages), and the vocabulary may be wide-ranging, so reading the book scene can be relatively long and demanding (Sherman, 28).

Accordingly, the lower the students' command of a foreign language, the more useful is an overall reliance on a film, since novels are normally longer as well as more detailed in their descriptions and development of characters, including complex relationships or twisted conflicts among diverse protagonists (cf. Sherman, 30).

In general, a lot of time should be dedicated to a thorough planning and selection before employing films in class (cf. Stempleski & Tomalin, 1990, 10). Major decisions concern the choice whether to show the whole film or only relevant scenes, with or without pauses, once or several times, including appropriate viewing tasks or none at all (cf. Kittelberger & Freisleben, 37).

If merely selected scenes or sequences are shown, it is essential to pick those which are '[...] intrinsically interesting or attractive and [...] comprise a complete unit of meaning regardless of its context' (Stempleski & Tomalin, 1990, 9), as films constitute an indispensable part of teenagers' leisure time. Contrastingly, it is also possible to watch a film several times, if a change of perceptual focus is intended.

For this reason, the first viewing familiarises the students with the structure and the themes of the film, whereas the second showing underlines a more detailed examination

> [...] durch Beobachtungs- oder Arbeitsaufträge, Abspielen ohne Ton oder Bild, Auslassen einzelner Filmsequenzen, Abdecken einzelner Bildteile, Standbild, Zeitlupe, Zeitraffer u.a. (Kittelberger & Freisleben, 39).

In consideration of time pressure, Hildebrand (52) suggests continuous and discreet interruptions during the initial presentation, as it is ‚[...] wenig vorteilhaft, den gesamten ‚Text' zu rezipieren, an den Anfang zurückzugehen und eine Detailanalyse zu beginnen' (Hildebrand, 52). Another potential way of inhibiting a significant loss of time involves the setting of regular reading homework, which increases the time span for major work during lessons.

Thus, independent of the actual aim of interdisciplinary projects, the dedication of precious time should only be considered if a detailed analysis or comparison is worth the effort (cf. Sherman, 30). In general, the planning and pre-teaching of essential cinematic terms, techniques, skills and language are extremely time-consuming in the very beginning (cf. Stempleski, 10). In addition, the absorption of new material is significantly improved by initially activating existent knowledge on the part of the learning group. This process can be encouraged by creating meaningful links to previous topics, by presenting the macrostructure of the storyline before watching the film or by explaining vital background information (cf. Kittelberger & Freisleben, 33-35).

Respectively, the teacher should also explain the pre-set viewing tasks, which fulfil the purpose of concentrating on key events and guiding the students through the events while arousing their interest (cf. Kittelberger & Freisleben, 35). Accordingly, these assignments should never ask for extensive and distractive writing during the process of watching a film, since it is more constructive to make notes, profit from multiple choice exercises or sketch the most fundamental contents by means of mind maps (cf. Kittelberger & Freisleben, 39).

Most essentially, '[...] viewing guides are intended to aid comprehension (not to test comprehension)' (Lonergan, 11).

With the aim of processing the acquired information, students need short pauses, which permit a collaborative gathering of the earlier sequences by discussing the events and asking or answering precise questions. However, ‚Stopps und Unterbrechungen stören aber auch die inhaltliche Struktur des Films und sollten deshalb nicht zu häufig vorgenommen werden' (Kittelberger & Freisleben, 37-38). This can be avoided if the teacher explains the overall structure of the film in advance (cf. Kittelberger & Freisleben, 38-39). After completing the pre-set exercises, the gained material might also serve as a perfectly organised learning aid for subsequent work or examinations (cf. Lonergan, 15).

Therefore, aligned scenes, which can be found in literature and film, should be particularly emphasised, as they are appropriate for any teaching context. They constitute a precious link for the analysis of discrepancies and similarities, triggering reflection on feasible motivations for significant deviations.

Depending on the abilities of the class, students might even come up with their own 'cinematic adaptation' of a short scene, starting with the composition of a screenplay, which can eventually be filmed later on. Such a hands-on activity attains the desired effect of an increased level of knowledge and comprehension in view of the adaptation process (cf. Sherman, 28). Hence, students should be made aware that '[...] *reading* the conventions of a novel is a learned art' (Sherman, 28-29), which presupposes the foundation of adapting literary works. Basically, they need to comprehend that films represent a divergent medium, which has to adopt literature according to its available means, thus '[...] cutting whole themes, characters or story lines, introducing new characters, changing the setting or rewriting the plot [...]' (Sherman, 30).

In short, the teaching of literature is not only enriched by new techniques inter-relating literature and film as efficiently as possible, but also by a detailed examination of film studies, taking into account the artistic and narrative strengths of films (cf. Stempleski & Tomalin, 1990, 9).

8 Combining literature and film as teaching and learning aim

8.1 Establishing a narrative unit

All narratives are characterised by the meaningful link between a capturing beginning and an open or closed end which constitutes the basic structure of an action marked by a variable number of climactic moments and turning points (cf. Christen, 16). In order to make students familiar with a scope of narrative possibilities in literature and film, this chapter also includes didactic considerations as well as teaching stimuli.

8.1.1 How to start a narrative

In general, a beginning fulfils the essential task of making the audience familiar with a story by introducing basic information about the setting, the time, the protagonists as well as their relationship to each other, ranging from rivalry and friendship to true love (cf. Hickethier, 117). Accordingly, it should fascinate, impress and attract attention either by means of an immediate opening or a gradual display (cf. Hickethier, 117-118).

> Die originäre Funktion des Filmanfangs besteht [...] im Etablieren der Plotelemente einerseits und der Initialisierung der ‚Leseart' andrerseits (Christen, 32).

The novel *Notes on a Scandal* starts with a foreword which presents the female narrator in a 'here-and-now' situation on 1 March 1998. The following chapters are arranged in an alternating succession of flashbacks and references to this present situation established in the foreword which roughly summarises the main details of Sheba's affair and gives a first impression of the novel's protagonists.

As this anticipation would certainly inhibit the development of cinematic suspense, the novel's adaptation opts for another approach relying on a chronological introduction which commences with a short scene showing Barbara all alone on a park bench on Parliament Hill, London. This reflection of her loneliness and isolation is followed by a close-up on her diary, which '[...] is the central story telling element' (Richard Eyre, 0:01:03). Afterwards, a pan shot, showing her numerous diaries in a bookshelf, is foregrounded by the title *Notes on a Scandal*. Even though this technique might already allude to the composer of the notes, the audience does not yet know the actual meaning of the term 'scandal' in the context of Heller's story.

In contrast to the film, in which Barbara is initially presented as an experienced history teacher, the readership is immediately confronted with Barbara's power as a first-person narrator who stresses her strong bond with her friend Sheba, 'We don't have secrets, Sheba and I' (NS, 1), while reproducing Sheba's direct speech in italics. In reference to their mutual relationship, Barbara defines her role as 'the listener' (NS, 2) who 'cheer[s] her up' (NS, 9) and 'start[s] preparations for supper' (NS, 9). Although Barbara portrays herself as a caring companion, her constant utilization of words, such as 'relationship', 'we' and 'us', generates the suspicion that they are partners rather than friends. Despite their apparent intimacy and familiarity, Barbara openly expresses her aversion concerning the omnipresence of past events, as '[...] there being few aspects of the Connolly business that Sheba has not described to me several times over' (NS, 1). In accordance with her obvious jealousy and envy, her obsessive behaviour and strife for power is undeniable when she cheerfully declares that Sheba's ex-husband '[...] is in no danger of taking us in, even temporarily' (NS, 4) or when she '[...] spotted twenty errors of fact about Sheba's case, in the newspapers alone' (NS, 5). Subsequently, the impression that their friendship is in fact nothing more than pure illusion might even arise after the first few pages of the novel, leaving the readers in an uncertain state, not sure of what they should expect. In the film, this suspicion develops relatively late, namely after the uncovering of Sheba's affair in minute twenty.

Even though the first few chapters of the novel feature a predominantly chronological development, the abrupt time shifts between the past and the present demand consistent time specifications which facilitate the temporal orientation of the reader. Therefore, the first sentence of chapter one guides us back to 'the winter term of 1996' (NS, 11) when Barbara saw Sheba for the first time. 'I was standing in the St George's car park, getting books out of my car when she came through the gates on a bicycle [...]' (NS,11).

Whilst both actions are part of the film and equally set at the beginning of a new school term, they are shown separately, as a high-angle shot captures Barbara's immediate interest in the newcomer when she espies Sheba from her classroom window. When filming this shot, 'it was [...] difficult [...] to get the balance between looking her like a stalker and looking like someone who was merely interested in a new arrival' (Richard Eyre, 0:02:02).

Hence, the beginning of the film is confined to showing Barbara's attraction and fascination with Sheba which becomes obvious during the filmed staff meeting in which Sheba's outstanding beauty, nervousness and uneasiness are opposed to Barbara's experienced, cool and rude behaviour. In contrast to her true feelings, Barbara describes Sheba as a 'fey' (NS, 11) person in an attempt to hide her secret admiration under her unreliable mask. The fact that the film slowly reveals Barbara's true identity displays that cinematic introductory parts are generally much more complicated to construct, as the camera can only record ,[...] konkrete, körperliche Vorgänge' (Arnheim, 167). As a consequence, film directors insert plenty of dialogues and voice-overs in order to convey essential information or character traits, whereas authors deliberately add, change or delete sentences, paragraphs or even whole pages (cf. Arnheim, 167).

> Ein Film beginnt also im allgemeinen, wie ein Theaterstück, mediis in rebus, wobei es ihm nur in sehr geringem Grade möglich ist, die Schauspieler erzählen zu lassen, was an Voraussetzungen wissenswert ist (Arnheim, 168).

In the novel *Notes on a Scandal*, Barbara slowly gathers details about the novice, which are immediately communicated to the reader who learns that

> [...] Sheba was married with two children, that her husband was a lecturer, that her children were educated privately, that she lived in a ginormous house in Highgate (NS, 19).

In its adaptation, these details are laboriously transformed in images, dialogues and voice-overs. Further possibilities of transferring details include recordings of cities, settings, script or props (cf. Arnheim, 168).

Correspondingly, the initial focus of the two media deviates, as the novel puts strong emphasis on Sheba's affair with Steven Connolly, following the lovers from their first meeting at the 'Homework club' (24) to their private art lessons in Sheba's studio. According to Barbara's precise documentation, the unstoppable vicious circle of their affair is triggered in Sheba's fifth week as a teacher at St George's. This relatively early stress on the 'scandal' is intended by Zoë Heller, who deliberately wants to mislead the reader. Nevertheless, the audience soon realises that the affair only serves as a pretext for hiding Barbara's obsessive conduct (cf. Zoë Heller, Special features, featurettes, 0:00:42).

Richard Eyre achieves the identical effect by delaying the revelation of Sheba's affair to minute twenty. As there is no evidence of the affair before this turning point, the audience shares Barbara's horror and shock when she discovers her friend's betrayal while searching for Sheba during a Christmas performance at school. The inevitable disclosure is brilliantly filmed, since the close-up of Barbara's enraged face, her eyes focused on the happenings in the studio, is contrasted with Sheba's satisfied and joyful facial expression. As this scene occurs on the first page of Heller's novel, it exemplifies that variances are unavoidable due to the individual characteristics of each medium. By evoking the affair at the very beginning, the film would lose its suspenseful dramatic development. Likewise, dramatic adaptations, such as *Educating Rita*, encounter the same difficulties and challenges of inter-medial transfer.

The initial scenes in drama usually encompass an introduction, which transports the audience from the real into the fictitious world, as well as a dramatic exposition which communicates essential information (cf. Pfister, 86). Both features need not necessarily occur coincidentally, since the temporal focus of the exposition might range from the future to the past, depending on the position of the 'point of attack' within the text (cf. Fielitz, 83).

> There is generally a marked affinity between the predominance of the past in expository passages and the block-like isolation of expository information from the rest of the text (Pfister, 88-89).

Therefore, the dramatic expository material is either presented in terms of a dialogue, a monologue or an open soliloquy (cf. Pfister, 90). 'In such cases, the exposition appears as an element preceding the action and isolated from it' (Pfister, 90).

The prompt use of present tense instantly diminishes the impact on the audience who is swept away by the here-and-now of the action (cf. Pfister, 89). In *Educating Rita*, the immediate start, which encloses witty dialogues, advances the action right from the start. Similarly, a cinematic exposition ‚[...] legt die Spielregeln fest, innerhalb derer sich die Handlung bewegen wird, und steuert die Erwartungen des Zuschauers' (Hildebrand 218). On the whole, films situate the exposition in the first few minutes, so that the audience does not lose interest and patience. Furthermore, its position is governed by a close link with the 'point of attack' which prompts the conflict (cf. Hildebrand, 219).

In opposition to the play, in which Frank's office is the only setting, the film possesses numerous alternatives of opening up this limited and restricted space. Hence, the primary sequence captures Frank walking to his office at university, greeting students and passing through the site whilst the camera follows him on his way, using both full and long shots.

Notwithstanding that the film profits from various settings, the overall action is mainly centred on the events taking place in Frank's room. In the stage directions of the play, the reader finds a rough description of its interior, which is not sufficient for the illusionary realism of the cinematic genre.

> There is a large bay window with a desk placed in front of it and another desk covered with various papers and books. The walls are lined with books and on one wall hangs a good print of a nude religious scene (ER, 5).

In the adaptation, Frank's room is furnished with additional props and furniture such as a couch, pictures, papers, a red carpet and a second bay window.

In accordance with the first scene of the play, Frank immediately starts searching for alcohol bottles hidden behind books in a bookshelf. Whereas his bottle of whisky is revealed behind the Dickens section in the dramatic script, the film employs Charles Jackson's novel *The Lost Weekend* as his hiding place. Interestingly, this is the only contemporary American novel among his collection of British classics such as *Chaucer's Works, The Works of Oscar Wilde, Shakespeare's Romantic Works* or *The Complete Poetical Works of John Milton*. Moreover, the fact that the anti-hero of Jackson's novel is an alcoholic directly alludes to Frank's condition.

After capturing Frank pouring himself a drink, the camera transports the audience into Frank's tutorial on literature, conveying the perspective of a visitor who is observing the class from the back of the room (0:01:58). Fairly soon, the audience realises that Frank, who is absently sitting at the front table, suffers from a severe drinking problem which affects his students who '[...] want to learn literature' (0:03:25). A point-of-view shot testifies that Frank is looking out of the window without taking notice of his students. Even when a student asks him whether he was sober, Frank counters 'You don't really expect me to teach this when I'm sober?' (0:03:11). As a result, the film emphasises Frank's dependency, as well as his lost interest in regard to literature, teaching and life in general right from the start.

The play mainly conveys his drinking problem with the help of body language and speech, as indicated in the stage directions, '[...] although his speech is not slurred, we should recognize the voice of a man who shifts a lot of booze' (ER, 6).

One of the side characters, who are merely referred to in the play, is Frank's girlfriend Julia. Whereas he is talking to her on the phone before Rita enters the stage in scene one, the cinematic audience sees her 'in person' when Frank meets her on his way back to the office (0:03:45). During their first conversation, the audience discovers their intimate relationship and the fact that Julia also works at university. Frank closes their cinematic conversation with a sarcastic comment on the concept of the open university which reflects his incomprehension and intolerance for other people, 'Though why a grown adult should want to come to this place in the evening after putting in a hard day's labour is beyond me' (0:04:10). Although this line is not part of the play, Frank's ignorance is similarly conveyed on stage when he speaks to Julia on the phone.

> Yes, I probably shall go to the pub afterwards, I shall need to wash away the memory of some silly woman's attempts to get into the mind of Henry James or whoever it is we're supposed to study on this course (ER, 6).

Despite the inappropriateness of his comment, Frank and Julia distinguish themselves by their advanced educational level which is reflected by their language and appearance. Both characteristics play a major role as indicators of intellectual development or change in the course of the play, starting with Rita's inappropriate clothes, hairstyle and high heels in the first scene, which make it apparent that she belongs to a different social background (0:04:14).

When Rita is about to climb the stairs to Frank's room, she overhears students coming down the stairs (0:04:48) who are making fun of a colleague who did not know what 'assonance' was.

The close-up shot, showing Rita's facial expression, proves that she has never heard of this term either. Hence, the film legitimates why she finally asks Frank for a definition, whereas the play does not give any reason for this spontaneous question (ER, 16). Nevertheless, their first conversation is almost identical in both media, even though the succession of speech acts, dealing with the broken door handle, the erotic picture, Open University, money, smoking or alcohol, is slightly different.

Right from the very beginning, Rita and Frank get along quite well. Rita even admits that she does not usually talk as much back home, 'I don't at home. I hardly ever talk when I'm there' (ER, 16). She basically enjoys talking to Frank, who does not care about her frequent use of swear words or slang expressions, 'If I'd got some other tutor I wouldn't have stayed. [...] Y'know, someone who objected to swearin' (ER, 15). Likewise, Frank appreciates Rita's presence, as he describes her as '[...] the first breath of air that's been in this room for years' (ER, 22), which discloses new perspectives when Rita defines the term assonance in her own words, 'I've never really looked at it like that. But yes, yes you could say it means getting the rhyme wrong [...]' (ER, 17).

However, her eagerness to change 'from inside' (ER, 22) in order to know 'everything' (ER, 13) confronts Frank with anxiousness and self-doubt when he argues that 'you want a lot, and I can't give it' (ER, 25). He even adds that he actually knows 'absolutely nothing', as he describes himself as 'an appalling teacher' (ER, 25). This pretence is soon displaced by the real reason for his disinterest, namely the fact that 'they expect us to teach when the pubs are open. I can be a good teacher when I'm in the pub, you know' (ER, 25). This statement is the first self-acknowledgement of his addiction and his resignation within the play. He cannot cope with life anymore, as he even prefers the pub to his girlfriend or to the security of his job.

Unlike the play, in which all scenes take place in Frank's office, its adaptation profits from the multiple spatial possibilities of film and splits the first scene into two parts. The first part is set in Frank's office and ends with Rita leaving the room after being told that he is eventually not willing to teach her. In the play, she also leaves Frank's room and '[...] closes the door behind her. Suddenly the door bursts open and Rita flies in' (ER, 25). Her abrupt re-entering is turned into a scene shot outside the university building where Rita is waiting for Frank (0:13:03). Just like in the play, Rita insists on being taught by him '[...] because you're a crazy mad piss artist who wants to throw his students through the window, an' I like you' (ER, 26), and finally offers him a haircut as a recompense. The film does not close this scene with Rita describing Frank as 'a geriatric hippie' (ER, 26), but chooses a casual closure phrase referring to her return, 'See ya next week' (0:13:46). As she is walking away, the audience can see that she has put a smile on his grave face which guarantees another meeting. The effect of this smooth cinematic closure would not be achieved in theatre, in which one witty sentence, followed by a blackout, ensures the constitution of tension and the attention of the audience.

8.1.2 Arousing preliminary motivation, attention and excitement in the classroom

Since the adoption of adaptations is still quite unusual in foreign language classrooms, it is essential to prepare students thoroughly for this new and exciting approach which unites literary and film studies. In the course of drawing attention to the characteristics of the two media, Sherman (133) encourages the application of categories which tackle and juxtapose their specific weaknesses and strengths.

Box 35 Film and book: What do they do well? (Sherman, 133)

	Film	Book		Film	Book
Action			Long-term relationships		
Atmospheric setting			Mood		
Attitudes of director/writer			Movement		
Character			Physical appearance		
Characteristic behaviour			Physical sensations		
Colour			Realistic setting		
Facial expression			Social/historical background		
Feelings (deep, superficial, hidden)			Sound		
Interaction			Textures and shapes		
Lighting			Thoughts/ideas		

With the help of this grid, students benefit from a clear guideline which facilitates their reflection on the basic distinctions between the two genres. Therefore, this introductory work can be done before watching the film in order to refer back to it when dealing with parallel scenes found in the film and the source text. Concerning the introductory task, the students can be divided into two groups, with one half searching for occurring features in the book while the other half is investigating the film (cf. Sherman, 133).

For further comparative teaching purposes, Sherman (131) recommends reading the beginning of the literary source before watching its adaptation, as

> [...] this extends the knowledge of the source text and establishes a perfect starting point for speculation about the appearance of characters, the setting and occurring themes (Sherman, 130).

This procedure is even more interesting if both media are distinguished by a similar beginning, such as in *Educating Rita*. Thus, extensive accordance institutes numerous ways of approaching inter-medial links. Students might either think of possible cinematic lead-ins which can be read and acted out, or they collect pictures of people in newspapers, magazines or online who could embody the characters of the novel or the play. These results are then compared and discussed before watching the actual beginning (cf. Sherman, 130-131).

If the focus is mainly on the film, using the novel or the play as complementary material, students could use film posters, DVD covers or film advertisements as inspirations for setting up a possible opening scene including setting, characters, events and dialogue (cf. Stempleski & Tomalin, 47-49). Another way of arousing motivation might be accomplished by analysing the film's trailer according to the utilization and occurrence of basic components such as title, music, content or voice-over (cf. Stempleski & Tomalin, 33-34).

After having watched the cinematic version, it might be useful to draw attention to corresponding story elements found in both media, while defining and explaining important terms such as '[...] plot, characters, setting, point of view, mood, theme' (Stempleski & Tomalin, 54) which form the principle constituents of literary and cinematic analysis (cf. Stempleski & Tomalin, 91).

8.1.3 How to end a narrative

In general, the ending of narratives should lead to a state of stability after the conflict's resolution, as '[...] the informational discrepancies between the dramatic figures and the audience are reduced to a minimum or are abolished altogether' (Pfister, 95). The closure is normally not situated on the story-level (fabula), but exclusively on the level of plot (syuzhet), as it does not necessarily coincide with the actual story-end. The term 'story' is used to refer to a chronological temporal structure, whereas 'plot' denotes the narrative realisation of the story, including flashbacks or flashforwards (cf. Christen, 17).

> Klimax und Lösung befinden sich nicht ganz am Ende, sondern sind diesem vorgelagert. Der Schluss ist dort angesiedelt, wo wieder ein Zustand der Ruhe herrscht (Christen, 19).

As a consequence, it is essentially the climactic conflict which closes a narrative and not its final termination (cf. Christen, 22). The only genre which usually concludes with a twist, often in the very last sentence, is the short story (cf. Lodge, 225).

The decisive aspect of most narratives does not concern the happy or the tragic ending, but rather the emotional impact on the viewer, which can vary according to the story's open or closed end (cf. Hickethier, 119). Although open endings may confuse the audience, they trigger further reflection on their unresolved, vague or even ambiguous characteristics, highlighting ‚[...] dass die fehlende Geschlossenheit nicht eine Zufälligkeit, sondern Resultat eines bewussten Erzählprinzips ist' (Christen, 43). Because of this desired effect, the majority of narratives possess an open ending, whereas Hollywood productions, by trend, opt for a closed action or a so-called 'happy ending' which fulfils the viewer's desire for happiness and satisfaction (cf. Christen, 45). Another possibility of ensuring a stable final situation is by way of telling the story from its very end (cf. Hickethier, 120). Techniques such as flashbacks, flashforwards or open endings are also increasingly popular in modern plays (cf. Pfister, 96).

> Es zieht sich [...] ein Spannungsbogen vom Beginn bis zum Ende des Dramas durch (Finalspannung), der in dessen Handlungsende auch sein eigenes Ende findet (Fielitz, 177).

This gripping structure is even stronger in films with abrupt and unforeseen endings, as spectators cannot control or influence a showing, never knowing whether the next take might be the last one (cf. Lodge, 227).

Just as a beginning draws the spectator into the fictitious world, the purpose of an ending is its unavoidable abandonment (cf. Christen, 19-20). Therefore, a narrative's 'entrance' and 'exit' employ similar techniques of communicating these unique passages from reality to fiction and vice versa by non-diegetic features such as music, names and headings (cf. Christen, 20).

Notwithstanding that the novel *Notes on a Scandal* and its adaptation feature an open ending, they close the plot differently, as the novel presents Sheba as a helpless dependent relying on Barbara's power and manipulation. Sheba gives in to her own misery and sees no purpose in her existence anymore, 'Sheba had left the window open throughout last night's rain and the carpet near the window was sopping' (NS, 241). In all likelihood, her resignation can be put down to the fact that she has lost everything precious, ranging from her upper-middle-class status to her beloved family. All that is left is insecurity and the prospect of a miserable future, 'What is going to become of me, Barbara?' (NS, 242). Barbara profits from Sheba's helplessness and by destroying Sheba's sculpture, as well as the remaining pictures of the two lovers, she finally defeats her most powerful opponent and eventually wins what she has dreamt of for so long, 'I felt her drop, as if in surrender' (NS, 243). Even though the last sentence does not disclose any details about the outcome of Sheba's trial or her relationship to her family, it suggests her final subordination to Barbara's all-consuming control, 'She seems quite steady and calm after her rest. And she knows, by now, not to go too far without me' (NS, 243).

As this is Barbara's intuitive point of view, the reader has to decide whether her account can be regarded as reliable and accurate or not.

In opposition to the source text, the film shows Sheba returning back home to her family, as her relationship to Richard has not been completely destroyed. When Sheba leaves their conjugal house in minute 1:13:47, the audience can feel '[...] the pain and pride and misery between the two of them' (Richard Eyre, 1:13:52). Sheba betrayed her husband's trust for the sake of a sexual adventure with a minor and in this very special situation nobody understands '*what was she thinking of?*', thus explaining the American title of the novel. Although Richard is deeply hurt, the audience feels that their love remains when their hands touch in minute 1:14:26.

In one of the last sequences, the film cuts '[...] between the present tense and the future' (Richard Eyre, 1:21:32). This powerful succession of parallel shots, switching between Barbara buying a new diary in the future and Sheba returning back home in the present, is an efficient '[...] way of keeping the momentum of the story going' (Richard Eyre, 1:21:48). Even though Richard opens the door for Sheba, nobody knows whether they really find a solution to their problems when '[...] she looks at him with remorse, despair' (Richard Eyre, 1:22:22).

The last scene of the film commences with a close-up shot of a newspaper article which mediates that Sheba was sentenced to ten months. Moreover, the picture showing Sheba and Richard together suggests that they decided to face the trial together (1:23:06). Inevitably, the article indicates that some time has passed and as soon as Barbara approaches a new character, we know that she has found the next victim.

> Barbara has learnt nothing, and has acquired nothing, except for yet another layer of pain and protection against any sort of friendship that isn't on the basis of some sort of predatory relationship (Richard Eyre, 1:23:26).

Once more, this final episode shows the same park bench on Parliament Hill, London, which is captured in the first scene, as well as in the middle of the film.

This reoccurrence creates a narrative unit, linking Barbara's initial loneliness and the harmonic illusion of true mutual friendship with the beginning of a new storyline. According to director Richard Eyre, it is '[...] a macabre, humorous and [...] painful ending' (1:24:37). Whilst the audience receives several hints how the story might evolve in the future, its vagueness creates an open ending with enough room for individual speculation. The same effect is also mediated in the original and cinematic version of *Educating Rita.*

Based on the unlimited cinematic space, the last scene in *Educating Rita* is preceded by Trish's suicide attempt and Tiger's reminder that Rita's 'exam's this morning' (1:33:32). Although the audience feels that Rita is absorbed in thought, she finds renewed motivation and energy when she accidentally meets her ex-boyfriend Danny who has fulfilled his dream of a family. The subsequent shot takes us into the examination hall (1:34:15) in which Rita is waiting among other students for the exam to begin. At first, she does not look at the questions, but finally she decides to face the challenge. A close-up shot on the first question reveals that it is one of Frank's essay topics dealing with the difficulties of staging *Peer Gynt* (1:35:41). In comparison to the play, in which all these events are part of the dialogue, the film uses its visual capacities in order to overcome the limitations of theatre.

After the exam, when Rita enters Frank's room (1:36:23), the film reproduces Act II Scene 7 of Russell's theatre play which shows Frank packing his books into chests. This last scene of the play is set at Christmas time and Rita enters the room before Frank's appearance. 'She lights a cigarette and moves across to the filing cabinet and places a Christmas card with the others already there' (ER, 107). This is exactly the moment when Frank enters the stage. He is surprised to find Rita in his room and starts packing away his things without speaking one single word. Their silence creates an insistent atmosphere, as they now understand each other without speaking one single word.

Although Rita ultimately addresses him with 'Merry Christmas' (ER, 107) in the original version, instead of asking, 'Well, why are you packing your books up?' (1:36:39), it is Rita who starts their final conversation in both media. Frank, however, tries to relax the situation with jokes such as,

> Didn't you know the Australians named their favourite drink after a literary figure? Forster's Lager they call it. Of course they get the spelling wrong – rather like you once did! (ER, 108).

With the help of this explicit reference to the very first scene, the action is brought to an end as Rita's educational development is completed when she insists on him being 'serious' (ER, 108). Furthermore, she honestly answers his provocative question, 'Why did you come back here?', (ER, 108) with 'I came to tell you you're a good teacher' (ER, 108). Hence, Rita is portrayed as being even more mature in the film, in which she does not accept Frank's interruption and eventually reproves him, 'Shut up! I'm doing the talking. Frank, that's what's wrong with you – you talk too much!' (1:37:35). In the end, Rita even reflects on her learning process and on the importance of Frank's role as her teacher when she skilfully puts his thoughts into words.

> You think you did nothing for me, you think I just ended up with a load of quotes and empty phrases. Well, all right, I did but that wasn't your doing. I was too hungry for it all. I didn't question anything (1:37:43).

Even though this impressive presentation of her acquired rhetorical skills is not part of the play, her decision-making during the examination reflects the final outcome of her education, 'I chose, me. Because of what you'd given me I had a choice' (ER, 109-110). To a certain degree, this insight has certainly been triggered by Trish's unforeseen suicide attempt which confronted Rita with reality and her own existence when thinking of Trish who '[...] spends half her life eatin' wholefoods an' health foods to make her live longer, an' the other half tryin' to kill herself' (ER, 109).

As a farewell present, Frank hands her a dress '[...] for an educated woman friend' (ER, 111) with '[...] more emphasis on the word woman than the word educated' (ER, 111).

The dress, as well as his offer to accompany him to Australia, illustrates Frank's wish for a shared future which is not replied to by Rita. All things considered, she expresses her gratefulness by cutting his hair, just as she promised in the first scene (ER, 111). This link between the play's beginning and ending is delayed in the film, as the spectators develop different expectations when Rita is slowly taking off her jacket before reaching for the pair of scissors on Frank's table.

As opposed to the play, which ends after this scene, the adaptation is extended by a scene at the airport in which Frank is hurrying to the gate in order to catch his flight to Australia. Rita is waiting for him (1:41:18) and at first one might think that she eventually comes with him when she says, 'Frank, come on! Where've you been? It's taking off in a minute' (1:41:37). Despite Rita's distinguished exam result, one can feel that both cannot celebrate her triumph in the moment of their separation. When they finally hug each other (1:41:45), the close-up shots, showing their facial expression, clearly indicate that their split is not easy and that their feelings exceed the level of friendship (1:42:06), suggested by Rita's hesitation when she calls his name (1:42:42) or turns round while leaving the airport.

In both media the ending is left open, since Frank starts a new life in Australia while Rita '[...] might go to France. I might go to me mother's. I might even have a baby. I dunno. I'll make a decision, I'll choose' (ER, 110). Although we do not know exactly what is going to happen to the protagonists, we are assured that they are capable of choosing the right path for themselves.

8.1.4 Postprocessing, analysis and evaluation as teaching and learning aims

The end and any other parallel sequence might be interesting to look at from a comparative point of view, since '[...] the changes the scriptwriter and director have made to the scene are there in the film to be noticed and discussed' (Sherman, 28). As *Notes on a Scandal* and *Educating Rita* have different endings in the two media, they are certainly worth a more precise examination in class.

The easiest and simplest way of approaching these finales is by role-play. The students are asked to invent and act out their own ending, which is then compared with the version of the author and the director (cf. Kittelberger & Freisleben, 40). More advanced classes might also use the written original as a starting point for the production of a cinematic script which involves that they '[...] have to understand the intentions of the writer in order to bring them to life' (Sherman, 28). With lower-level classes, it is indispensible to make them familiar with this new genre before transforming scenes from a novel into a script, including both dialogues and stage directions (cf. Sherman, 236). Respectively, it should always be kept in mind that '[...] in-depth knowledge of any written scene makes a good basis for discussing differences in the parallel film scene' (Sherman, 30).

A more detailed analysis of either parallel scenes or endings, which focuses on reading and listening skills, starts with a close reading of a selected scene in the book which is subsequently followed by its viewing. Afterwards, students '[...] go back to the text and tick details which correspond, cross details which are missing from the film and query points they're not sure about' (Sherman, 138). A discussion might then deal with various motives which could have motivated deviations such as '[...] simplicity, time, cost, the visual medium' (Sherman, 138).

Alternatively, a more communicative task requires two groups, either reading or watching the scene, who should find ten questions asking for particulars such as appearance or colours. As soon as they try to answer these enquiries, differences and eliminations can be noted down (cf. Sherman, 138).

In general, the completion of an interdisciplinary project is crucial, as it represents the last step in the learning and teaching process with the aim of processing and securing the pre-set aims (cf. Kittelberger & Freisleben, 39). This reflection attains the purpose of summarising insights and new knowledge by establishing links to previous expertise or subsequent learning objectives (cf. Kittelberger & Freisleben, 39-40). Teachers may select from a multifaceted range of possible activities, such as written or acted reconstructions of scenes, compositions of advertisements, film reviews, and even letters of application to the director of the film. With more emphasis on the content of the story, students might also compose texts, such as letters, interior monologues or diary entries, from a specified point of view in the context of a decisive and rather emotional moment (cf. Hildebrand, 53).

In order to revise a distinct scene or sequence, Stempleski (66) recommends the technique of displaying only a restricted part of the cinematic image on the screen. This constraint challenges students who try to identify the scene and its position within the film, as well as in the novel or the play. Possible questions which presuppose the suitable use of tenses might be '*Who? What? Why? What has just happened? What next?*' (Sherman, 129). Other viable variations include the fast-forwarding of the film during which individual students freeze the image whenever they think that a scene is of significance. The same principle can be applied to the adapted book or play, as it is quite a challenge to situate a short extract or even a quote within a narrative (cf. Sherman, 129).

Panel or class discussions are also suitable for the practice of oral skills, even though the complexity of the topic might require some supportive guidelines which concentrate on essential details (cf. Kittelberger & Freisleben, 41). Another activity which increases the individual speaking time involves a brainstorming in small groups, in which students recall questions concerning their simultaneous work on the book or the play and its adaptation. After noting them down, the group chooses one topic as its main concern and presents the results before debating doubts, questions or new perspectives and ideas (cf. Schuchardt, 66).

> In jedem Fall ist es nach einer Filmvorführung mit eher passiver Informationsaufnahme wichtig, die Lerner nun an eine aktive Informationsverarbeitung heranzuführen (Kittelberger & Freisleben, 41).

Students can even adapt the content of literature and film to other genres, for instance ‚Hörspiel, Wandzeitung, Collage, Foto-Roman' (Kittelberger & Freisleben, 41). Schuchardt (68) proposes the creation of a film poster or even of a trailer for which they have to select image sequences in combination with a new sound track as the film's advertisement.

8.2 The construction of figures

In basic terms, a figure is always generated by a creator. While watching or reading about the figure, the audience transfers this fictitious element into a 'credible person' (Nelmes, 112) as soon as they perceive the story through the character's eyes. Generally, characters are a fundamental prerequisite of narratives, as they arouse expectations and judgements which are distinctive parts of everyday experiences (cf. Wallis, 12). Moreover, '[...] characters speak about themselves, express emotion, and reveal aspects of their character through the ways they relate to people' (Wallis, 43). Based on the cultural and social dimension of figures, people show a much higher level of affective sympathy, as they identify with similar contexts of their own lives and react according to their emotional dispositions (cf. Hickethier, 122-123).

Therefore, characters usually 'develop' in the course of a narrative, which means that they either mature or learn. This process is strongly linked with the plot and might develop in two different ways (cf. Wallis, 27).

> They might change *in themselves* – become more humble, wise or generous. Or they might change *their situation* – become married, dead or prosperous' (Wallis, 27).

Furthermore, character delivery, meaning the progression with which characters are revealed to the audience, might happen either progressively or instantly. In short, '[...] suspense operates both at the level of the plot *and* at the level of character delivery' (Wallis, 31). Derived from the latter process of development, Pfister (177) distinguishes between 'statically conceived figures', which do not undergo any changes throughout the story, in contrast to active 'dynamic figures'. Their reciprocal constellation is displayed by harmonic interrelation and interaction, leading to possible conflicts or oppositions.

> The identity of a [...] figure takes shape and evolves in the series of configurations in which it participates, and the contrasts and correspondences that develop between one particular figure and the others [...] (Pfister, 172).

Accordingly, each medium constructs figures differently, dependent on the available means. In film, for instance, '[...] we actually *see* them physically represented by an actor, whereas in literature we construct them in our imagination out of verbal description' (Lowry, 286).

Since films cannot use the power of language, Bluestone (47-48) points out that they cannot capture precise feelings and thoughts, but can only 'infer' them inadequately. 'Where the novel discourses, the film must picture' (Bluestone, 47). Therefore, no other narrative form achieves its '[...] richness, variety and psychological depth of its portrayal of human nature' (Lodge, 67). According to Arnheim (172-173), films do have the ability of displaying thoughts and sensations through language, discourse, facial expression or mime. Additionally, the advanced cinematic technologies of the 21st century enable the effective recording of a stream of consciousness. This is primarily achieved by the use of '[...] discontinuous and fragmentary voice-over commentaries' (Stam, *Literature and Film*, 19), which replace inner monologues because of stylistic features such as incomplete sentences or missing pronouns and articles.

Other possibilities of bringing characters to life through visual input include performance, music, lightning, noises and props (cf. Stam, *Literature and film*, 19). In theatre even more than in film, accents and intonation are irreplaceable for the impact of the play.

> The manifold potential variations in stress and pitch of the words of a dramatic text thus add a powerful deictic element to their symbolic meaning as mere verbal language (Esslin, 65).

Besides, costumes are equivalent indications of class and social background (cf. Esslin, 69-70). On stage, dramatic protagonists are accentuated by peculiar dress and make-up in order to stress their importance and to attract attention. Hence, the outward appearance '[...] can play a part in reinforcing the effectiveness of the sign systems of facial expression, gesture and movement' (Esslin, 70-71). As a consequence, dramatic figures are primarily constituted by their actions and interactions (cf. Pfister, 223).

This fragmented representation, which relies on time limitations and insufficient means of establishing interior perspectives, inhibits the creation of complex figures comparable to literary characters in novels (cf. Pfister, 222).

> […] In a novel, the author can draw his/her characters through what they say, what others say about them and about what the author him/herself confides in the discursive prose, those reflections that surround what is contained in inverted commas (McFarlane, *Reading*, 23).

However, visual media have the advantage of physical presentation, since actors are adapters themselves who embody the characters in their own individual way, ranging from their voice and gestures to the way they smoke (cf. Stam, *Literature and Film*, 22). On the whole, actors add specific new features to the source text, as

> […] the star supplements the written text of the film during the film production, adding new layers of meaning through the codes of acting, gesture, facial expression, voice, clothing, make-up, and physical appearance (Lowry, 285).

Thus, the actor's image as a star triggers additional associations, meanings and interpretations due to the intertextual knowledge of the spectators (cf. Lowry, 285).

> […] The indefinable uniqueness of an individual human being, the personal magnetism emanating from him or her, adds additional signifiers to those provided by the inventor of the fiction (Esslin, 59).

Actors and their embodied roles become ‚[...] eine unaufhebbare Einheit' (Hickethier, 168), such as Romy Schneider who is still associated with her famous representation of Sissi. As a consequence, '[...] the actor *demonstrates* the character' (Wallis, 25). This is the reason why film and theatre directors need to consider whether the artistic potential and characteristics of an actor or actress actually match the literary character (cf. Stam, *Literature and film*, 23). Nevertheless, a disparity between actor and character might successfully surprise and contradict the presuppositions of the audience (cf. Lowry, 287).

As plays and films are commercialised media, people are generally more tempted to watch a play or a new film if certain actors embody leading parts (cf. Esslin, 59).

> Im Präsentierten, in der Physiognomie, im körperlichen Erscheinungsbild verbinden sich Zeiteinstellung, Lebenshaltung und Glückserwartung, die die Zuschauer selbst häufig gar nicht explizit formulieren können (Hickethier, 173).

Unsurprisingly, this widespread 'star' system has become an essential economic power of visual media which features specific peculiarities (cf. Esslin, 59).

On stage, actors are present from the very beginning to the end of a performance, while developing a figure and constituting a unity with the spectator related to the overall chronological order of dramatic place and space. Staging is insofar a challenge, as actors continuously face variant audiences which require an adjusted way of acting. This skill of spontaneous interaction with the spectators is not the main task of film stars, since film editors usually select the best shots out of a wide range of possible takes which were shot anachronically over a period of several weeks or months (cf. Esslin, 62).

> Nicht der Schauspieler selbst bestimmt damit bis zuletzt über die durch ihn vermittelten Bedeutungen, sondern andere; die letztendliche Formung des Ausdrucks geschieht, ohne dass er Einfluss darauf nehmen kann (Hickethier, 162).

Although films cannot replace the physical presence of stage actors, they do have the advantage of diminishing the distance between the actor and the audience with the help of close-ups which '[...] create an illusion of physical proximity' (Esslin, 60). In theatre, this is not possible, as even those spectators who occupy the nearest seats will never come that close (cf. Esslin, 60). Correspondingly, film actors put more emphasis on detailed movements of strong intensity and emotion. In addition, the editing between long and close shots as well as the use of diverse perspectives also accentuates the performance of film actors (cf. Hickethier, 163).

Especially those actors who change from theatre to film need to reduce exaggerated gestures and facial expressions which would certainly look implausible on the screen (cf. Hickethier, 164). Despite all these dissimilarities, both media share not only their visual potential, but also

> [...] the significance of language in the construction of the dramatic figure. That is, it is as a result of what a dramatic figure says and how it says it that it is able to portray itself, whether willingly or unwillingly, consciously or unconsciously, explicitly or implicitly (Pfister, 120).

Similarly, novels possess diverse techniques of inserting communicative patterns, ranging from short dialogues and monologues to the rendering of thoughts.

8.2.1 Opposed protagonists

In *Notes on a Scandal*, Barbara's desperate loneliness and isolation are foregrounded throughout the narrative, in which she only receives affection from her cat Portia. As soon as Barbara meets Sheba, she desires her friendship and the more the story evolves, the more she yearns for genuine companionship. However, it is only in the adaptation that Barbara develops strong homosexual feelings. Hereby, Sheba's bourgeois lifestyle is the starting point for Barbara's jealousy, resentment and envy which draw her even closer to Sheba who embodies an unreachable desire. Therefore, every invitation is '[...] a merry flag on the Arctic wilderness of my calendar' (0:10:52).

When Sheba introduces Barbara to her family, Barbara communicates her private thoughts to the audience with the help of a voice-over, stressing her disappointment while spitefully despising Sheba's beloved.

> I'd anticipated a suave young lawyer and two perfect poppets. Not so. She's married some crumbling patriarch. He's nearly as old as me. And then there's the daughter, a pocket princess, and finally a somewhat tiresome court jester (0:13:47).

Seeing that Barbara does not regard Sheba's family as an obstacle for her obsessive quest, her solitariness soon shades into obsessive behaviour, as she has a '[...] dread of ending my days alone' (0:53:46) and thus employs any means of binding people to her. The possible source of her psychological problem is alluded to in the film when Barbara mentions her unhappy childhood to Bangs. Here '[...] you get a glimmer of Barbara's family life and the solitariness of Barbara within her family life' (Richard Eyre, 59:14).

In the two media, Barbara's revenge is triggered when Sheba, whom she regards as a best friend, lets her down. All in all, Barbara is left alone, as Sheba either chooses her family or her lover. This rejection breaks her heart and throws her back into the vicious circle of constant abandonment and seclusion.

> People like Sheba think they know what it is to be lonely, but the drip, drip of long-haul, no-end-in-sight solitude, they know nothing. What it's like to construct an entire weekend around a visit to the launderette or to be so chronically untouched that the accidental brush of a bus conductor's hand sends a jolt of longing straight to your groin (1:03:02).

The above voice-over is taken word by word from the novel (NS, 186) and brilliantly conveys her inner feelings which arouse understanding and pity in the audience who might find it hard to identify with this rather cold and cruel protagonist whose thoughts are communicated by means of voice-overs, editing and close-ups.

Although Sheba is surrounded by her family, she '[...] is extraordinarily isolated within that family and very deeply unhappy, but unable to share that unhappiness with her family' (Richard Eyre, in Special Features: *Notes on a Scandal: The Story of two Obsessions*). When Sheba invites Barbara to her studio, Sheba is extremely delusional and confesses that she misses intellectual and artistic challenges which would give her life some fulfilment apart from her domestic responsibilities.

Sheba once dreamt of devoting her life to art, but when she got married and 'wasted' her time with raising her children, all of her dreams vanished. However, since the studio was a present from Richard and as the pottery displayed in the film proves her talent, '[...] she simply didn't have the will or finally the self-belief with pottery' (Richard Eyre, 0:16:53). Her impression of leading an unfulfilled life is reflected in a close-up of a picture showing Sheba in her punk days when she used to be unmarried and 'free'.

> And she felt she's never quite relived, never quite achieved that sense of freedom and fulfilment that she had at that stage. And that explains a lot why she goes into this really insanely risky and impetuous relationship (Richard Eyre, 0:16:13).

This dream of being young once again is referred to in a brilliant second scene at the end of the film when Sheba puts on a lot of make-up in order to look like the 1970s punk star Siouxsie Sioux. By presenting Sheba's private albums and pictures, the audience realises that the affair with Connolly mainly serves as an escape from her ordinary life. Whenever she is with him, Sheba revives her teenage years, takes risks, shows rebellious behaviour and does not take responsibility for her actions. This transformation is also apparent in the book when Sheba starts buying new underwear and applying more cosmetics as usual, even though '[...] Richard had never cared for make-up, but Connolly responded in the most gratifying way to the artifice' (NS, 119).

> Her lost teenage years also complicate her relationship to her rebellious seventeen year old daughter Polly.

> The way she looks at her daughter sometimes, it's not entirely friendly. She struggles against the envy. She knows that she had her time. But it's never easy to hand over the crown, is it? (NS, 137).

The unfavourable presentation of Polly as '[...] an absolute pain in the arse' (NS, 170) is exclusively part of the novel in which this mother-daughter conflict is omnipresent, for instance when Polly is suspended from school (NS, 133) after having bullied other kids, triggered by '[...] a lot of anxiety and self-doubt' (NS, 135).

Furthermore, Polly smokes joints in her bedroom (NS, 155) and even runs away from home, leaving back her parents who '[...] have no authority over her at all any more' (NS, 155).

Nonetheless, Polly's behaviour finds justification when Sheba admits that she feels '[...] more of what people call maternal instinct for him [Connolly] than I do for Polly' (NS, 163). This honest utterance manifests that she gives more love and affection to a random boy rather than to her own child. Hence, Sheba's dissatisfaction with the course of her own life overshadows the valuation of her family when she even remarks that '[...] children give you a lot of things, but not meaning' (NS, 185). Overwhelmed by her own self-pity, she does not show empathy for anyone, neither for Barbara's misery, nor for Polly's need for love. Even though Sheba does not understand Polly in the novel, her daughter is more sensitive than Sheba might have expected when her mother mentions that '[…] she thinks that you're having an affair' (NS, 208). This remark, Polly's refusal to come back home with her, the presence of Sheba's mother and the fear that she feels inside, push Sheba into hitting her daughter (NS, 213). The aggressiveness and ignorance of her behaviour demonstrates Sheba's depression, dissatisfaction and personal crisis concerning her entirely family-centred life.

In all domestic scenes, Sheba is preparing the meal, hurrying around and doing most work, whereas Richard's duties are restricted to welcoming and entertaining guests, for instance in minute 13:44 when Barbara is invited for lunch or at the family's Christmas dinner. In the novel, the burden of a handicapped child, a rebellious teenager and a wicked mother, who has always made her feel '[...] that she was a failure' (NS, 203), is outplayed by the presence of Richard's ex-wife Marcia and their two daughters who are '[...] still hanging around him like a bad smell' (NS, 156). Sheba's inferior and serving position is further indicated in the novel when Sheba reproves her children for impolite behaviour whereas Richard ignores the conflict and asks her to '[...] leave it [...]' (NS, 105).

Similarly to the general course of the story, the end presents

> [...] two lonely people, their friendship has been destroyed, her marriage has been destroyed, her relationship with her children has been destroyed. Barbara's achieved this, but at the same time Sheba's brought it on herself. So you can't but feel a shared pity with the two of them (Richard Eyre, 1:20:43).

Both women act out of their loneliness and all they achieve through their actions is destruction and pain, as they are not able to communicate their needs, their feelings, their wishes and worries to the people surrounding and loving them.

The same communicative problem can be found in *Educating Rita*, in which Rita struggles to find a new identity while Frank drowns his feelings in alcohol. Rita is a young woman who knows how to employ her charm, since Frank's attraction to her generates occasional insinuating comments such as 'RITA This Forster, honest to God he doesn't half get on my tits. FRANK Good. You must show me the evidence. RITA Y'dirty sod' (ER, 41). In return, Rita also does not hesitate to make sexual allusions at his expense, 'I'm not gonna try an' rape y' in the middle of *The Seagull*' (ER, 59).

Rita's most striking characteristic traits are her open-mindedness, curiosity, determination and her ambitious strife for change, which does not inhibit her realistic commonsense. Although she is not quite sure whether she can manage literary studies in scene one, Rita gradually discovers what she is capable of, without losing her natural spontaneity and frankness.

> RITA You know what I learn from you, about art an' literature, it feeds me inside. I can get through the rest of the week if I know I've got comin' here to look forward to (ER, 51).

On the one hand, Rita often reproaches Frank with his weaknesses and openly criticises his professional authority, but on the other hand, she feels sympathy for Frank and wants to support him.

Likewise, Rita experiences comprehension and compassion for her egoistic and brutal husband,

> RITA I see him lookin' at me sometimes, an' I know what he's thinkin', I do y'know, he's wonderin' where the girl he married has gone to. He even brings me presents sometimes, hopin' that the presents'll make her come back. But she can't, because she's gone, an' I've taken her place (ER, 55).

In some ways, Frank is the extreme opposite of Rita, as his laziness and clumsiness are reflected not only in the seized door handle of his room but also in his total reliance on his girlfriend Julia who does the household while cooking and caring for him. In general, Frank has a rather difficult personality, as he is not capable of getting along with other people easily. His wife broke up with him, Julia also finally leaves him, he has no friends, has problems with superiors and detests his students. The play mentions his break-up with Julia during the summer holidays in France, but whereas no specific reason is stated in the text, the film shows her in love with one of Frank's superiors (1:21:10), due to the fact that '[...] most of the time he [Frank] can't even see [her]' (0:26:57). As a consequence, Frank opts for the pub instead of facing an empty home or an unfaithful girlfriend and drowns his sorrows in alcohol, without denying or hiding his serious drinking problem, 'FRANK I was a lot drunk' (0:16:26).

In regard to his job, Frank lacks motivation, as he is convinced of being 'an appalling teacher' (ER, 25), even though he is proficient in his field. He is disappointed with his students, although he is the one who does not care about them and eventually becomes outraged when they complain about his behaviour in class. In contrast, he shows seriousness in Rita's lessons, as he discerns her hidden abilities, '*You* will understand Blake; they overcomplicate him, Rita, but you will understand – you'll love the man' (ER, 86). He feels responsible for her success and even phones Rita in order to remind her of the examination (cf. ER, 106).

For Frank, it is extremely hard to show as well as to talk about his feelings. He is easily hurt and distances himself as soon as a conversation concerns private matters, 'RITA Y'never tell the truth you, do y'? FRANK What d' y' mean? RITA Y' don't; y' like evade it with jokes an' that, don't y'? (ER, 60). Similarly, he responds to Rita's direct questions with self-mockery. For instance, when she asks for the reason of his addiction, he answers, 'Life is such a rich and frantic whirl that I need the drink to help me step delicately through it' (ER, 84). In addition, his failure as a writer has persuaded him of his worthlessness as an author and has consequently aroused his discontent and self-doubt, 'RITA Were you a famous poet? FRANK No. I sold a few books, all out of print now' (ER, 37). Even though Rita praises his poems, she cannot alleviate his deep-seated and omnipresent frustration, 'RITA Don't y' like Julia? FRANK I like her enormously; it's myself I'm not too fond of' (ER, 38).

Despite his introversion and caginess, Frank possesses numerous positive characteristics, for instance the open acknowledgement of his weaknesses. He does not attach great importance to his position as a professor or to titles in general, reflected in Rita's habit of calling him 'Frank'. This also proves that he has no social prejudices, as he accepts Rita's origin, her job, as well as her language. That is why he also invites Denny for dinner. Furthermore, he disapproves of superficiality, which results in his furiousness when Rita spends her precious time with Tiger and his student friends instead of reflecting on the real implications of her education.

8.2.2 Working with characters in class

The presentation of characters, especially of their appearance, is usually a common point of criticism when people judge literary adaptations, as each individual reader creates his or her own imaginative 'cast'.

Hence, it might be of interest to see how students visualise the characters of a novel or a play after having read the first chapter or the first few scenes, either by searching for suitable pictures or by drawing them. Alternatively, a checklist can be provided, listing external features, such as age, height, face, eyes or skin. As a next step, students justify their choice with allusion to indications in the source text. This task might be completed by setting up a final cast for the film which is then compared to the real actors (cf. Sherman, 135-136).

An activity which is suitable after having viewed or read the introductory sequence, involves speculation about birthplace, birth date, or parents of a chosen character (Stempleski, 26). Either, students present their invented biography orally, or they might enjoy sketching 'Missing' or 'Wanted' posters which would include additional information, e.g. their name, outer appearance, home town, the last place where they were seen, a contact number or a possible recompense (cf. Stempleski & Tomalin, 114).

As students need a broad range of adjectives to describe the occurring characters, it might be necessary to supply students with a record of approximately twenty adjectives which should be associated with selected characters whenever they have gained enough information to fulfil this task. As possible examples, Stempleski (18) enumerates adjectives such as '[...] cheerful, gloomy, helpful, selfish, friendly, unfriendly, trusting, suspicious, naïve, sophisticated, etc'.

Another aspect, which is worth examining, is the ability of assuming a variant point of view based on the written or the cinematic input. Thus, with the focus on one character, it is essential to watch the sequence with concentration on his or her behaviour, speech and reactions in regard to the events.

If this observation is done in groups, a group speaker might demonstrate the situation in a first-person rendering of their assigned character (cf. Stempleski & Tomalin, 46). In *Notes on a Scandal*, for instance, the scene in which Barbara helps Sheba with the two fighting boys might inspire students to render the perspectives of Steven Connolly and his friend.

For significant or dramatic scenes, the same activity can be employed by telling them to reflect on '[...] 'their' situation, current mood, motivations/desires, and feelings about the other characters' (Sherman, 125). Afterwards, students introduce themselves to the class, speak to other 'characters' while answering or asking questions. In addition, they might also face various questions in a so-called 'hot-seat' placed in the front of the classroom, facing the rest of the class (cf. Sherman, 126).

In order to revise the distinct characters in the end, Stempleski and Tomalin (133) suggest a role-play which assumes that all characters give a press conference, answering questions of reporters about their life, their personality and the incidents within the story.

9 Conclusion

Adaptations of well-known bestsellers generally avoid financial flops, as filmmakers profit from pre-existent successful story lines found within all literary genres. Hereby, they combine the spirit of the source text with their own imaginative conception, while making demanding novels of former centuries more interesting and applicable for contemporary audiences.

In addition, prevailing cinematic trends, tastes, as well as the time limitation of films, make changes and a careful selection process inevitable. Thus, film and literature must be regarded on equal terms due to their specific language and code. Hence, adaptations do not aim at living up to the book, as they constitute an independent piece of visual art, which represents one possible vision of the fictitious world, which may or may not correspond with the expectations of the viewers.

Even though adaptations are often perceived as inferior, authors do no longer write exclusively for the book market, but eventually also for the sake of film business. As soon as the first *Twilight* book turned out to be an instant bestseller, options were sold and the book, along with its cinematic adaptation, was successfully sold all over the world and translated in 37 different languages.

Although film has never attracted as many consumers as nowadays, only few people know how to read films, since film studies used to be a rather neglected field of investigation and research. Nevertheless, the situation is slowly improving and the popularity of comparative studies triggers new interest in reading literature among people of all age groups. Even inexperienced or young readers have the possibility of purchasing novelizations, which offer lighter versions of challenging novels, using primarily the films' screenplays.

These available resources and the fact that film and TV have become big indispensable parts of our daily lives reflect necessary changes in the learning environment of multimedia-based generations. However, this process can only be achieved by motivated and innovative teachers who are willing to start building bridges between the traditional and the modern and thus between literature and film.

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12 Appendix

12.1 The case studies

In this thesis, two examples of contemporary British literature are analysed in comparison to their cinematic adaptations and in consideration of their adoption for teaching purposes. As this is a matter of different literary genres, namely of novel and drama, the investigation is concerned with three narrative domains.

One primary source is the play *Educating* Rita, which was written by the former hairdresser, musician, playwright and novelist Willy Russell, who is not only well-known for his written work, but especially for his brilliant West-end musical *Blood Brothers*, which has been performed on London's stage since 1983. Before the release of his musical, he experienced the premiere of his play *Educating Rita* in 1980, featuring Julie Walters and Mark Kingston. In the years preceding its appearance on screen in 1983, his drama was successfully staged throughout the country, but also in permanent locations, such as the Piccadilly Theatre or the Liverpool Playhouse, thus winning numerous awards.

Because of his personal interest in film, Willy Russell wrote the screenplay himself and entrusted director Lewis Gilbert with the cinematic realisation (cf. http://www.willyrussell.com/). Their procreative collaboration, triggered by Gilbert's interest in adaptations of stage plays, continued with the filmed version of Russell's play *Shirley Valentine* in 1989. Gilbert's significance for British film during the post-war era is exceptional, especially due to his outstanding production of three James Bond films. Despite his advanced age, Lewis Gilbert was actively involved in the production of *Before You Go* in 2002 (cf. http://www.screenonline.org.uk/people/id/829716/).

Similarly to Gilbert's first attempt in the adaptation business with *Alfie* in 1965, Michael Caine, who was then discovered as a brilliant actor, also starred in *Educating Rita*. He recently played parts in *Batman Begins* (2005), *The Dark Knight* (2008) and *Is there Anyboy there?* (2008) (cf. http://www.michaelcaine.com/). At his side, Julie Walters brilliantly played his working-class student Rita and was nominated for an Oscar. Lately, she was seen in front of the camera in *Harry Potter* and *Calendar Girls* (cf. http://www.fabulousdames.com/Julie/julie.htm).

The second primary text is the novel *Notes on a Scandal* by Zoë Heller, which was published in 2003, following her first novel *Everything You Know* (1999). Heller is an English author, essayist and columnist, whose works have appeared in Britain, as well as in America. This also explains why her second novel was released under an altered title in America, namely *What Was She Thinking: Notes on a Scandal.*

The novel was turned into a film in 2006 by Fox Searchlight Pictures and DNA Films. The screenplay was written by Patrick Marber, whose adapted play *Closer* won not only awards for its productions on stage, but also a Golden Globe and BAFTA Awards for its screened version. In addition to writing his own plays, he has produced several screenplay adaptations, such as McGrath's *Asylum,* or rewritings of famous plays, for instance *After Miss Julie,* after Strindberg's *Miss Julie.*

The director of *Notes on a Scandal* was Richard Eyre, whose most recent cinematic achievements include *Stage Beauty* and *Iris*. In addition, Richard Eyre also gained popularity as director of The Royal National Theatre, in which he himself directed 27 theatre plays by diverse playwrights. Some of these productions were successfully filmed for BBC TV or even performed on Broadway.

Richard Eyre and Patrick Marber collaborated with the director of photography Chris Menges (*The Mission, Dirty Pretty Things*), whose camera work was accompanied by music composed by Philip Glass (*The Truman Show, The Illusionist*).

The film features a prominent cast with Judi Dench and Cate Blanchett in the leading roles. Judi Dench, a Dame of the British Empire, has won several awards and received numerous nominations in the last forty years of her active work in theatre, film and television. However, most people associate her with her role in the legendary James Bond series.

Like Judi Dench, Cate Blanchett is well-know for her embodiment of Queen Elizabeth I in the film *Elizabeth*, for which she was honoured with a Golden Globe Award for best actress. Furthermore, she also starred in the *Lord of the Rings* Trilogy and in other recent productions, such as *Babel* (2005) or *The Golden Age* (2007).

Playing Cate Blanchett's husband in *Notes on a Scandal*, Bill Nighy proves his flexibility as an actor who embodies not only this honest and heartbroken husband, but also a senior rocker in *Love Actually* (2003) or a fictional character called Davy Jones in *The Pirates of the Caribbean: Dead Man's Chest* (2006) (cf. http://www.foxsearchlight.com/NOAS/).

13 Zusammenfassung

Diese Diplomarbeit beschäftigt sich mit dem Einsatz von Verfilmungen kontemporärer Literatur im schulischen Kontext. Hierbei werden das Theaterstück *Educating Rita* von Willy Russel und der Roman *Notes on a Scandal* von Zoe Heller sowohl zur Analyse, als auch im Vergleich zueinander herangezogen.

Als theoretischer Grundstock wird versucht das populäre Konzept der Literaturverfilmung vorerst zu definieren, um anschließend nicht nur die tendenzielle Abwertung filmischer ‚Kopien', sondern auch die medialen Unterschiede zwischen Film und Roman bzw. Theaterstücken zu untersuchen. Diese Gegenüberstellung unterstreicht die jeweiligen medial bedingten Stärken und Schwächen und zeigt dadurch, dass Literaturverfilmungen niemals das Vorstellungsvermögen der LeserInnen ersetzen können bzw. wollen.

Dieser Prozess des Umdenkens ist ebenfalls ein wichtiger Teil des medienbasierten Unterrichts, welcher darauf basiert, dass Kinder und Jugendliche heutzutage mit Filmen sicherlich mehr vertraut sind als mit Büchern. Um die Freude am Lesen bzw. das Interesse an Literatur zu erwecken, bietet sich ein interdisziplinärer Zugang an, welcher Buch und Film abwechslungsreich miteinander kombiniert und für jedes Leistungsniveau attraktiv macht.

Im ersten Abschnitt des Analyseteils dieser Arbeit werden vor allem anspruchsvollere Gebiete, wie die Darstellung und der Einsatz von Raum, Zeit, Musik und Erzaehlform, theoretisch behandelt, bevor die Erkenntnisse unter Zuhilfenahme von *Educating Rita* und *Notes on a Scandal* untermauert werden.

Zum Abschluss verschiebt sich der Fokus auf mögliche Unterrichtsszenarien fuer Anfang und Ende beziehungsweise für die Untersuchung von Charakteren.

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