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Helena Schuhmacher

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1. Introduction

The name Rosamunde Pilcher may evoke connotations such as ‚Queen of Kitsch‘, exaggerated romances or quite linear story lines, but she also evokes other, more positive ones, like the display of the picturesque and beautiful Cornish landscape or the presentation of heritage sites, which are pleasant to the eye of the beholder. Thus, the Pilcher films represent a very white and class-based version of a past Englishness in the present and therefore establish it as if it were the present state of being in the United Kingdom. Hence, this study tries to prove that the Pilcher films contain many genre markers of the English heritage films, with the help of which they create Englishness, even though they are German productions, nearly always involving an all German cast.

The term heritage can refer to a great number of different cultural, economical and political practices. As far as the heritage films are concerned, on the one hand it alludes to concrete objects such as buildings and landscapes and on the other hand to abstract things, like cultural performances or joint experiences. Furthermore, in the case of the heritage films as well as of the Pilcher films, it needs to be stressed that heritage means a selective preoccupation with the past in the present, whereby specific elements of the former times are chosen and interpreted in a new way. Thus, the term heritage film brings along various subjects for discussion, like questions of authenticity and credibility, which will all be examined in the theory section of the current thesis.

As the heritage films can be considered as being part of national cinema, Andrew Higson states that “[...] individual films will often serve to represent the nation to itself as a nation” (*Waving the Flag* 7). Therefore, in addition to the subjects mentioned further above, Benedict Anderson’s concept of the nation as an imagined community will also be examined in the theoretical part of the thesis as the Pilcher films seem to represent communities like these. Furthermore, as a strong sense of belonging together is an essential prerequisite for the establishment of an imagined

community, Maurice Halbwachs's concept of collective memory will be discussed as well. Moreover, in relation to Halbwachs, Jan and Aleida Assmann's concepts of collective and cultural identity are also important to mention within the context of the current study as they cater equally to the development of the sense of belonging together, which also needs to be seen as the basis of the concept of Englishness and which will be considered in the theoretical part of this thesis as well.

Finally, the theoretical section will end with the specification of the most common genre markers of the heritage films, mainly being defined by the British scholar Andrew Higson. The last section will then present the microanalysis of selected scenes of sixteen Pilcher films, wherein the theoretical research of the first few sections will be employed and integrated. The analysis part will be structured in terms of the genre markers of the heritage films, to prove that the Pilcher films contain a great number of them and thus cater to the creation of a very restricted version of Englishness, as already mentioned further above.

2. Theoretical Framework

As the current paper deals with the depiction of Englishness in the Rosamunde Pilcher films, it is necessary to discuss some theoretical concepts first: due to the fact that the German Pilcher productions represent a very class-based Englishness of the upper-middle to the upper classes it is important to look into the mechanisms that cater to the creation of this specific national identity. In order to investigate this identity, it is essential to define the term 'nation' and to pinpoint the processes that prompt individuals to identify with it. A great number of different theories exist that all concern the creation of a nation: the following review will mainly be based on the definition of the term by Benedict Anderson. In relation to that, the theory of collective memory by Maurice Halbwachs and the concepts of collective and cultural identity or memory by Aleida and Jan Assmann will be considered as well, before moving on to a brief overview of the development of Englishness.

2. 1. Nation as an imagined community

A very prominent as well as influential definition of the abstract concept of the 'nation' was formulated by Benedict Anderson. He suggests that nationhood is caused by a very strong sense of belonging together and thus feeling part of an imagined community. According to him, this political community is imagined as being limited and as being sovereign. Furthermore,

[...] it is imagined because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion. (Anderson 6)

It is experienced as limited because it has elastic boundaries, so that each nation always borders on another. Moreover, it is imagined as sovereign because the concept was developed at the times of Enlightenment and of Revolution which oppressed the legitimate, divinely-ordained dynastic realm. The main aim of these arising nations was to be free, even under God. Hence, the sovereign state came to represent that freedom. In

addition to that, the nation is imagined as community due to the fact that in spite of all the exploitation that may prevail in it, its population is nevertheless united through a deep comradeship. Andrew Higson adds in relation to that that

[...] the imaginative process must be able to resolve the actual history of conflict and negotiation in the experience of community. It must be able to hold in place- or specifically to exclude- any number of other experiences of belonging, whether to a particular class, race, gender, region- or another nation. The extent to which these different social experiences can be transformed into the singular experience of a coherent national community, with boundaries clearly demarcating the 'inside' from the 'outside', is evidence of the power of national sentiment [...]. (*Waving the Flag* 6)

As far as this special collective identity is concerned James Donald (58) stresses that boundaries are essential to exclude the 'inside' of the group from the 'outside' to guarantee its coherence and unity. Furthermore, Jan Assmann (*Das kulturelle Gedächtnis* 39) adds that collective identity and memory are firmly bound to their holders and are not arbitrarily transferable. Thus, anyone who shares them confesses his or her group membership. Hence, collective identity is not only concrete as far as place and time are concerned, but also as far as identity is concerned, which means that it can only be applied to a real and vivid community. These boundaries, however, always remain quite insecure as the 'inside' is never completely and tightly united, but rather fragmented and thus the 'outside' is at no time fully excluded. Therefore, the 'inside' somehow tries to haunt the 'outside' so that a specific phenomenon comes into being, which Donald describes as the "[...] boundary phenomenon of hybridisation or inmixing [...]" (58), in which the self and the other are unified in an unstable and heterogeneous zone.

In addition to that, Easthope (46) adds that different objects of identification are used to equate them with national attributes. The subjects of a nation see themselves reflected in these attributes and therefore this specific sense of belonging together is strengthened. In addition to that Jan Assmann (*Das kulturelle Gedächtnis* 40) states that the image a community creates to represent itself to the outside, always

emphasizes its differences to the others and tries to hush up its internal dissimilarities. James (7) stresses in relation to that feeling of belonging together that theorists of the nation still have problems with coming to terms with the subjective as well as with the objective, which are uniting an understanding of national consciousness, nationality and nationalism. These experts usually trigger various forms of subjectivity with an approach to the nation as an objective form of social relation. (Anderson 6-7)

In the eighteenth century two novelties mainly supported the development of the nation: the newspaper and the novel, as these two mass products allowed the representation of thoughts and ideas of the imagined community of the nation and served as the first modern style mass-produced goods. Furthermore, the replacement of Latin with the vernacular language English as administrative language was revolutionary as well. Whereas the ancient administrative language was just used by the dynasts for officialdoms, English was also utilized by the whole population, which contributed immensely to the spread of national consciousness. The vernacular language English moved to the status of a language of power and by doing so had a very strong impact on the decline of the imagined community of Christendom. This new form of imagined community, which should later be known as the modern concept of the nation, was mainly favoured by three developments: firstly, the interplay of production and productive relations (capitalism), secondly, world-wide linguistic diversity and thirdly, the invention of print technology. Hence, modern nations are less unified through militaristic activity or divinely legitimated monarchs, but more through systems of language, education and above all mass communication. Thus, with the help of these means the population of a nation gets the chance to 'imagine' itself as a community, belonging together and excluding itself from the outside world. Even in 1882 Ernest Renan defined the concept of the nation similarly by stressing that a nation is "[...] a soul, a spiritual principle [...]" (qtd. in Bhabba 19). (Anderson 18-46)

Therefore, Anderson does not see the concept of the 'nation' as an ideology but mainly describes it in terms of culture, as a national narrative (memories) and as being caused by a common identification which leads to the "[...] desire to live together [...]" (Renan 19). In the present context of this thesis, film as a cultural experience on the one hand and an entertainment form on the other hand of course needs to be mentioned as one of these media of mass communication, which help to trigger this feeling of belonging together. Andrew Higson argues that "[...] individual films will often serve to represent the nation to itself as a nation" (*Waving the Flag* 7). He mentions this in relation to cinema, but it may be true as well, as far as television films are concerned. In the case of the Pilcher films, the English nation is very often presented rather stereotypically to a German or Austrian audience and thereby produces this 'feel-good' factor by referring to well established and old English traditions, such as clear gender and class hierarchies. Furthermore, films can create imaginary bonds between the viewers which cater to the unification of the people of a nation as a community by thematizing their current anxieties, worries, fears and pleasures. Thus, people from completely different backgrounds are connected and invited to form one homogeneous group when watching a film and thereby create an opposition to all the others 'outside' that group. Higson adds in relation to that:

Of course this work is never completely achieved: all film texts are the site of ideological tensions, audiences may read a text against the grain, other more critical films exist which serve to challenge the nationalizing myths found in the most resolutely patriotic films. (*Waving the Flag* 7)

Furthermore, he claims that cinema is one of the means by which the dominant and traditional representations of the past are reconstructed and therefore it serves to establish them as a cultural presence in the twentieth century. This statement may be completely true for the Pilcher films as well. Moreover, with the help of films, the past or to be more precise when taken in the present context, the values and lifestyles of the English upper classes become accessible for a German speaking audience and therefore also the object of the public gaze. By displaying specific kinds of heritage properties or landscapes, they are appropriated as naturally

British or rather English. In addition to this “[...] cultural practices which emerged under specific historical conditions are re-imagined as authentic, timeless, and uncontestable national traditions” (Higson, *Waving the Flag* 7). (Higson, *Waving the Flag* 6-7, 42)

When the concept of national cinema appears in a cultural and not in an economic context, it suggests that a specific group of films characterizes itself through a coherent and unique identity as opposed to other possible meanings and identities. Hence, a process of negotiation is involved, which can have two possible forms: national cinema can only become thus if a specific form of self-identity is given as a predisposition in the form of already established cultural traditions. The values and traditions of a particular social group are, however, very often represented, which is also the case in the Pilcher films. As already mentioned further above, they show a very specific white and class-based form of Englishness and thereby suggest that this is and was the English reality. On the other hand, national cinema only represents one specific kind of meaning out of a wide range of possible ones, which stand in opposition to it. Due to that, it often mainly caters to a specific section of the national community. (Higson, *Waving the Flag* 42)

Very frequently, however, national cinema is presented in an international setting too, so that it can assert national autonomy in the context of Hollywood’s international domination. Thus, cinema and in the present context also television, serve to maintain an imagined and shared national culture. In addition to this Pam Cook adds that “[...] to be recognised as a national cinema, and to survive, they must speak to an international audience, and their cultural differences must be readable to outsiders” (*Fashioning the nation* 2). In relation to that, Higson (*Waving the Flag* 8-9) stresses that as far as cinema is concerned, Hollywood sets the standard for Europe as well and therefore the British heritage film, however, has never really gained success internationally. The same is also true to a certain extent for the Pilcher films: they usually cater to a rather mature as well as female audience and are not international bestsellers, even though

they are very popular in different countries around the world, such as Austria, Germany and even South America and Asia, probably mainly due to the fact that they are broadcasted on TV and not in cinema.

2. 2. Collective memory and nostalgia in the heritage film

Having defined 'nation' in the first sub-section of the current thesis, this concept will now provide the basis for the discussion of 'collective memory' by Maurice Halbwachs. This can then be interpreted as the theoretical prerequisite for the establishment of Englishness, which is frequently predominant in British heritage films and as well as also in the German Pilcher productions. In addition to this, the concepts of collective and cultural identity by Aleida and Jan Assmann will be investigated and summarized as well, as they are both firmly connected to Halbwachs's theory.

To start with, when analysing the heritage film, it is very important to bear in mind the difference between 'history' and the 'past in general' as many heritage films show various depictions of former times. Chapman offers a rather simple but useful definition of history, which is "[...] the recorded past" (2). This already suggests indirectly that not everything about the past can be known and documented. Hence, the heritage film always represents a constructed past, which needs to be understood along a hybrid spectrum between objective and subjective categories. People often access history via memory with the help of imagination. In relation to this Linda Hutcheon coined the term 'historiographic metafiction', by which she foregrounds reflection rather than the reconstruction of historical events. Jan Assmann (*Das kollektive Gedächtnis* 40-42) also adds that no kind of memory can reconstruct the past as it really was, because it may only present historical facts and events that can be reproduced by a specific community at a particular point of time and within a certain frame of reference. Thus, as will be discussed further below, collective memory does not just reconstruct the past, but also constructs the present and the future as well. (Feyerabend 29)

Raphael Samuel (vii-x) claims that the art of memory is exercised in heritage. Pictorial art already existed in the ancient world, using images rather than words and classifying sight as primary. Therefore, outward signs were crucial to the storage of memory. During Romanticism, history and memory were often contrasted and placed in opposite camps. As far as memory is concerned, the French sociologist Maurice Halbwachs needs to be mentioned whose work on collective memory caused him to become one of the major figures in the field of sociology. Halbwachs (22-23) classifies history as being self-conscious and as an objective product of reflection and analysis, whereas he considers memory as being something that comes naturally to the mind and therefore being instinctual and primitive. Collective memory is not innate, but needs to be socially constructed.

Also Aleida Assmann (*Kollektives Gedächtnis* n.p.) stresses that institutions or corporations like nations, states or the church do not have a memory, but create it with the help of signs, symbols, texts, pictures, rites and myths. Along with memory, they produce a specific identity at the same time. Thus, this particular kind of memory can be characterized as being arbitrary and selective. Hence, it is neither linked to nor tends to unite itself with other collective memories, but rather intends to enclose itself from all the dissimilar constructions of collective memory. As already mentioned further above, it is based on narratives, like myths and legends, which have a clear narrational structure as well as statement. Therefore, collective memory is neither an unstable nor a cursory construction, but is based on symbolical signs, which choose specific memories, fix and generalize them and pass them on from generation to generation. Thus, Jan Assmann (*Das kulturelle Gedächtnis* 52) clearly stresses that it is not made up of historical facts, but of remembered ones. Furthermore, Aleida Assmann (*Kollektives Gedächtnis* n.p.) emphasizes that individual as well as collective memory are both organized based on perspective and do not intend to be complete, but are based on an exact selection. Halbwachs states in relation to that: "While the collective memory endures and draws strength from its base in a coherent body of people, it is individuals as

group members who remember” (25). Thus, the sum of collective memories is made up of the number of groups and institutions in a society, which are, however, limited in space as well as in time. (Halbwachs 22-23)

In addition to Halbwachs, Aleida Assmann (*Soziales und kollektives Gedächtnis* 1) also mentions that each individual is linked to at least one, but usually to many different we-groups, out of which he or she receives various important foundations for his or her individual identity. In addition to that, Jan Assmann (*Das kulturelle Gedächtnis* 16) stresses that individuals are linked to these groups through a connective structure of common knowledge and self-image, which is on the one hand based on the link to joint values and norms and on the other hand on the memory of a mutual past. The various we-groups each individual is linked to mirror a great spectrum of heterogeneous memberships, which are more or less exclusive. The entering into one of them can happen involuntarily, like into the groups of the family, generation or ethnos, or voluntarily due to the agreement on mutual abilities or interests, or through common performances, but also under compulsion. Aleida Assmann (*Soziales und kollektives Gedächtnis* 1) claims that each individual's memory is built in exchange with these different we-groups, which can on the one hand exist next to each other, without being linked, or on the other hand interlink or strengthen each other. Within them, memories are reinforced through their emotional intensity. Thus, emotions cater to the stabilization of memories. Therefore, the memories chosen trigger to the collective memory of a group.

Hence, as Aleida Assmann (*Soziales und kollektives Gedächtnis* 2) mentions, the relationship between memories and identity is a circular one. Moreover, she states that the most important difference between individual or social identity and collective identity is that while memories in the individual are short-term, those in the collective are stable and endure over long periods of time. Similar to Halbwachs, as will be mentioned below, Assmann (*Soziales und kollektives Gedächtnis* 2) also expresses that the conversation between individuals is the most important medium of

social identity. Hence, as soon as the members of a group begin to die, their social memory is also terminated. In contrast, collective identity is based on mental images which become myths, whose most important characteristic is their persuasiveness. Therefore, such myths separate historical experience from concrete conditions and change them into timeless stories, which are passed on from generation to generation. How long they can endure, however, depends on whether they are needed or not, in other words, whether they cater to the intended self-image and aims of a group or not. Thus, their endurance has nothing to do with the death of the members of a group, but with their functionality.

Besides social and collective identity, there is also cultural identity, which is also long-term. Furthermore, collective memory is not established internally, but mainly externally, as it is primarily influenced by social as well as by cultural structural conditions. Its duration therefore depends on institutions such as libraries, museums or archives, which are based on specific decisions that are then confirmed or further developed. Thus, social, collective and cultural identities are based on emotional intensity, concise shaping and institutional strengthening. Out of this context, another important question arises: how can social, cultural and collective identities and memories develop within an individual? The following paragraph intends to clarify this question. (Assmann, *Soziales und kollektives Gedächtnis* 2-3)

Social identity is created as soon as a person is born into a specific community, within which people learn to talk, acquire memory talk, conversational remembering etc. As Maurice Halbwachs has already mentioned, such concepts and links are essential for the establishment of any kind of identity or memory. Thus, individual identity is always socially grounded from the beginning on. As far as cultural identity is concerned, Jürgen Trabant stresses that “[...] wir in unserer Kultur viel mehr Wissen durch die Vermittlung der Zeichen erwerben als durch direkte Nachahmung, direkte Erfahrung, eigenes Handeln und eigene Manipulation“ (265). Aleida Assmann (*Soziales und kollektives Gedächtnis*

4) adds that the same is true for cultural identity, as it is made up of codified and stored signs, which are learned through specific as well as general knowledge in the teaching institutions. The contents of cultural memory, however, differ to that knowledge insofar as individuals do not usually learn to use them for specific ends, but to examine and integrate them into their identities. In contrast, collective identity is created through participation in rites and customs. Jan Assmann (*Das kulturelle Gedächtnis* 132) defines collective memory as follows:

Unter einer *kollektiven* oder *Wir-Identität* verstehen wir das Bild, das eine Gruppe von sich aufbaut und mit dem sich deren Mitglieder identifizieren. Kollektive Identität ist eine Frage der *Identifikation* seitens der beteiligten Individuen. Es gibt sie nicht „an sich“, sondern immer nur in dem Maße, wie sich bestimmte Individuen zu ihr bekennen. Sie ist so stark oder so schwach, wie sie im Denken und Handeln der Gruppenmitglieder lebendig ist und deren Denken und Handeln zu motivieren vermag.

Hence, as far as history is concerned, it is communicated and practised in the present, so that the present and the past merge into each other, which is also the case in the heritage films, as will be discussed in more detail further below.

Additionally, Halbwachs (23) distinguishes between historical and autobiographical memory: whereas historical memory only appears through different kinds of records, autobiographical memory is anchored in any sort of memory that has been personally experienced in the past. The danger, however, is that it gets lost unless it is not regularly supported through contact with people who the experiences of the past are shared with. Thus, autobiographical memory always has its origin in other people. Moreover, Halbwachs (24) points out that the current generation of humans can only be made aware of itself through contrasting its present to its own developed past. This is similar to what many experts (see for example Lowenthal 1997, Voigts-Virchow 2007 etc.) on the heritage film claim: elements of the past are used to create modern-day versions of it in the present, which is true for the Pilcher films as well: even though they are set in the present, they represent a very white and class based version of the English past.

As far as group unity is concerned, Durkheim suggests that groups or societies are especially knit together and express creativity in times of “[...] effervescence [...]” (Halbwachs 25). However, he also claims that, physical props should act to grant continuity in periods of calm as well and therefore assure a positive collective life. As far as this point is concerned, there is another parallel with the heritage films as well as with the Pilcher films: on the one hand heritage props serve to create that special atmosphere of the past and thus become objects of the public gaze, or on the other hand are narratively important and help to express the characters’ inner feelings. (Monk qtd. in Higson, *Dissolving Views* 241) Halbwachs (25) adds to this point that collective memory is the force which holds people together in these periods of calm as well as of effervescence. Furthermore, he says that “[...] in the form of a variety of ritual and ceremonial acts of heroic actors, and commemorated in bardic and epic poetry that keep alive the memory during otherwise dull routines of everyday life” (Halbwachs 25).

In addition to that, he claims in relation to historical continuity that the past is mainly a social construct, shaped by current concerns, which is again similar in the heritage film: present interests, thoughts, and ideas colour the different views of the past, as it is always somehow recreated by the present generation. (Voigts-Virchow 124) This thought, however, was criticized by some experts, among them the American sociologist Barry Schwartz, who stated that “[...] if the essentialist approach were pushed to its ultimate consequences, it would make history a series of snapshots taken at various times and expressing various perspectives” (384). In contrast to this, he argues that the past is always a combination of change and persistence. Durkheim also realized that history is not made up of a series of isolated events, but instead of a continuous, related film, in which the shots and scenes hang together and integrate new ones to create a continuous whole of all the images. In conclusion, Halbwachs was the first sociologist who claimed that “[...] our conceptions of the past are affected by the mental images we employ to solve present problems, so that

collective memory is essentially a reconstruction of the past in the light of the present” (34).

As a prerequisite for the establishment of collective memory, Halbwachs (38-40) also explains the social framework of memories: as there are a collective memory and a social framework for memories, people usually bring to mind their memories in society. Thus, everybody’s individual thought searches for a place in these social frameworks of memories. Hence, memories are unconscious in the people’s minds, but once recollected they become conscious. It is the same as far as the heritage film is concerned: people usually do not think of the past in their everyday lives, but once they are presented with the props, settings and costumes, they recreate it in that way and become aware of it. Halbwachs sums up that collective frameworks are utilized by the collective memory to reproduce a specific image of the past, which is in some way shaped by the dominant ideas, thoughts and worries of the present. Thus, the society of the past which is recalled, is different to the present one insofar that it cannot impose itself on the present generation, but it can decide freely when to reproduce it. Moreover, whereas people have their fixed places in the present, they can choose which position to take in the past.

Furthermore, Halbwachs (41-45) claims that no memory can work outside frameworks activated by the inhabitants of a society to specify their recollections. Additionally, every individual stores memories of various epochs of his or her life, which are continually reproduced and thereby the people’s identities are strengthened. Jacques Le Goff argues in relation to this: “Just as the past is not history but the object of history, so memory is not history, but one of its objects and an elementary level of its development” (129). In his work ‘Theatres of Memory’ Samuel (x) stresses several times that memory is not only a passive storage device but an active force that has a lasting influence on people’s interpretations of the past as well as on their shaping of the present. Furthermore, according to him, memory is historically conditioned and constantly changing due to current events.

To stress that special depiction of the past in the heritage films again, many experts (see for instance Chapman 2005) claim that they do not only present events or figures from the past, but at the same time reflect the cultures and societies in which they are set as well as consumed. The British director Ken Loach said in relation to this: "I think the only reason to make films that are a reflection on history is to talk about the present" (interview for the BBC/Film Education Programme Screening Histories, BBC 2). Therefore, the past in the heritage films is very often represented as a property of the present and because of that shaped in a specific way so that it fits with current interests as well as concerns. Pierre Sorlin (68) claims that historical films are often used to reorganise the present with the help of the past. In addition, concepts of the past are presented in a particular moment in the present due to a certain reason and therefore often become part of a general cultural historiography.

As far as the audience of the heritage film is concerned Pam Cook (*Screening the past* 4) stresses that past events are shown so that they can be experienced in the present and the people get the feeling of what it was like then. On the one hand this is an imaginative and performative act, but on the other hand the spectator is cognitively engaged as well, as he or she realizes that the film representation is not the real world and therefore needs to be assessed in terms of authenticity to make sense of it. In addition to that she (Cook, *Fashioning the Nation* 68,73) states that the past in a heritage film cannot always simply be recognized as the past, but as a look forwards and backwards at the same time, whereby a heterogeneous world is created into which the audience slips and then leaves as soon as the film is over. Concerning the commodification as well as idealization of the past, Wright states that "[...] the past is defined entirely as bits and pieces which can be recovered, commodified and circulated in exchange and display" (74).

Due to the fact that many heritage films often represent the past very idyllically and positively, as Feyerabend (1, 35) emphasizes, they are frequently classified as being nostalgic. The term 'nostalgia' means a

glance backward, a longing for the past, being talked about in very dreamy and reactionary terms. The term's origin is Greek, consisting of two roots, namely 'nostos' for 'to return home' as well as the suffix '-algia' for 'sickness'. Therefore, the Swiss physician Johannes Hofer coined the term 'nostalgia' in 1688, trying to describe the bad condition Swiss mercenaries were in when fighting abroad:

The 'symptoms of those so afflicted were said by Hofer and other learned physicians of the time to be despondency, melancholia, lability of emotion, including profound bouts of weeping, anorexia, a generalized 'wasting away', and, not infrequently, attempts to suicide. (Davis 1-2)

Even though the feeling of nostalgia appears in the present, it is caused by memories of the past, which is exactly the case in the heritage films. David Lowenthal even speaks of collective nostalgia, which seems to be firmly linked to Halbwachs's concept of collective memory:

[...] we need other people's memories both to confirm our own and to give them endurance. Unlike dreams, which are totally private, memories are continually supplemented by those of others. Sharing and validating memories sharpens them and promotes their recall; events we alone know about are less certainly, less easily evoked. In the process of knitting our own discontinuous recollections into narratives, we revise personal components to fit the collectively remembered past, and gradually cease to distinguish between them. (196)

This collective nostalgia sometimes also appears in the Pilcher films as the characters' lives are closely intermingled and they often have a shared past. In the present, when one or more of them is suffering from a bad experience, like the loss of a beloved person or the loss of the family inheritance, they think of as well as recall the past collectively and look back in a very nostalgic way, praising what it was like then. This can be seen like in the film *Karussell des Lebens*, when Pheobe's husband Chips died in an accident and Phoebe and Prue think of the good old times when finding Prue's old roundabout, which Chips made for one of her birthdays. As far as the purpose of nostalgia is concerned, Davis states that it serves

[...] the purposes of continuity of identity by 1) cultivating appreciative stances toward former selves, 2) screening from memory the unpleasant and shameful and 3) rediscovering and,

through a normalizing process, rehabilitating marginal, fugitive, and eccentric facets of earlier selves. (44-45)

As already mentioned several times, the past which is represented in the heritage films is not the past itself, but only an unattainable representation of it in the present. Exactly this unattainability can be classified as the essence of nostalgia because even though the past can be experienced it cannot be taken as the current state of being. Hence, nostalgia is both, a narrative of loss as well as of recovery, as Pierre Sorlin mentions: "Nostalgia is thus not a spontaneous response to an actual historical moment, but a way of relating to a past imagined from the point of view of the present" (80). In addition to this, recalling things from the past creates a feeling of recollection and remembrance. (Feyerabend 34-35)

Pam Cook (*Screening the Past* 3) argues that memory, nostalgia and history can be considered as a continuum because the boundaries between them have become more and more blurred. History could be placed at one end and nostalgia at the other with memory being a transition between them. This formulation suggests that these three concepts are interconnected and at the same time none of them is devalued or seen as being superior to the others. Cook formulates the advantage of this as follows:

[...] where history suppresses the element of disavowal or fantasy in its re-presentation of the past, nostalgia foregrounds those elements, and in effect lays bare the processes at the heart of remembrance. In that sense, it produces knowledge and insight, even though these may be of a different order from those produced by conventional historical analysis, and may be experienced in different ways. (*Screening the Past* 4)

Hence, when defining nostalgia as Pam Cook (*Screening the Past* 3-4) does, it moves away from being seen only as reactionary chic due to sentimentality, and on to being recognized as a way of coming to terms with the past so that people can move on in the present. The nostalgic memory film is often very self-reflective and thereby encourages reflection in audiences. Whereas authentic histories often try to inform about the past, the heritage film has the potential to mention things about the

relationship between the past and the present indirectly and above all about the present itself. Higson (*English Heritage* 80) stresses that in Great Britain, the nostalgia caused by the heritage films was pointed out as a problem by the leftist cultural critique, as it evidenced a flight from the present into a conservative vision of the national past, which was a privileged one. Most of the British heritage films demonstrate a time in the past, when England was great, like the Victorian or the Tudor period, inhabited by the eccentric upper-class, which is a very conservative as well as imaginary view of the national past. Cook (*Fashioning the Nation* 26) claims that such views are regressive and culturally conservative as they hinder the formation of progressive as well as modern identities.

In conclusion, as already pointed out, collective memory is essential to creating a feeling of belonging, which forms the basis of the concept of Englishness. The following section of this thesis will provide a brief overview of the development of Englishness and will thus constitute the last part of the theoretical framework, before presenting the genre markers of heritage films.

2. 3. Englishness

Ask any man what nationality he would prefer to be, and ninety nine out of a hundred will tell you that they would prefer to be Englishmen. (Cecil Rhodes qtd. in Paxman 1)

As Paxman (ix-x) stresses, very often in the history of Great Britain, being English was or sometimes still is equated with being British. Currently, however, a Welsh, a Scot or an Irishman would feel aggrieved when referring to him as an Englishman instead of a Briton. In addition to this, the British nowadays are being pressured more and more into becoming European. Concerns like these raise the question of what it really means to be English. How was, and still is, English national identity created and national consciousness strengthened? The following section tries to lay out and discuss these issues and thereby shed light onto the development of the concept of Englishness.

England comprised an imperial nation, consisting of two different huge parts: on the one hand, the land empire of Great Britain or the United Kingdom was created by uniting a collection of islands off the north western coast of Europe and on the other hand, two overseas empires. Over approximately a thousand years England constituted the most powerful state of the British Isles. During this time, the English as well as foreigners have tried to characterize themselves. These varying characteristics serve to reveal much about their relationships to other peoples, their conceptions of their country or their relationship to each other. Jeremy Paxman (1) emphasizes that in former times the English knew exactly who and how they should be – namely class-bound as well as reserved – whereas currently they are in a crisis of identity. Paxman adds that

[...] the picture which often emerges is that the English are stoical, homely, quiet, disciplined, self-denying, kindly, honourable and dignified people who would infinitely rather be tending their gardens than defending the world against a fascist tyranny. (3)

Raphael Samuel (218-219) also mentions a long list of typical English characteristics, like their tolerance, kindness to others, their modesty, loyalty, reliability or conscientiousness. In relation to the topic of the current study, one character trait, which especially needs to be highlighted and which is often shown in the Rosamunde Pilcher films as well, is the English person's love for the countryside and their cottages. Descriptions like those already mentioned depict the English as a rather domestic people who love their country and not as a master race who attempts to conquer the whole world, as they were often referred to during the First World War. (Davies 15; Kumar 7)

The qualities stated in the paragraph above make up the English national character, which according to Peter Mandler are “[...] deep seated structures in the minds of the people” (2). Furthermore he (Mandler 4-8) states that, national character is one possible form of national consciousness, which can and is expressed quite differently, ranging from something rather vague to something very clearly and precisely described. Some forms of national character aim to define tightly which

characteristics are attached to the population of a specific nation. The concept of national character is one of the most precise forms of national consciousness as it represents both specific traits about the people being referred to and about peoples distinct from them as well. Various historians have argued that this concept is an invention of the modern time as formerly most people of the world were often connected and bound to a common leader.

Thus, before the eighteenth century, people rather tended to feel patriotic to a certain leader, but they could hardly imagine the commonalities uniting them, due to hurdles such as distance, dialect or illiteracy. Whereas some experts point out that issues like these prevented the establishment of national character, others claim that wars or a common religious faith made it possible to create at least a kind of patriotic feeling even before the modern period. In addition to this, Mandler (4) adds that English national character can express itself in various ways through the identification with the land, history, institutions or customs. Hence, the concept of national character can offer non-psychological understandings of the nation or of the self which are not linked to the nation at all. As an example of this he mentions that the Englishman's sense of self has not developed out of the nation England, but rather out of individual values or out of different kinds of community. (Mandler 4-8)

As far as the representation of a very class- and location-based form of Englishness in the Rosamunde Pilcher films is concerned, the end of the nineteenth century especially should be briefly considered to serve as an explanation for this development. Eric Hobsbawm (102) claims that in the last third of the nineteenth century, nationalism started to be an aim of the masses. Furthermore, it was no longer just a matter of nationality but it had to be universally transformable. Therefore, every community referring to itself as a nation wanted to be self-determined and needed a separate sovereign state. As far as society was concerned, according to Kumar (204-209), the catchphrase of that time was progress with continuity. The English no longer looked back into the bitter past but into the future, in

which England turned into the richest and most powerful country in the whole world. In the nineteenth century a change of the English ideal also took place as until 1861 England had mainly been an urban and industrial nation: the wilderness was no longer seen as the perfect nature by the writers, but the south country, with its rolling green hills in Kent, Sussex, Wiltshire, Somerset and Dorset. What was so special about it was that there the aristocrats as well as the gentry, who lived in romantic and huge country houses, often seemed to ban the industrial cities of the North with their working-class communities out of their minds. Thus, as Jeremy Paxman states: "The imagined England is rural rather than urban, it is southern rather than northern" (156).

Exactly these picturesque landscapes with their rolling green hills, steep cliffs and impressive and pompous country houses are the settings of the Rosamunde Pilcher films, which will be analysed in the last section of this thesis. Pilcher, the 'Queen of Kitsch', has taken up this ideal and thus regularly sets her novels either in Wales or in Scotland. In the nineteenth century, an independent north had not developed: it only existed in sharp contrast to the south, which was considered as soft and pure. Furthermore, virtues such as decency, goodness and honesty were closely linked to the south. The English writer Edward Thomas also praised the south with its rolling hills, village greens and hedgerows. What was special, however, was that he also expressed admiration for London, even though cities were usually interpreted as dehumanizing forces at that time. (Howkins 63; Paxman 156-162; Taylor 146-161)

Howkins (72-75) emphasizes that due to the fact that the majority of the population of the nineteenth century lived in the big cities, these rural and southern landscapes were not usual for everyone. The south was a unified landscape, with its rolling hills and smooth, but never rocky woodlands. The development of the ideal of the south grew out of the urban world, where England's economic power did not work properly and therefore the centre of economy moved down into the south. Especially at the beginning of the twentieth century, the southern population was more highly valued

as they were considered as not being 'polluted' by things such as racial degeneration. Hence, they were interpreted as being the essence of England and so also culture had its centre in the arts of the countryside. By the mid nineteenth century, the classic English style was described as 'Tudor style'. In conclusion, Howkins summarizes:

By associating Englishness with a specific formation, the South Country, gave a political shape of Englishness. Central to this ideal were the ideas of continuity, of community or harmony, and above all a special kind of classlessness. (75)

3. Television: a brief introduction

As the current thesis deals with the TV adaptations of Rosamunde Pilcher's novels, the medium of television will be briefly discussed in the following section to provide a theoretical basis for the analysis of her films. What is important to stress is that television and cinema are two completely different media, which are structured non-identically. What they have in common is that they both work with moving pictures. How they are transmitted, however, is just the first difference. (Bignell 1)

At the beginning of the twentieth century, experts mainly stressed the liveness of television, meaning that it could represent events which were taking place in the real world. In contrast to this, they talked of cinema as an entertainment form, whereas the major task of television was to give information of actual incidents. Nowadays television is a centralised business, which means that huge corporations and institutions are in possession of the equipment to produce television programmes, which are brought into the homes of the viewers via aerials or cable television ports, receiving signals from central transmission sources. Thus, only a few large and powerful corporations are in charge of producing and distributing the television programmes, which are then viewed by an immense number of people. In addition to this, another difference between cinema and television is that the latter usually presents the viewers with a flow of programmes that is split into individual ones, but nevertheless continues over a specific period of time. Brunsdon mentions in relation to this that

[...] television is, for the most part, made as programmes or runs of programmes: series, serials and mini-series. However this is not necessarily how television is watched. [...] It is precisely this possible "drifting" through an evening's viewing that has come to seem [...] one of the unique features of television watching. (105-106)

Thus, watching TV is a very special experience as the viewers are constantly aware of the fact that it is never ending and that a new programme will start immediately after the currently enjoyed one. Relating to that, people usually organize their periods of viewing by selecting a specific channel and planning their schedule. Moreover, television

normally tends to be local and not global, which is demonstrated by for example the commercial television of the USA. Furthermore, nowadays people have the possibility of watching television on computer screens or in many different rooms at the same time and therefore it contends with text and games. (Bignell 2-12; 43)

Additionally, television and radio are broadcast, which means that signals are transmitted over the air or along cables in the ground. Hence, they can be received via aerials or receiving dishes over a very large geographical area. The German public broadcasting channel ZDF, which screens the Pilcher films, is also received via signals and can thus be watched in Austria as well. In contrast, non-broadcast material comprises surveillance videos, DVDs or any kind of private video, which can be viewed on the TV set, but which are not broadcast and shown by a TV channel. As already mentioned above, people usually watch a specific sequence of programmes, which does not mean that they keep viewing the same channel all the time: quite often they switch between various ones or are disturbed by outside factors and thus their attention may differ tremendously, which is another difference to cinema. Normally radio and television, like the BBC in Great Britain, are aimed at realizing a public service role, which means that they should

- provide programmes which are educative or improving
- offer a range of different kinds of programme at different levels of accessibility
- engage audiences in the significant events and issues occurring in the present (Bignell 18)

Generally television drama has often been considered as being the most culturally important and educative programme, which is heavily advertised and prominently scheduled. Furthermore, as already mentioned, television has always stressed the presentation of actual events of the real world and thus it involves its viewers in social and political discussion so that they participate in public and democratic decision-making. Hence, television might therefore be seen as being part of the public sphere. In contrast to this, it can also present a rather restricted version of reality due to its specific conventions, whereby it relates its spectators to the world,

but also sets them apart from their individual experiences of reality. Hence, broadcasters usually attempt to present the viewers with quite a broad spectrum of different programmes so that everyone can find something to suit his or her taste. It is the responsibility of market research to find out what these tastes are. Therefore, due to the immense variety of different programmes, television can provide a nearly unlimited range of completely dissimilar programmes and thus cater to a great number of desires and wishes. Nowadays there is also the possibility of receiving digital television, which offers an even greater number of often themed programmes, which focus on films, sport, comedy, lifestyle, cooking, shopping or science. These digital channels can usually be received by satellite or cable and are paid for with subscription charges or by advertising. (Bignell 13-27)

Mikos (15) emphasizes that films as well as television programmes need to be understood as communication media, which are constantly in contact with the audience, whereby the viewers' cognitive and emotional activities are pre-structured. Hence, on the one hand they are watched by them and on the other hand, they are used by them, for instance to utilize them as topics when talking to each other, whereby they are not only judged but also their meanings are discussed. To guarantee a successful communication, producers of films need to bear in mind the spectators' expectations as well as their cognitive and emotional abilities right in the production stage of a film. Thus, television programmes serve people's indirect talk, which is different to their face-to-face talk, as it is transposed with the help of the media, which is either directed at an anonymous and heterogeneous mass or at individual persons.

Film and television programmes can be classified as mass media, which make sense to individual viewers as well as to the producer, as they are bound to a meaningful and social action. Everyone, however, has to learn how to deal with the different media, which is part of a socialisation process. Moreover, people can only experience films or television programmes if they can be embedded into their individual horizons. Thus,

as far as the experiencing of television is concerned, the subjective is intermingled with the social and the cultural. As well as this the reception of a television programme is different to that of a film in cinema, as there are various disruptive factors at home, which can hinder the viewer's concentrated watching of TV. Moreover, Mikos (31) stresses that emotions play a decisive role, when viewing films. They are, however, always connected to the cognitive activity of the audience as a scene needs to be understood in order to develop feelings. Another important factor concerning the viewers, which may also be relevant in relation to the Pilcher films, is that they watch television programmes to make meaning and then use them in order to talk to others about them. John Fiske (1992, 1994) even speaks of the creation of a specific fan culture, which may also be true as far as the viewers of the Pilcher films are concerned. Hence, they use television to construct their own cultural texts, create social networks and establish their own meanings and relationships out of them. (Mikos 15-47)

3. 1. The language of television

Semiotic analysis assumes that television possesses a language made up of signs which convey meaning. Thus, referring to Ferdinand de Saussure, television language, consisting of a specific set of conventions and rules for expressing meaning in this medium, can be called *langue*, whereas *parole* would be any kind of specific shot or sequence – one could say the system in use. The language of television comprises aural signs, like sound, music or speech and visual signs, containing all the images and graphics seen on screen, which are two-dimensional, but which express a three-dimensional reality. Visual signs are created thus so that the viewers keep watching programmes as they are entertained or informed. Hence, all the different television genres possess their own individual conventions and codes, which serve the purpose of making the viewers meaning out of them. For instance, as far as the Pilcher films are concerned, a static camera is usually used to give the audience the chance to gaze at the beautiful and impressive country houses displayed, but also close-ups of

the characters' faces are quite frequent to stress their facial expressions and emotions. In addition to this, a very common narrative structure used in television is that of creating binary oppositions, like masculine and feminine or old and young. In the Pilcher films as well as in heritage films generally it is quite usual to contrast the city with the countryside, whereby the former is presented as being the loud and busy place where bad things happen and the latter as the calm idyll. (Higson, *Dissolving Views* 188) Rather frequently these oppositions are utilized to increase suspense and to make the narrative proceed. Simplified character-positions in many cases go hand in hand with these ones to clearly contrast one character with another one. In relation to this Bignell stresses that even though

[...] the components of narrative are often relatively simple, and organised into binary oppositions and relationships of difference and similarity, there is much in narratives which does not have an obvious functional purpose. Lots of material appears to be redundant. Redundancy consists of the inclusion in the narrative of a number of signs which have a contextual or supporting role. These signs are unremarked, but deepen the consistency and believability of the narrative. (95)

In both the Pilcher and the heritage films, certain props, like period furniture or décor, may be redundant with regard to getting the story across, but often serve to mirror a character's feelings or mood as will be further explained in the next section of the current thesis. (Bignell 86-96; Monk qtd. in Higson, *Dissolving Views* 241)

Another important feature for television programmes to be successful is that they should provide positions for their viewers to identify with, as was already mentioned briefly above. Thus, the narrative is based on a varying structure of identification between the programme and the spectator. Hence, television offers different postures, expressed with the help of signs and codes which aim to connect the viewers to them. What is important to stress is that people are not always aware of the fact that they identify with specific programmes, but do it completely unconsciously. (Bignell 97-98)

3. 2. Television narrators and genres

When asking for the meaning of television programmes, one has to consider where they actually come from. Bignell (99-101) claims that they are local and not universal and that they are created within the context and cultural conventions of their time. Authors have to work together with directors, producers, script editors etc. to compose a coherent piece of work and are not allowed to decide and make everything on their own. Within the television industry, however, specific authors have gained a relatively high position as far as prominence is concerned. They can even act like a brand and stand for particular themes and styles, which are easily recognizable for the audience. In British television Andrew Davies, who has adapted several classical novels such as *Emma* or *Pride and Prejudice* for the medium of television may serve as an example. Furthermore, television narration is heavily based on camera shots and music, by uniting them into sequences and adding emotional intensity and point of view. In relation to that Sarah Kozloff stresses that “[...] music, in film and in television, is a key channel through which the voiceless narrating agency “speaks” to the viewer” (79).

Characters in a television programme act as if the audience were absent and thus it becomes more and more clear to which extent the camera is responsible for the conveyance of action and meaning. Hence, television aims at the participation of the viewers as it is one domestic medium among many others, like the radio for example. The audience should become part of a larger community by watching the same programme. Thus, a specific ideology is created which should trigger to the feeling of belonging together. In relation to this, fan audiences need to be mentioned as they are “[...] self-selected, groups of people who have decided to identify themselves closely with programmes and with fellow television viewers who also devote special attention to the same programme” (Bignell 290). What is so special about fans is that they select particular elements and make use of them in their specific ways. Besides watching television programmes, fans also create other products catering to the popularity of them, like websites, fan magazines and newsletters or they

even organize collective cultural events. Furthermore, they establish we-groups, differentiating between insiders and outsiders and the knowledge they possess about a programme rewards them status within their community. This creation of fan groups is also prominent among the Pilcher viewers, as there are numerous web pages dealing with her novels as well as with her film adaptations. (Bignell 102-105)

Another important point, when studying television, is genre, which has its origin in a French word meaning *type*. Every text is part of at least one specific, but quite frequently, of more than one genre. Thus, most television programmes include elements of other media and so the phenomenon of intertextuality becomes relevant. In relation to this Steve Neale stresses that “[...] texts of all kinds necessarily “participate” in genre [...], and the extent to which they are likely to participate in more than one genre at once” (2). This is also the case with the Pilcher films as they are usually a mixture of romance and melodrama, thus uniting dramatic action with a love oriented plot, as for instance in *Wilder Thymian*. Usually genres are established by means of content and setting, but also by the consideration of fictional space and geographic region, like for example in the heritage films, as will be discussed later in this paper. (Bignell 115-118)

In addition to this, another essential genre marker of television is its production, which is usually divided up into four different stages:

- *development*, where programme ideas are being worked out [...] appropriate to a certain television **genre**, **slot** and size of budget [...].
- *pre-production*, where after commissioning further research is conducted for **locations** and contributors [...] are selected, the script is written, **storyboards** [...] are drawn up, and the design, props, costumes and music are selected.
- *production*, when shooting takes place [...].
- *post-production*, when editing takes place [...]. (Bignell 136)

An important difference between cinema and television is that whereas in the former the director has a relatively high degree of freedom and autonomy, in the latter this is not so much the case, as there the producer is the most important person, managing all of the staff that are involved in

the process of production, including the director. Moreover, as far as the production of television programmes is concerned, co-productions are extremely popular especially within drama production due to its high costs. Also some Pilcher films are co-productions, like for instance *Wintersonne*, which was jointly produced by Germany and Great Britain. (Webpage IMDb) Within the production stage, the shooting style needs to be especially borne in mind and decided upon. Basically, human vision is binocular, but then the brain produces a three-dimensional image of the world. As television pictures are quite flat, specific techniques of lighting, shot composition and sound are employed to produce these effects of depth and coherence in space. Within television the three most commonly used shot sizes are long shot, close-up and a variety of medium-long and medium close-ups, which is also true for the Pilcher films, as will be seen in the last section of this thesis, in which sixteen different films will be analysed shot by shot, by paying special attention to the genre markers of the English heritage films. (Bignell 137-149)

To create the image of space as being coherent, sequences frequently start with a series of long shots to establish the setting, and are then followed by mid-shots and close-ups. Shot composition is responsible for the establishment of the special relationship between people and things, which can be interpreted accordingly, like for instance: “[...] when one character is looking at or speaking to another, the speaker is usually positioned at one side of the frame with a blank space in front of him or her across which he or she can look towards the other person” (Bignell 150). Also the distance between two speakers can tell the viewers much about their relationship. The position of the camera to the environment, which regulates the relationship between the audience and the action, is similar. Lighting, music and the composition of the frame create meaning and trigger to the *mise-en-scène*. Finally, in the post-production stage, things like editing, dubbing and adding sound are the most important works to be done to complete the production process of a television programme. The producer is the most important person at this stage, as he is responsible for the final cut and the director can only work with him

or her, but not on his or her own, as is very frequently the case in cinema, where the director is often praised as *auteur*. (Bignell 150-152)

After having outlaid some general points concerning television, the following section of this thesis will discuss the specific genre of the heritage film, with its particular genre markers, which will finally be analysed in the Rosamunde Pilcher films in the last section of this study.

4. The Heritage Film

4. 1. Introduction

As the term 'heritage' can allude to a great number of economic, cultural and political practices, it is essential to point out its relevant definitions and usages, when discussing the genre of the heritage film. In particular it comprises of both, concrete objects such as landscapes, buildings and artefacts as well as abstract applications like cultural events, arts and performances. Furthermore, the national heritage involves an enormous set of people's experiences from many different social strata and branches: thus, one has to differentiate between local, national, personal and world heritage. Hence, as Raphael Samuel claims in relation to the concept of heritage, it "[...] should not be reduced to apparently singular experiences of elite, conservative patriotism" (235). It is also very important that the receiver of the heritage is not merely seen as a passive partner who is inheriting something, but rather as an active agent who is constructing something new in the present. Therefore, heritage should be understood as a fastidious preoccupation with the past, whereby specific elements of it are used to build something new in the present, which is frequently denominated by a modern past, often serving to define a particular group and to give it an identity. (Voigts-Virchow 124)

Thus, 'heritage' is a selective process in which only particular elements of the past are taken and employed in a way so that they react to and fit with current needs. As David Lowenthal states, it is "[...] a declaration of faith in a particular way of seeing the past" (ix). Moreover, Eckart Voigts-Virchow adds that heritage is dissimilar to history. It is rather a "[...] modern-day use of elements of the past [...]," (124) and therefore shared cultural memory. However, due to the fact that only a selected area and not the whole possible space is filled with defining characteristics of a community's heritage, it is just a very restricted version of shared cultural memory. Also Michael Bommers and Patrick Wright have stated that in constructing a national heritage, "[...] a particular conception of the past [is]

produced, privileged, installed and maintained as a public and national ‘consensus’” (253).

In the Pilcher-films, for instance, specific selected landscapes, buildings and people are represented as both national and natural to create the vision of the upper classes as being part of the national cultural imagination. Hence, the lands and properties of the bourgeoisie are shown as national properties and can therefore, as Wright and Bommers claim, be interpreted as “[...] a public articulation or staging of the past [...] [which] appears to involve nothing less than the abolition of all contradiction in the name of a national culture” (253). Therefore, Andrew Higson (50) concludes that the discourse of heritage causes the national community to be held together spatially by the geographical vision of the nation as well as temporally with the help of historical narratives. Thus, heritage films serve to create nationhood by representing specific visions of gender, class, identity and ethnicity, which are unfolded in picturesque houses and landscapes. In order to do that, filmic narratives must actually take place in a narrative space. The German Pilcher film productions also do this and create a representation of England as a white country which is very class based and displays rather specific gender roles.

4. 2. Genre markers of the heritage film

As the present thesis discusses the appearance of the genre markers of English heritage films in the German Pilcher productions, it deals with the manifestation of the concept of ‘heritage’ on TV and not in cinema. These features can be referred to as English and not British because these films mainly feature a “[...] neo-pastoral southern Englishness which has come to represent all of the British Isles” (Voigts-Virchow 124). Thus, as will be clarified in the following section of the current study, they are mainly set in the picturesque landscapes of England in impressive country houses, inhabited by people of the upper-middle to upper classes, presenting to a very high extent the stereotype of the understated English gentleman, who is in fact a very proud person. Voigts-Virchow adds in relation to this that

in England, nationalism may be noted since Renaissance trends towards a civic nationalism, specifically in Tudor and Elizabethan times, Englishness and English national identities are thus to some extent founded on an ideal image, mainly derived from the gentry of the Augustan Age. It is a civic, elite and class-based rather than ethnic nationalism [...]. (125)

Furthermore, whereas the German concept of *Heimat* is quite ethnic, national, masculine and spatial, the English heritage concept can be characterized as being more elitist, feminine, historical and regional. Thus, heritage films tend to refer to a close-knit small community rather than to the whole of the British Isles, whereby the status of this community is still quite unclear. This is due to the fact that it is unclear whether it refers to the political entity of the United Kingdom and Northern Ireland, or solely to Great Britain or to all the ethnically diverse population inhabiting the island. (Voigts-Virchow 126-127)

The genre markers of the heritage films, which will be pointed out in the following section, were mainly developed by the British scholar Andrew Higson for the medium of cinema and not for the medium of television. However, as they can be applied to the Pilcher TV-films as well, Higson's findings will be laid out in the theoretical part concerning the heritage film. These genre markers will then be employed in the fifth section of this thesis, which comprises the microanalysis of selected scenes of the Rosamunde Pilcher films.

The term 'heritage film' is often used when discussing issues of cultural, ethnic, national, class and gender identities, all of which need to be considered when analysing these films. (Voigts-Virchow 123) Furthermore, a crucial question which appears when having a closer look at them is: whose history is actually represented by whom and for whom? In addition, the theme of identity, which specifically covers class and gender issues, is recurrent in this genre. (Chapman 6-7) The Pilcher films try to illustrate a German version of an imagined British or rather English present which often has very strong traces of the past, such as clear class divisions or gender hierarchies. Furthermore, what is so special about them is that

even though they are set in the present, the spectator sometimes gets the impression of the present being the past due to this strong emphasis on class and gender divisions as well as on the display of heritage properties. (Higson, *English Heritage* 1)

Heritage films started to emerge in Great Britain early in the 1910s and had a strong impact on the revival of British cinema in the 1980s and 1990s. The term 'heritage film' was initially coined by Charles Barr in relation to the 1940s wartime films of "[...] British understatement and the rich British heritage" (12). Barr's prime example was *Laurence Olivier's Henry V*. In addition to this, he mentioned some other films and stressed that "[...] none of these was simply recreating a bit of heritage in an inert, Trooping-the-Colour manner, but was an important part of the wartime bid to create a quality national cinema" (Barr 12). Andrew Higson then 're-used' the term to allude mainly to the 'English costume dramas' of the 1980s and 1990s, such as *A Room with a View* (1985) or *Howards End* (1992). Voigts-Virchow (128-129) also claims that there were in the main two phases of heritage films in Great Britain, which were of great import: firstly, the 1980s films by David Lean, for example *A Passage to India* (1984) and those by Ismail Merchant and James Ivory. The second phase included those of the 1990s, mainly comprising adaptations of Forster, Hardy, Austen and Dickens-novels. According to Higson "[...] the heritage film is a genre of film which reinvents and reproduces, and in some cases simply invents, a national heritage" (*Waving the Flag* 26).

The German Pilcher film productions seem to fall into the genre that Higson talks about because they also represent a conservative as well as nostalgic celebration of the lifestyles and values of the privileged classes. They differ, however, to the British heritage films because they are set in the present, but seem to highlight the British, or as already stressed, the English past. Coelsch-Foisner (155-156) adds in relation to this, that the Pilcher films represent a "[...] nostalgic English country idyll [...]" (156), and thereby generate a myth, stressing the people's right to leisure and pleasure and thus being so successful within the German-speaking world,

as this factor of well-being is continually stressed within her novels as well as in her film adaptations.

As far as the Pilcher films are concerned, their main representational strategy is the reproduction of landscapes, artefacts and buildings, which have already gained a privileged status within the national heritage. As Andrew Higson (*Waving the Flag* 27) claims, this is also one of the most common genre markers of heritage films. As will be demonstrated in the following analysis section of the current thesis, nearly all of the Pilcher films start with a series of establishing extreme aerial long shots, which are usually not narratively motivated and within which the beautiful and picturesque English landscape is showcased. Hence, their setting appears rather limited regarding class milieu and space. As already mentioned, even though they are all set in the present, they show some version of the English past or English cultural heritage. Most of Pilcher's films are shot on location in the picturesque rolling green landscapes of Cornwall in beautiful, impressive and huge country houses, which show and represent the wealth of the upper classes and are nowadays looked after by bodies such as the English Heritage and the National Trust.

Usually upper-middle to upper-class inhabitants live in them and represent the typical conservative values and lifestyle of the English gentleman. They are very often involved in romantic and transgressive entanglements which usually cause problems. Within the buildings, the spectator is presented with tasteful period décor, ornaments and furniture, which become objects of the public gaze. What is frequently of special importance is authenticity: the heritage property – the building, the furniture or the décor – should appear to be original. Other art-objects like statues, paintings or music also serve to strengthen the tasteful production values of these films. (Higson, *English Heritage* 1, 26) Furthermore, they are usually structured by pointing to well established cultural traditions and reinventing them for the medium of film. Therefore, the past must be envisaged from the point of view of modernity and so it is often represented as an alluring spectacle in the present. (Higson, *Waving the*

Flag 45) Thus, in the case of the Pilcher films, heritage space is created through authenticating settings. Heritage space on the one hand authenticates space and on the other hand shows high production values which mainly serve to stimulate heritage imagination. Therefore, as Voigts-Virchow concludes: “[...] heritage space in movies is staged and invented” (132).

The audience of the Rosamunde Pilcher films stands out in terms of class and age: older middle-class women usually watch these films, which may be due to the fact that nearly all of her films are romances in which female protagonists play a crucial role. Janice Radway stresses in relation to this, that romances can be referred to as “[...] cultural symbols [...]” (118), which emphasize norms and values of the culture they represent. As already mentioned, Pilcher’s novels as well as her film adaptations constantly display a world in which wish-fulfilment plays a crucial role, which is also the case in romances. Thus, her romances continually stress pleasure and whatever creates pleasure. As far as the female protagonists in Pilcher’s films are concerned, Coelsch-Foisner mentions that

[...] women in her books tend to possess a greater talent for counter-balancing the routines and pressures of their working and workaday lives. They are the main exponents of a philosophy of life whose merits are affective and restorative, and which is fundamentally at odds with the instrumentalist orientation of capitalist, patriarchal society [...] is possible within this society and [...] made necessary by it. [...] For Pilcher’s [...] heroines wellbeing means any escape from dull routine [...]. Romance constitutes [...] a legalised, temporary escape from ordinary life designed to help us cope with it. (158)

Moreover, her female characters always seem to feel at ease with everything they do and thus, these films are so appealing to a female audience as they may represent ‘role models’ for the women who watch her films. In addition, as Andrew Higson (*English Heritage* 5, 23-27) states, many heritage films are rather character studies than action oriented plots, like a great number of Hollywood blockbusters. The action is sometimes quite dramatic as well as goal-directed so that the narrative structure produces a specific space in which character, place, milieu and atmosphere can be investigated. Furthermore, as Andrew Higson (*Waving*

the Flag 66) stresses, the central relationships are usually between the heroine and her loved ones - like in the film *Wintersonne*, in which all the characters seem to be held together by the female protagonist Elfrieda - which often causes a more dispersed narrative structure. Very frequently there is also some kind of fateful intervention or a misunderstanding love, which may throw some stones in the path of love, so that suspense is increased. Higson says in relation to that, that "[t]he suspense of the narrative is the suspense of 'if only...' and the novel is accordingly full of intense emotions, huge coincidences" (*Waving the Flag* 66).

As there is often a romance plot, personal stories are frequently presented, sometimes emphasizing domesticity. Therefore, Higson (*English heritage* 40) stresses that what may at first sight appear to be a heritage spectacle may at second sight be identified as a *mise-en-scène* of emotion, desire and romance. Richard Dyer adds that "[...] feeling is expressed in what is not said or done, and/or in the suggestiveness of settings, music and situation" (17). Steve Neale (*Melodrama and Tears* 6-22) has argued that the melodrama of the romance plot is often achieved through the specific use of point of view and the audience's relationship to knowledge. Very frequently the protagonists cannot be happy in love from the beginning onwards as they do not see or know important facts that the audience, however, may already be aware of. Thus, the characters lack the information which would cause the romance to progress, whereas the knowing audience cannot intervene and help with their knowledge. However, so that the romance plot can proceed successfully the protagonists have to look at each other closely, which eventually also enables the spectator to see with them. (Higson, *Waving the Flag* 70-71)

The female protagonist Vicky of the Pilcher-film *Wind der Hoffnung* may serve as an example of this: at the beginning of the film she cannot be happily in love with Tom Sawcombe, as she thinks that he is her stepbrother. The viewers, however, know that this is not the case, as only Vicky's parents lied to her, when telling her that she is related to Tom to prevent them from coming together as their social standings do not fit. In

the course of the film, Vicky gets to know the truth and finally they can be together. In that case it is not the heritage property that becomes the object of the public gaze, but the characters themselves. Neale (*Melodrama and Tears* 6-22) stresses that exactly this concurrence of views provokes the emotional power of the classical melodrama.

Nearly the same iconography as well as the same character types can be found in both the British heritage films and the Pilcher films. As already mentioned in this paper, according to Andrew Higson (*Waving the Flag* 27), privileged, white Anglo-Saxon inhabitants of the upper or upper-middle classes, who are in charge of often inherited or accumulated wealth, live in pompous country-houses in a semi-rural as well as idyllic England, Wales or Scotland and represent a highly circumscribed set of traditions and lifestyles. This is for example the case in the film *Das Haus an der Küste*, in which Veronica Breen inherits the country house *Seacombe* from her aunt and so receives wealth and possessions without having worked for it. Thus, a white-class Englishness, which is very class based, is represented in these films.

In addition, the metropolitan seat of power is often located at a distance, to create two different spaces of narration: the city versus the great outdoors. (Higson, *English Heritage* 188) As far as the Pilcher films are concerned, this opposition between the countryside and the capital London is sometimes further stressed by bad things, such as a car crash or the kidnapping of a little child, like in *Wilder Thymian*, happening in the city, whereas in the idyllic countryside everything seems to be happy and problems finally become resolved, when for example the lovers are united in the end. In some films, however, another class fraction may take central stage, at least to some extent: the servants. These people mainly have two different functions: either they serve to show the work which has to be done to maintain the beautiful, picturesque country houses as well as the carefree and pleasant lifestyles of their employers, or they represent the 'bad character' who causes some kind of problem, as in one of the Pilcher films, where a servant steals money and thereby nearly bringing the owner

of a hotel to the brink of ruin. In addition to this, Roger Sales suggests that “[...] the presence of servants may also reveal the precarious position of the leisured classes, since they often witness the less salutary aspects of their employers’ behaviour” (qtd. in Deidre Lynch 27).

Higson (*Waving the Flag* 45) adds that in the heritage films there is usually an upstairs-downstairs hierarchy of class as well as a patriarchal sense of family relations. This is particularly strongly stressed in the film *Wind der Hoffnung*, in which the working class is presented as being inferior to the upper-classes and it is demonstrated by the break-up of the relationship between the farmer girl Vicky and the aristocrat Tom Sawcombe. Furthermore, the public and the private and what is typically masculine and feminine are clearly contrasted: everyone has a fixed place within society, relations are unproblematic and the order within that group is completely clear. Moreover, these social relationships are frequently antagonistic, but in spite of this they are presented as being natural or even splendid. Hence, the key themes in these films are often safeguarding and stabilizing the family after something bad or threatening has happened to them. (Higson, *Dissolving Views* 239; Voigts-Virchow 127)

One common stroke of fate, which sometimes happens to a wealthy family in the films, would be a crisis of inheritance or the threat of disinheritance, like in the Pilcher film *Der Preis der Liebe*, in which Jack Morgan urgently needs an heir for his whiskey distillery and thus adopts Henry McFarland so that his business can endure after his lifetime. Such negative fates, however, are necessary for narrative development to increase drama and suspense. Sometimes there are class transgressions, like for example between two lovers, which usually cause great problems. In that case the luxurious country house settings stand in sharp contrast to the rather dark and unhappy fate of the two lovers so that another opposition is created which should capture the audience’s attention. In the film *Der lange Weg zum Glück*, the impressive building *Prideaux Place* represents a grave contrast to the female protagonist’s fate, as she has been betrayed by her

fiancé and thus is very unhappy and sad. To further increase this narrative instability, the spectacle of iconographic stability is often overwhelming in order to create the impression of a traditional and unbreakable family. In that case, the impression of a specific kind of English Heritage is produced once again, in which “[...] social difference is replaced by social deference, each person in their allotted place and transgression forbidden” (Higson, *English Heritage* 78).

Two other genre markers of the heritage films comprise the setting as well as the framework, which are usually very naturalistic in terms of their modes of narration and shooting style and are characterized by picturesque imagery. The Pilcher films, for instance, are all shot on location either in Scotland or in Cornwall. The emphasis is frequently on the representation of the façades of the country houses, the décor or the furniture, which are often filmed with a distanced and slow moving camera, so that they become objects of the public gaze and the spectator gets to see the wealth and beauty in full detail. Furthermore, conversations take place somewhere outside, like in the garden, so that in the background the rolling green hills of the picturesque semi-rural English scenery or the façade of some impressive stately home, country house or romantic cottage can be seen. (Higson, *English Heritage* 37-40)

One example of this comes from the Pilcher film *Eine besondere Liebe*: Friedrich von Thun and Gaby Dohm are sitting in the beautiful Earls Garden, belonging to the country house Mount Edgcumbe, built in the 16th century in Tudor style, which can be seen in the background and is thus displayed, even though the focus is on the two people talking in medium shot. (Beling 18-20) In addition to that, what is worth pointing out is the butler, who is standing directly behind them, holding a teapot: he serves to represent the wealth of these people and to stand for a specific kind of traditional Englishness of the upper classes. Also the arrangement of this shot is very interesting as it is quite geometrical: whereas the three people in the foreground form a triangle, the country house in the background

looks like a rectangle, which creates a very harmonious and smooth image.

Andrew Higson (*English Heritage* 40) adds that extreme long shots of imposing country houses, located in the middle of the wide and green landscape, are equally frequent. As far as the picturesque display of the heritage properties is concerned, the country houses have gained a specific role as they have been promoted especially since the 1960s as the quintessence of Englishness in the world of interior design thanks to the National Trust, which owned just seventeen houses in 1945 in comparison to eighty-seven in 1990. (Samuel 58) Hence, the visual conventions are often established by using pictorialist visual strategies: thus, the heritage properties are not always narratively important, but are rather utilized because of their artistic value.

Additionally, Higson (*English Heritage* 39) stresses that the camera style in many heritage films is pictorialist: it is defined by aesthetic refinement as well as by set-piece images. Pictorialism started to emerge in the late nineteenth century as a particular photographic practice, which aimed at the promotion of photography as a fine art. To achieve this, photography became very close to painting, a kind of plastic art for the creation of which the photographer had a great amount of control. From that moment on, the photograph was no longer considered as an objective scientific document, but as a means of individual expression or even more, as a poetic conception. H. P. Robinson considerably contributed to the popularisation of pictorialist photography and stated in relation to that:

A picture [...] is calculated to give pleasure to the eye of the beholder by the skilful way in which the intention of the producer is expressed by pictorial means, consisting of lines, light, shades, masses, and preferably, but not necessarily, colours. This is the material part of the picture [...] Beyond [...] is poetry, sentiment, story, the literary part of a picture. (13-14)

The pictorialist landscape photograph, very similar to the tableau shooting style frequently used in the heritage film, organizes the landscape so that it becomes the object of the spectator's gaze, in order that he or she becomes opposed to a participant. Within the discourse of pictorialism

values such as the truth and immutability of nature are central. Hence, a conflict between truth, personal expression and artistic convention often arises, wherein eventually the central term becomes prominence. As far as the heritage film is concerned, these conventions are used to a certain extent as well: buildings, for instance, are presented in a way that the viewer's eye is directed to the image. (Higson, *Waving the Flag* 53-58)

Furthermore, filmic devices frequently serve to aestheticize as well as stylize the image to establish as much softness as possible: "[...] shots are soft and fairly heavily diffused, with relatively low contrast; most shots are composed in a deep focus, which enables a clear display of the heritage backgrounds in both interiors and exteriors" (Higson, *Waving the Flag* 56). Moreover, they serve to connect the style of the images to their heritage qualities so that a specific version of the pastoral is often highlighted. As far as the spectator is concerned, Morden has argued that it was "[...] the role and position of the viewer [which] formed the basis for the special relationship that was formed between the pastoral and pictorialism" (20). Due to this, the spectator glances at the heritage property from a distance and is thus an outsider who looking at the beautiful picturesque landscape of pastoral England, which is therefore to a greater extent observed than used as a place to be performed in. (Higson, *Waving the Flag* 61)

Regarding the heritage film, a slow cutting rate often serves to give the viewer time to 'study' the environment with all the heritage properties in it and because of that they become heritage fetishes rather than narrative devices. Hence, Higson concludes that "[...] this is the mise-en-scène of authenticity and display; it is designed to show off, rather than to tell stories" (*Waving the flag* 61). Thus, camera movements often do not seem to be primarily narratively motivated and therefore narrative space frequently changes into heritage space, which can be defined as "[...] an exhibitionist use of the frame, of framing, and of that which is framed" (Higson, *Waving the Flag* 94). Consequently, heritage space serves to display landscapes, buildings and objects as signs of an authentic national past, which should be gazed at admiringly as well as confirmingly by the

spectator. As a result, the gaze appears to be centred on props and on the setting. Due to this, heritage space can on the one hand be interpreted as a neutral space or on the other hand with a more active involvement with that which can be seen in the space. The spectator is often presented with an imaginary past, constructed in the present at the level of representation. Higson concludes that

[...] the framing of the heritage space proposes that it is a neutral framing, but in fact it needs to be understood as one which plays an active role in generating the spectacle of the past, which is in a way a modern past. The past, in this system, is not so much a specific place or time, as the imaginative construct of a specific mode of representation, a specific set of production values, a series of familiar signs: it invites the spectator to engage with these images [...]. (*Waving the Flag* 94)

Thus the heritage properties often seem to decrease the economy as well as the pace of the narrative or also lead the viewer in narratively irrelevant directions. (Higson, *English Heritage* 37-40, 85; Higson, *Waving the Flag* 62-72, 94)

In contrast, Claire Monk (qtd. in Higson, *Dissolving Views* 241) argues that the mise-en-scène of the heritage films does not simply serve to display heritage properties, but is rather equipped with, what E.M. Forster would call 'the inner life'. An example of this comes from the film *Der lange Weg zum Glück*: Frederic, the owner of the antique hotel Prideaux Place is completely sad and desperate as he lost his wife a few years ago. The furniture, the lighting and the atmosphere of his office clearly stress his mood, as the whole room appears quite dim and melancholic, with only a few standard lamps lighting it and with dark, wooden furniture dominating. His administrator Catherine represents a contrast to that, as she is frequently dressed in white clothes and is in a very happy mood and finally she even manages to win his heart and bring happiness to his life again.

When making sense of these films from that point of view, they seem very similar to the classical melodrama or the woman's picture. As already mentioned in the example above, props should be seen as indicators of the emotional intensity of the scene in which they represent the inner life

of the characters. Therefore, they should not merely be interpreted as a separate discourse of scenic display, often conflicting with the narrative and simply being used by the heritage industry to create this special kind of museum aesthetic, which was already mentioned further above in this thesis. Andrew Higson (*English Heritage* 85) also supports this suggestion by adding that with the help of the *mise-en-scène* character traits as well as sensibilities can be expressed and are thus narratively meaningful. In addition, Ginette Vincendeau (xxi) stresses that sometimes the *décor* may be narratively significant, but it is also often the case that the stories and themes of the heritage films deal with craft or lovingly hand-made objects and therefore frequently point to the past, in which handicraft was very common, like in the Pilcher film *Wind der Hoffnung*, in which the farmer's wife is shown while weaving and her husband is a blacksmith.

In addition to this, Higson (*English Heritage* 77) suggests interpreting heritage films in terms of a tension between *mise-en-scène* and drama and between what they express narratively and visually. On a visual level, in many British heritage films as well as in the German Pilcher films, "[...] an exclusive, elite, English version of national heritage is displayed in all its well-tended finery" (Higson, *English Heritage* 77). Thus, at this level of interpretation it is proposed that England is a nice and desirable country, comprising privilege and tradition. In contrast, however, narratively, the heritage is frequently at risk or unstable and privilege is presented rather as exploitation than as something desirable. Besides, heritage films are often a bit ambiguous in the way in which they acquire the private as well as the public space. Due to this, they are frequently labelled 'intimate epics' as personal stories or private romances are displayed in a domestic setting so that they become female-centred narratives, with emotionality as their aim. (Higson, *English Heritage* 77-78)

Hence, as has already been, heritage films and specifically the Pilcher films, often cater to a rather mature as well as female audience. In contrast to that, they also take place in the public space of the country houses and in the picturesque landscapes. So when the primary aim of

the films is to emphasize the heritage properties, the personal narratives and love stories are often pushed into the background. In short, the personal stories of the characters of these films are always situated in a national setting, which is frequently used to 'show off' the heritage properties of the National Trust and thereby create that kind of special museum aesthetic. Furthermore, Higson (*Dissolving Views* 244) adds that another problem may be that the heritage films are frequently interpreted as only heritage films and nothing else, like for instance melodrama or romance, which suggests to him that the heritage images are rather seen as heritage displayed than as being of narrative importance. In addition to this, they always point to a much longer tradition of envisioning England as the country of English Heritage. This worry may be totally true for the British heritage films. As far as the German Pilcher films are concerned, however, it may only be true to a certain extent, as in most cases they clearly foreground the romance plot and the heritage properties often seem to create as well as to strengthen that specific atmosphere of Englishness, within which the whole romance takes place.

Another outstanding feature of the Pilcher films and of the British heritage films is their casting: it is very often the case that the same actors play similar roles as well as class types in a number of different films. Higson (*English Heritage* 29-32) proposes that there are similar types of actors, playing akin types of characters in various heritage films. Regarding the British heritage films, he mentions three different groups of actors: the first group comprises actors like Judy Dench or Vanessa Redgrave, who are already well established and who have specialized in character parts, which is also true for the Pilcher films, in which German actors like Barbara Wussow or Sky Dumont fulfil the same qualities. Secondly, there is a group of young actors, who have always played similar roles in heritage films since the beginning of their career, like Helena Bonham Carter. As far as the Pilcher films are concerned, actors and actresses like Muriel Baumeister would probably fall into that category. Thirdly, Higson adds those young actors, who are less typecast and who have sometimes taken part in heritage films, but also in other genres, like for instance

Gwyneth Paltrow or Cate Blanchett. In the Pilcher films, actors like Jenny Jürgens could be part of this group. Whereas those actors and actresses performing in the British heritage films are usually not huge stars, the German actors and actresses, like Friedrich von Thun or Gaby Hörbiger are relatively prominent within the German as well as Austrian television film industry. As far as the acting in the heritage films is concerned, it is said to be sometimes more heavily mannered and gestural and the staging is rather frontal with a relatively static camera: shots in tableau form, comprising long takes in long shot with often strong pictorial values are rather frequent within the genre.

Finally some aesthetic values of the heritage film should be pointed out as well as explained: their aesthetic sometimes differs from mainstream Hollywood. Often long and medium shots are preferred to rapid or dramatic cutting in order to display the heritage properties adequately. As far as the Pilcher films are concerned, there are also many close-ups and medium close-ups of the characters to stress their facial expressions as well as their emotions, which are usually not so frequently used in the traditional British heritage films. Moreover, camera movement is rather fluid: what sometimes stands out is that the camera seems to stress and capture the heritage properties or the beautiful, rolling green landscapes or rocks and the coast of Cornwall, in preference to the movement of the characters within them so that the viewer gets a chance to gaze at them. (Higson, *English Heritage* 38)

Additionally, crane and high-angle shots are often taken from a bird's eye view and are used to show specific parts of the mise-en-scène of the films rather than to follow character point of view, which is once again a typical feature of pictorialist cinematography. Furthermore, insert shots, presenting specific décor or furniture rarely serve as establishing shots, but once again rather for the display of specific heritage properties. Thus, the heritage culture is turned into the object of the public gaze, whereas the private gaze of the protagonists is part of the romance. Hence, the heritage culture often seems to be separated from the narrative

developments and because of that the heritage properties are frequently something to be gazed at as well as admired, rather than being part of narrative development. As already mentioned, Richard Dyer (19) calls this a museum aesthetic, as the visual style of the film sometimes seems to be created in a specific way so that as many heritage properties as possible can be displayed for the viewer. (Higson, *English Heritage* 39)

4. 3. Criticizing the heritage film

The critique of the heritage film started in Great Britain in the late 1980s to early 1990s, approximately at the same time when the revival of British cinema took place. In Great Britain there are different strands of criticism, discussing, for instance, whether it is useful to classify the heritage films under one heading or if they really serve solely to give the British people a national identity. In the following paragraphs of this paper, a few other points of critique will be mentioned, which can be related to the British heritage films as well as to the Pilcher films.

Many critics (see for instance Claire Monk, Amy Sargeant *British Historical Cinema*) claim that the British heritage films have been established mainly to construct a British or rather English identity by presenting and stressing a quite conservative Englishness. In relation to this Claire Monk (186) states, that this argument cannot be completely correct, as they do not only cater to a British audience, but to an international one as well. This argument may be also true as far as the German Pilcher productions are concerned: even though they are not British heritage films, they represent the lifestyles as well as values of the English from the past, set in the present. By doing so, they are extremely successful in Germany, Austria and even in South America. Thus, exactly this conservative as well as nostalgic presentation of Englishness works and is victorious in countries outside the British Isles, so it makes sense to criticize this argument.

Another point of critique, especially from a leftist perspective, is that heritage films are classified as being conservative films, aimed at a middle-class audience in order to maintain the values of the most

privileged social strata. In contrast, from a more conservative perspective, they are interpreted as being idyllic, exactly due to their traditional representation of Englishness. In relation to the Pilcher films, this is completely true, as they appear as an representation of an 'imagined community' of the past, which actually lives in the present in a kind of 'isolated world', by presenting itself as only consisting of a very wealthy class of white-English people, which is also true for the British heritage films of the past. Thus, Higson concludes that they

[...] project and promote a bourgeois or upper-class vision and version of national past which was organised around a narrow Englishness rather than any notion of hybridity or regional diversity, and was both apparently more settled and essentially pastoral. (110 qtd. in Monk 179)

In relation to this, Hewison accuses the heritage films of showing the past as "[...] an attractively packaged consumer item," (144) by constantly displaying all the different heritage properties, such as the country houses. Additionally, Patrick Wright (qtd. in Samuel 242) calls this "reactionary chic", wherein the triumph of aristocratic and reactionary nostalgia is represented. It is even more: a cosy and secure world of an earlier Englishness, which has nothing to do with the current one. David Lowenthal even goes further by claiming that

[...] 'heritage' [...] is widely accused of wanting to commodify the past and turn it into tourist kitsch. Aesthetes of the Right and Left, though especially perhaps the latter, have found it offensive, accusing it of packaging the past, and presenting a 'Disneyfied' version of history in place of the real thing. Purists have objected to the schemes promoted in its name, arguing that it blurs the line between entertainment and education and warning that it will replace real-life survivals with simulacra of an original that never was. (341)

As far as the Pilcher films are concerned, as already mentioned, the viewer is presented with an imagined Englishness of the past, as it no longer is.

In the following section of the thesis various scenes of sixteen different Pilcher films will be analysed shot by shot in terms of the genre markers of the British heritage films.

5. Analysis

In the following sub-section of the current study sixteen Pilcher-films will be introduced by giving some general information about them and by briefly summarizing their content. These facts should serve as the basis for the microanalysis of selected scenes, to prove that they contain a great number of different genre markers of the English heritage films and thus express Englishness.

5. 1. Rosamunde Pilcher: short biography

The author Rosamunde Pilcher was born in Lelant, Cornwall on September 22 1924. Her father filled a leading position in the Royal Navy, during which time he mainly served in foreign countries and so she grew up together with her mother. After having graduated, she started working for the *Women's Royal Navy Service* in 1942. In 1943 Pilcher was summoned to India where she spent the last days of the Second World War. During her stay in Sri Lanka she published her first short story in the magazine *Woman and Home*, which dealt with the life of a lonely GI. (Crumey, 2009, "Brief biography," para. 1-4)

Back in Cornwall she got to know the officer Graham Pilcher, whom she married in 1946. They moved to Dundee, Scotland, where he took over his father's textile company and Rosamunde became a housewife who raised their four children and started writing short stories and novels at home at her kitchen table. She published many novels under the pseudonym Jane Fraser, especially at the beginning of her career and up 1965. She became internationally prominent with her novel *The Shell Seekers* in 1987. In 1993 the German public service broadcasting channel ZDF released a film adaptation of her novel *Wild Mountain Thyme*, which was followed by many more in the following years. The German Bertelsmann Book Club awarded her a *Golden Feather* as author of the year in 1991. Furthermore, she was honoured with the *Golden Camera* in 1998. Due to the international success of her novels and short stories, many of her fans

started travelling to England as well as to Scotland to visit the various beautiful locations featured in the film adaptations. Therefore, she was also awarded the British Tourism Award in 2002, together with her editor at the ZDF, Dr. Claus Beling. Finally, after having written the novel *Tea with Professor Gilbert* in 2004, she revealed that she would retire and stop writing. Between 2005 and 2007 she, however, again published 18 novels, which all became quite successful. (Porsche, "Rosamunde Pilcher: Biografie," n.d., para. 1-6; Voigts-Virchow 134)

As far as the success of Pilcher's films in Germany and in Austria is concerned, Voigts-Virchow (134) reports that her editor Dr. Claus Beling granted him in an interview that many German-speaking viewers did not consider Pilcher as mainly British, but saw her as German. Therefore, most Pilcher productions involve an all-German cast as well as use German as the production language. As they cannot be dubbed into English, her films were never broadcasted in Great Britain. In addition to this, Beling stresses that they would probably not be successful in Great Britain as the "[...] German mise-en-scène of heritage Englishness would hardly go down well with audiences in the British Isles" (Voigts-Virchow 134). In Germany and Austria, however, they are quite successful as they suggest a specific feeling of "[...] wellbeing [...]" (Coelsch-Foisner 156), which is created in the rural and idyllic English countryside, as already mentioned in this study.

5. 2. Overview of the selected films

5. 2. 1. *Wilder Thymian*

Wilder Thymian is based on the novel *Wild Mountain Thyme* by Rosamunde Pilcher. It was produced by Heidi Ulmke and first broadcasted by the German public service broadcasting channel ZDF on 23rd October 1994. (ZDF, "Das große Rosamunde Pilcher Archiv," 2008, December 11. *Wilder Thymian*) Even though it is officially classified as drama, it also involves a romance plot. It was shot on location either in London or at the fictional castle Benchoile near Inverness in Scotland. (IMDb Webpage, *Wilder Thymian*) One of its dominant themes is safeguarding the

Dunbeath's family estate Benchoile from being sold and thus being lost by the family: after Jock Dunbeath's death the castle is bequeathed to his nephew John who is an American stockbroker. He, however, does not see himself as the new lord, because he lives and works in London and thus wants to sell Benchoile. As Higson (*Waving the Flag* 45) stresses, safeguarding the family estate from peril is a very prominent theme in the English heritage films as well. Apart from that, other themes in *Wilder Thymian* are betrayal, loyalty and love.

Synopsis

The eighteen year old Victoria Bradshaw falls in love with Oliver Dobbs who is a playwright. Unfortunately, he leaves her in favour of another woman, with whom he has a son. After some years, however, Oliver together with his two-year old son Thommy comes back to Victoria, whom he has kidnapped from his grandparents in London. The three of them visit the Scottish castle Benchoile, as one of the owners of it is an old friend of Oliver's. There Victoria gets to know John Dunbeath, an American stockbroker, who visits the castle after his uncle's death, to become the new lord. After Oliver has once again left Victoria and Thommy, she finally realizes that John is the right man for her and they stay together at Benchoile. Little Thommy is picked up by his grandparents and taken back to London.

5. 2. 2. *Karussell des Lebens*

Karussell des Lebens is based on the novel *The Carousel* by Rosamunde Pilcher and was translated into German by Jürgen Abel. It was directed by Rolf von Sydow and first broadcasted by the German public service broadcasting channel ZDF on 13th November 1994 (ZDF, "Das große Rosamunde Pilcher Archiv," 2008, December 11. *Karussell des Lebens*). It was shot on location mainly in and around Looe on the eastern Cornish coast, in the harbour of Polperro and in a romantic cottage located between Fowey and Lagreath, which are also in Cornwall. (Belting 24, 27, 33) As far as the social setting is concerned, it mainly involves the middle classes. In addition to this, *Karussell des Lebens* can be classified as a mixture of drama and romance, as right at the beginning of the film

Phoebe's husband Chips dies in an accident while travelling in his horse carriage and during the course of it Prue falls in love with Daniel, who finally come together after conquering some obstacles. Thus, one central theme is love, a rather misunderstood love, which is according to Andrew Higson (*Waving the Flag* 66) quite frequent in the heritage films as well,

Synopsis

Prue travels from London to Cornwall to support her aunt Phoebe after the death of her husband Chips. On her journey by train she gets to know Charlotte, Mrs. Tolliver's granddaughter, who lives in the same town as Phoebe. In Looe Prue also meets Daniel, Chips's former apprentice, with whom her and Charlotte pass a lot of time, and who she falls in love with. Charlotte's mother comes to the countryside as well to tell her daughter that she has to stay with her grandmother as she is moving to South Africa with her new boyfriend to start breeding horses. As her mother had many affairs in her youth, it turns out that Daniel is Charlotte's real father and so in the end he, Prue and Charlotte create a new family and start a happy family life together.

5. 2. 3. *Wolken am Horizont*

Wolken am Horizont is based on the novel *Voices in Summer* by Rosamunde Pilcher, which was translated into German by Dietlind Kaiser. It was first broadcasted by the German public service broadcasting channel ZDF on 10th December 1995. (ZDF, "Das große Rosamunde Pilcher Archiv," 2008, December 11. *Wolken am Horizont*) It was shot on location in the south-east of Cornwall, in and around Falmouth. In addition to this, most of the film is set in a fictitious manor house called *Tremenheere* as well as in a small, picturesque cottage located in the area around Stithians. Furthermore, the Lemon and the Boscawen Street of Truro are also used as locations in *Wolken am Horizont* (Beling 37, 40, 42, 54, 63): Alec and Laura Haverstock's Georgian town house can be found there as they belong to the upper middle to upper classes and thus their estate needs to represent their wealth. What is interesting, however, is that in the film they are said to live in London, even though the scenes featuring their home are shot on location in Truro.

As far as the social setting of this film is concerned, as already mentioned, it mostly involves the upper-middle class, which is mainly expressed with the help of the display of the possessions the protagonists have, like for instance the luxurious *Tremenheere* manor. The dominant themes in *Wolken am Horizont* are love, intrigue and family. Thus, the film can be classified as a mixture of drama and romance, which mainly foregrounds the personal story of the female protagonist Laura and so it is primarily a character study of her, which can also be classified as a genre marker of the heritage films: Higson (*Waving the Flag* 66) claims that personal stories are frequently emphasized in favour of an action oriented plot, which are very common in Hollywood blockbusters.

Synopsis

Alec and Laura Haverstock are newly married. After suffering from a miscarriage, Alec brings her to his brother Gerald and his sister-in-law Eve, who live in Cornwall. He, however, travels to New York, because he is an important business man. In the countryside Laura becomes friends with Ivan, Eve's son. As they spend a lot of time together, she receives a mysterious letter, threatening her and her beloved whelp is also assassinated. Due to these circumstances, Alec comes back home to find his adolescent daughter Gabriele there as well. They have not seen each other for many years. Finally, however, he finds out that his old friend Sylvia wrote the threatening letter as she wanted to marry him and thus get rid of Laura. After Alec has promised to marry Laura in church, everything turns out well in the end.

5. 2. 4. *Das Haus an der Küste*

Das Haus an der Küste is an adaptation of the story *Tea with the Professor*, which belongs to the story collection *The Blue Bedroom and Other Stories*, written by Rosamunde Pilcher and translated into German by Margarete Längsfeld. The TV version was first broadcasted by the German public service broadcasting channel ZDF on 3rd November 1996. (ZDF, "Das große Rosamunde Pilcher Archiv," 2008, December 11. *Das Haus an der Küste*) It was shot on location in and near the fictional town of St. Lanyon, which was supposedly located in Devon in the southwest of

England. The dominant themes in the film are once again love, betrayal, misunderstanding and inheritance. Furthermore, it is set in the upper-middle class as for instance the female protagonist's aunt is a wealthy old woman who bequeaths her impressive manor house to her niece Veronica. In addition to this, the contrast between the city and the countryside which is very frequent in the heritage films (Higson, *English Heritage* 188), is stressed here as well, by the Breen's leaving busy London behind them to start a new and quieter life in St. Lanyon.

Synopsis

Veronica Breen inherits the manor house Seamount from her aunt Cleo, who goes to Essex. While moving from London to St. Lanyon her husband Nicholas dies in a car accident. She, however, decides to start a new life in Devon together with her two children Sally and Nicholas. As the house is too big for them, she rents one part of it to a Maths professor from Scotland, called Marcus Rydale. As time passes, Veronica and Marcus get closer to each other, but as he frequently gets strange visits from a young woman, she wants him to leave. Finally, however, it turns out that this woman is his sister and that Marcus left his family during a big fire in their house six years ago. Thus, he comes back to Seamount and they become a happy family.

5. 2. 5. *Wind der Hoffnung*

Wind der Hoffnung is based on the short story *Toby*, which is part of the story collection *The Blue Bedroom and Other Stories*, written by Rosamunde Pilcher and translated into German by Margarete Längsfeld. It was adapted by the German public service broadcasting channel ZDF and first broadcasted on 16th February 1997. (ZDF, "Das große Rosamunde Pilcher Archiv," 2008, December 11. *Wind der Hoffnung*) It was shot on location in Cornwall, to be more precise around the area of Mullion on the southern Cornish coast. (IMDb Webpage) Furthermore, the fictional mansion Kitley House in Yealmpton was used to represent the Sawcombe's family estate.

One specific genre marker of the heritage films is especially dominant throughout the whole film, and that is the representation of a limited setting as far as class is concerned (Higson, *Waving the flag* 27). The working class, represented by the Harding's, who are farmers, stands in sharp contrast to the Sawcombe's, who belong to the upper classes. A huge conflict is provoked as Vicky, the eldest daughter of the Harding's, falls in love with Tom Sawcombe, Lord Sawcombe's grandson. As Vicky's father has a very strong patriarchal sense of family and wants to save his daughter from distress, he and his wife do everything to disrupt her relationship with Tom. What is interesting, however, is that his grandfather is in favour of a marriage between his grandson and Vicky as many years ago, he refused to let his son John marry Vicky's mother and thus he became very unhappy and could never live a satisfying life. Hence, the main conflict in the film is worked out through the opposition between the working class and the upper class, which is very often the case in the British heritage films as well. (Higson, *Waving the Flag* 27)

In addition to this, the city versus countryside is also worked out again in this film, as Vicky gets to know that Tom is supposedly her stepbrother. She flees to London to work for Philip Willis, a real estate agent, who is interested in a plot of land, belonging to Vicky. Thus, London stands for Vicky's new and exciting life and therefore represents a sharp contrast to her quiet and solemn life in the countryside. There she also manages to climb up the social ladder, as she moves from the working class to the middle class, earning a lot of money and becoming independent. In the end, however, she finds out that Philip only wanted the property and because of that feigned his love for her and so she finally goes back to her hometown. Hence, even though Vicky seems to have climbed up the social ladder, she is represented as the naive girl from the countryside, believing everything and falling deeply in the end. (Higson, *English Heritage* 188)

Synopsis

Tom Sawcombe, a veterinary surgeon-to-be, falls in love with the farmer's daughter Vicky Harding. As her parents think that this relationship has no future, they do everything to break it, so they tell Vicky that she and Tom are stepbrothers and therefore Vicky flees to London to work for Philip Willis, a real estate agent, who wants to buy one of the Harding's properties, which will belong to Vicky as soon as she becomes twenty-one. To get the land, Philip wraps Vicky round his little finger and acts as if he was deeply in love with her. When she finds him in his office, kissing another woman, she realizes what he really wanted from her and goes back to her parents, where Tom is still waiting for her.

5. 2. 6. *Der Preis der Liebe*

This film is based on the short story *An unforgettable evening*, which belongs to the story collection *The Blue Bedroom and Other Stories* by Rosamunde Pilcher and was first broadcasted by the German public service broadcasting channel ZDF on 15th February 1998. (ZDF, "Das große Rosamunde Pilcher Archiv," 2008, December 11. *Der Preis der Liebe*) It is shot on location somewhere on the coast of Norfolk, but the viewer does not get to know exactly where, as the only mention of a location is when two characters go to Warham. As far as the social setting is concerned, the wealthy upper-middle to upper classes are once again foregrounded, as is usually the case in heritage films as well (Higson, *Waving the flag* 27). The main couples in the film are Daisy and Jack Morgan, who are the owners of a huge whiskey distillery and who possess a very luxurious country estate, and Alison and Henry McFarland. Henry works for Mr. Morgan and is adopted by him in the course of the film.

Due to the fact that *Der Preis der Liebe* is classified as a mixture of romance and drama (IMDb Webpage), its dominant themes are love, betrayal, jealousy and loyalty. Another typical genre marker of the heritage films, also present in this one, is the fear of the loss of the family inheritance (Higson, *Waving the Flag* 45). When Jack Morgan nearly suffers from a heart attack while playing golf, he realizes that he needs an heir for his whiskey distillery. As he and his wife cannot have children, they

start to look after Henry McFarland, because his parents die in a car accident and so the Morgans pay his studies and also give him a job in the distillery. Thus, Jack is very worried that his business will be given into the hands of a stranger after his death and so Daisy has the idea of adopting Henry, which they finally do. In the end, however, they are very disappointed with him, as he starts an affair with his assistant Susan, thereby betraying his wife and he is therefore seen as unworthy of inheriting the distillery. Thus, the film stresses keeping to the currently accepted moral standards, which is another genre marker in common with the heritage films as they also frequently point to well established cultural and moral traditions. (Higson, *Waving the Flag* 27)

Synopsis

Due to Henry's work, he and his wife Alison McFarland move from London to the countryside, where her only responsibilities are looking after their daughter and maintaining their house. From the beginning onwards, Henry's patron's lifestyle is forced upon them and thus Alison becomes completely unhappy. He changes entirely and even starts a love affair with one of his friends from his youth. Alison, however, also falls in love with another man: the American Christopher McFarland who has come to Great Britain to look for relatives, that could be suitable donors for his son Oliver, who is suffering from leukaemia. When Henry realizes Alison's betrayal, he forces her to end her relationship with Christopher under the threat that if she does not he will not donate his blood to Oliver. Finally, everything becomes resolved, the Morgans get to know Henry's real character and Alison and Christopher come together.

5. 2. 7. Klippen der Liebe

Klippen der Liebe is based on the story *The red dress*, which is part of the story collection *Flowers in the rain*, written by Rosamunde Pilcher and translated into German by Dorothee Asendorf. It was first broadcasted by the German public service broadcasting channel ZDF on 19th September 1999 and directed by Dieter Kehler. (ZDF, "Das große Rosamunde Pilcher Archiv," 2008, December 11. *Klippen der Liebe*) Furthermore, it was shot on location in Cornwall, to be more precise in and around Bodmin,

Gwithian, Newquay and Padstow. (IMDb Webpage) The city versus countryside debate appears once again in this film, but does not play a very important role: Ben Hoadey's publishing house is located in London and when he nearly suffers from a heart attack he decides to move to the countryside for a break to calm down a little and leave all the stress behind. Thus, the city is once again associated with stress, noise and bustle whereas the countryside of Cornwall stands for silence and calmness.

Klippen der Liebe can be classified as a mixture of drama and romance (IMDb Webpage), the two of which are closely interwoven through the female protagonist June, who has a physically handicapped husband, who commits suicide, and who falls in love with the charming Ben at the same time. Another important theme in this film is jealousy, because Ben's want-to-be-girlfriend Rebecca accuses him of having killed Geoffrey, June's husband, just to prevent Ben and June from being happy together. In addition to this, as far as the social setting is concerned, the protagonists of this film belong to the middle to upper-middle classes, all are successful in their jobs – Ben, possessing a publishing house, Geoffrey being an arts patron and June a nurse, who does not have to work due to the wealth of her husband.

Synopsis

June is happily married to Geoffrey Arland, who is confined to a wheelchair due to an accident with his motorbike. On his birthday party a helicopter has to make an emergency landing on his property and thus June gets to know Ben Hoadey, the pilot who nearly suffered from a heart attack. As Ben decides to cure his illness in the countryside he rents a cottage near Geoffrey's estate. June and Ben meet again and fall in love with each other. When she goes on holiday with her friend April, Ben comes to visit them and finally June and he spend the whole weekend together. Upon returning home, she gets to know that Geoffrey and Ben have become friends and her husband has decided to help Ben become a successful artist. On a private viewing of Ben's art, Geoffrey requests that

Ben go for a walk with him near the cliffs, where he commits suicide. When Ben is trying to help him, Rebecca appears and tells the police that Ben has thrown Mr. Arland down the cliffs on purpose, which is not true. In the end, however, she confesses the truth and Ben and June decide to start a new life together.

5. 2. 8. *Blüte des Lebens*

Blüte des Lebens is based on the short story *The Before-Christmas Present*, which is part of the story collection *The Blue Bedroom and Other Stories* by Rosamunde Pilcher. It was produced by Gero Erhardt and first broadcasted by the German public service broadcasting channel ZDF on 12th December 1999. (ZDF, "Das große Rosamunde Pilcher Archiv," 2008, December 11. *Blüte des Lebens*) Being classified as a mixture of drama and romance (IMDb Webpage), it involves a great number of different themes: love, betrayal, jealousy and loyalty. In addition to that, the film is once again either set in London or in Cornwall, in towns such as Falmouth, Penzance, Porthleven or Truro (IMDb Webpage). The main representational strategy used in *Blüte des Lebens* is the display of landscapes, mainly of the steep cliffs and beaches in extreme long shots. Furthermore, the opposition between the city and countryside is stressed several times.

Synopsis

Ellen, James and Vanessa live in the countryside in order to have a happy family life. After Ellen's cousin Bridget arrives in Falmouth seeking peace and quiet, everything changes. James's shipping company is nearly brought to the brink of ruin, Vanessa decides to go to London to study and James's and Ellen's marriage nearly breaks up due to Bridget's intended seduction of James. Finally, however, Ellen manages to get a job as a restorer, Vanessa comes back to her hometown together with her boyfriend and the misunderstandings between Ellen and James can be resolved so that everyone is happy in the end.

5. 2. 9. *Der lange Weg zum Glück*

Der lange Weg zum Glück is based on the short story *Weekend*, which belongs to the story collection *Flowers in the Rain* by Rosamunde Pilcher.

It was first broadcasted by the German public service broadcasting channel ZDF on 16th January 2000. (ZDF, "Das große Rosamunde Pilcher Archiv," 2008, December 11. *Der lange Weg zum Glück*) It was shot on location solely in Cornwall, to be more precise in Truro as well as in Padstow, which are located on the north-western Cornish coast. Nearly the whole story takes place at Prideaux Place, which is a private manor house, near the northern outskirts of Padstow. It was built in the sixteenth century, but received its present appearance in the eighteenth century. (Belting 118)

In addition to this the film is set in the middle to upper-middle classes: on the one hand there is the architect Tom Talbot, who has a very fashionable and huge house and whose firm is rather successful and on the other hand there is his brother Frederic, who is the owner of the beautiful hotel Prideaux Place and of a summer house, which also belongs to the property. Both overtly show their wealth with the help of their clothes and also with the help of their possessions and lifestyles, as for instance can be seen by them both driving a Mercedes. Furthermore, the dominant themes in this film are betrayal, passion, love and misunderstanding.

Synopsis

Eleonor Dean is due to marry her fiancé, when she catches him in bed with another woman. Disappointed as well as desperate, she drives to her former school friend Tom Talbot, who works as an architect. He invites her to go to his brother Frederic's hotel Prideaux Place together with him, where he is responsible for the maintenance work. There Tom confesses his love to Eleonor and they share one night together. She, however, does not want to start a new relationship and instead initiates a friendship with Tom's brother, for whom she also begins working as a graphic designer to produce the new brochure for his hotel. After some misunderstandings, Tom and Eleonor finally marry and Frederic falls in love with Catherine, the administrator of the hotel.

5. 2. 10. *Zerrissene Herzen*

Zerrissene Herzen is based on the story *Amita*, which belongs to the story collection *The Blue Bedroom and Other Stories*, written by Rosamunde Pilcher and translated into German by Margarete Längsfeld. On TV it was first broadcasted by the German public service broadcasting channel ZDF on 15th October 2000. (ZDF, "Das große Rosamunde Pilcher Archiv," 2008, December 11. *Zerrissene Herzen*) It was shot on location in England in the county of Dorset on the coast and around and in the town of Corfe, including the Castle Corfe, a fictional cottage called Crows Nest and a fictitious mansion labelled Henry Court. As it is a mixture of drama and romance, its main themes are love, wealth and family. (IMDb Webpage)

Synopsis

After her divorce Christina Tolliver wants to start a new life in the countryside, far away from London and with less work to have more time for her daughter Elena who currently lives with her father in a flat in the city. While searching for a new house, she gets to know the forest warden Stephen McDowell who she falls in love with. As he wants to be together with her as well, he breaks off his affair with Juliet Pierce, Jonathan Pierce's young wife, who Stephen works for and who suffers from a lung disease. At first Juliet does not want to let him go, but after her husband's instant death she learns that she has actually only ever loved him and that she felt passion solely for Stephen. Christina, however, does not want to start a relationship with Stephen in the end as her daughter Elena needs her for herself, because she also has grave problems with her father's new girlfriend. Due to her refusal, Stephen decides to go to Australia. In the end, however, Elena wants her mother to be happy and so both of them go to the airport where they make Stephen give up on his trip at the last second and they live happily together.

5. 2. 11. *Die Rose von Kerrycore*

Die Rose von Kerrycore is based on a short story by Rosamunde Pilcher, called *One day at home*, which belongs to the story collection *The Blue Bedroom and other Stories*. The melodrama was produced by Axel de

Roche and was first broadcasted by the German public service broadcasting channel ZDF on 7th January 2001. (ZDF, "Das große Rosamunde Pilcher Archiv," 2008, December 11. *Die Rose von Kerrymore*) It was shot on location entirely in Dorset, which is in the south-west of England. The settings either involve the fictional county estate Kerrymore or the harbour of the county town Dorchester. The dominant themes are betrayal, intrigue, love, friendship and family inheritance.

One representational strategy of the British heritage films is especially dominant in this Pilcher film, and that is the display of the landscape and of buildings. (Higson, *Waving the Flag* 27) In addition, the setting is once again rather limited as far as class is concerned: family Kerrymore belongs to the upper-classes, being of aristocratic descent. The other main characters, doctor Tom Winter as well as Sally Woods and her parents can be referred to as upper-middle class, as they are all affluent as well, which is manifested in the houses they live in, the clothes they wear and by the properties they own.

Synopsis

Back from Hong Kong, the photographer Sally Woods takes photos of English manor houses for the magazine *Beautiful Homes* in her old hometown of Dorset. Thereby she gets to know Lord Kerrymore, who lives in his magnificent estate together with his sister Mary and her daughter Lisa. Due to the fact that Lisa is planning to betray him turning Kerrymore into a hotel after her uncle's death, Lord Kerrymore decides to nominate Sally as his sole heir, as she seems to be the only person who really cares for him and she also reminds him of his dead daughter Victoria. Due to that, Lisa tries to get rid of Sally: she even tells her that she is betrothed to Tom Winter, Lord Kerrymore's doctor, with whom Sally had a love affair. After Francis Kerrymore's death, Sally inherits the whole estate and finally decides to live there and she also gets together with Tom in the end.

5. 2. 12. *Küste der Träume*

Küste der Träume is based on the short story *Coast of Dreams* by Rosamunde Pilcher. It was first broadcasted by the German public service

broadcasting channel ZDF on 4th February 2001. (ZDF, “Das große Rosamunde Pilcher Archiv,” 2008, December 11. *Küste der Träume*) It was shot on location in and around Padstow in the north-west of Cornwall. (IMDb Webpage) As far as its social setting is concerned, it mainly involves the middle to upper classes as its main female protagonist works as a receptionist in a hotel and has just moved with her two children into the gatehouse of Mrs. Pritchett’s estate – a wealthy old lady, who dreams of living in Tuscany. *Küste der Träume* is a mixture of drama and romance (IMDb Webpage), because Kate’s son nearly dies of pneumonia and at the same time she falls in love with Geoffrey – an engineer, who is having an affair with a politician’s wife. Thus, the conflict of love misunderstood is pre-programmed.

Synopsis

Kate Millhouse moves to Padstow together with her two children William and Miranda after her husband has died to start a new life there, working as receptionist in the hotel of her good old friend Arnold. There she meets Geoffrey and they immediately fall in love. Geoffrey’s mistress Vivian, Arnold’s sister, becomes jealous and thus persuades her brother to dismiss Kate, which he finally does. When Geoffrey tells Vivian that their affair is over, she steals his car and takes over Harris – William’s dog. Hence, Kate and Geoffrey cannot be together, because the boy cannot stand his presence. At the end, however, William forgives him and they start a happy life together.

5. 2. 13. *Wenn nur noch Liebe zählt*

Wenn nur noch Liebe zählt is based on the short story *Only love counts* by Rosamunde Pilcher. It was directed by Dieter Kehler and first broadcasted by the German public service broadcasting channel ZDF on 15th February 2002. (ZDF, “Das große Rosamunde Pilcher Archiv,” 2008, December 11. *Wenn nur noch Liebe zählt*) It was shot on location either in Brighton, which is in Sussex, in the south of England, or in Dorset, located in the south-west of England. Being classified as a mixture of romance and drama (IMDb Webpage), it involves a love story between the upper-middle class architect William and the middle class Joanna. Thus, this film is once

again features the middle as well as the upper middle classes. An important theme – very common in the British heritage films as well, as Andrew Higson (*Dissolving Views* 239) stresses – is safeguarding the family inheritance or to be more precise in this case the huge family estate in Dorset. The Anderson's are faced with bankruptcy and so William's mother Anne is very pleased, because William is due to marry the rather wealthy Erika. Apart from that, other important themes are love, betrayal and loyalty.

Synopsis

Joanna leads a very happy life in Brighton where she has a shop for home accessories and where she lives together with her boyfriend Tim, who is a photographer. When he gets a job in the Caribbean, she and her best friend Alexandra plan to hitch-hike around the country without any money. After the first day, however, Alexandra goes back to the city and betrays her friend by going to the Caribbean with Tim. In contrast to her, Joanna finds a sheepfold, where she intends to spend the night. There she gets to know the architect William Anderson, who is the owner of the land surrounding the stable. After one day together, they fall in love and betray both – Joanna's boyfriend and his fiancée. After having decided that he will not marry her, Joanna has to return to Brighton as her house has exploded due to a gas leak and now she has nothing. Finally, however, William's grandparents bring her back to Dorset and they become happy in the end and decide to open a hotel to save the estate from financial peril.

5. 2. 14. *Wintersonne*

The TV film *Wintersonne* is based on the novel *Winter Solstice* by Rosamunde Pilcher and was translated into German by Ursula Grawe. This Pilcher adaptation is a very special one, as it differs to most of the others in a number of ways. Firstly, it was first broadcast by the German public service television company ZDF on 25th December 2003 as a mini-series, consisting of two parts, as the whole film lasts 165 minutes. (ZDF, "Das große Rosamunde Pilcher Archiv," 2008, December 11. *Wintersonne*) Secondly, it was shot on location in three different British

areas: London, Dipton (which is called Dibton in the film) in the County of Durham in the north east of England and in Dornoch in Sutherland on the east coast of the Scottish Highlands, specifically Dunrobin Castle, which is displayed several times as heritage property. (IMDb Webpage) Thirdly, its plot is much more complex than in most of the other Pilcher films: it consists of three different story lines, which merge into a single one in the last third of the film.

Wintersonne is a mixture of drama and romance (IMDb Webpage), thus it includes an accident which ends in the death of mother and daughter, but it also involves various love stories. Fourthly, what is very special is that there are certain British actors involved in *Wintersonne*: the British Sinéad Cusack plays the female protagonist. Other British actors that take part are Geraldine Chaplin or Jason Durr. As far as the social setting is concerned, this film primarily involves the middle, upper-middle as well as upper classes: Oscar, the piano player, the sisters Carry and Lucy, Elfrieda – an actress – and Sam, a businessman, belong to the middle to upper-middle classes, which is mainly expressed with the help of their possessions – houses, artefacts, real estate – and with the help of their jobs, like for instance Sam is a manager in a very famous and successful company. One woman – the Countess of Rheeves – is even part of the aristocracy and thus owns the fictional Rheeves Castle and a whiskey distillery.

Synopsis

After the death of her husband, Elfrieda Phipps loses all their properties and moves to Dibton to the cottage of a friend. There she gets to know Oscar Blundell, a very famous piano player, who lives with his daughter Francesca and with his wife Gloria, and whom she has known since her youth. After a car accident his wife and his daughter die and thus Oscar and Elfrieda go to Scotland where he possesses a house. Carry and Lucy, the two daughters of Elfrieda's best friend Dee Dee from London, also celebrate Christmas with them as their mother has gone to Florida with

another man whom she wants to marry. In addition to them, the businessman Sam Howard drives to Scotland as well and coincidentally lives in the same house as the others, because his godfather is the co-owner of Oscar's building. He is there in the name of his company AB TOC to close one of their drilling rigs. In the end, however, he falls in love with Carry and plans to re-open a famous whiskey distillery. Also Elfrieda and Oscar also become lovers and intend to start a future life together.

5. 2. 15. *Liebe im Spiel*

Liebe im Spiel is based on the novel *Reflections* by Rosamunde Pilcher. It was first broadcasted by the German public service broadcasting channel ZDF on 24th April 2004. (ZDF, "Das große Rosamunde Pilcher Archiv," 2008, December 11. *Liebe im Spiel*) Its most dominant theme is the danger of losing the family inheritance. Along with this comes another theme, namely betrayal, because Vivian, Hugh Hanthorpe's girlfriend, claims that her son Peter is also his son and thus he has to proclaim him as his heir, which in the end, however, does not work out.

Synopsis

Amanda lives and works in London for a publishing house and has a boyfriend, named Julian, who lives in the countryside. As Julian and his mother Elisabeth are invited for tea by Hugh Hanthorpe, Amanda gets to know him as well. She is granted the chance to write a book about the manor house *Rosefield* and thus she and Julian no longer have to live so far away from each other. Julian is offered a job as a gardener in New Zealand by Hugh and so Amanda stays in the countryside and meets Peter, Vivian's son. Being very jealous, Julian returns and finds out that Hugh has sent him to New Zealand to pair Amanda off with Peter. Elisabeth also realizes that Peter is not Hugh's real son and that Vivian wanted to intoxicate her. Finally, however, Hugh and Elisabeth come together and Amanda and Julian even get married.

5. 2. 16. *Federn im Wind*

This film is based on the short story *A Present for Pandora*, which is part of the story collection *The Blue Bedroom and Other Stories* by Rosamunde Pilcher and was first broadcasted by the German public

service broadcasting channel ZDF on 4th January 2004. (ZDF, "Das große Rosamunde Pilcher Archiv," 2008, December 11. *Federn im Wind*) As it is classified as a mixture of drama and romance (IMDb Webpage), its main theme is love misunderstood, because Julia Hammond thinks that her boyfriend-to-be is to marry another woman, which is not true, however, and this issue is resolved during the course of the film. Furthermore, it is shot on location on the Cornish south-eastern coast in the area around Falmouth, mainly on the beach, in a cottage and at a hawk house. Other themes in this film are jealousy, family and loyalty.

Synopsis

Julia and her daughter Pandora come from London to Cornwall to spend their holidays at the cottage of the famous doctor Harriet Miners, who is a specialist in lung diseases. While driving there, Roger Willis pushes their car from the street and then brings them to Harriet's house. Roger and Julia have dinner together, but as soon as she gets to know David Norris, the falconer, she falls in love with him. As Roger is very jealous, he tells Julia that David is to marry and thus she avoids further contact with him. She even refuses to let her daughter to work at his hawk house despite the fact that she is very interested in the birds. In addition to this, Roger is David's business partner and when the falconer does not want to sell his hawks to an Arabian sheikh, Roger steals all of them. Pandora witnesses the robbery and follows him and the birds to his sailing boat. Finally, however, Julia and David find her, all their problems become resolved and they marry.

5. 3. Microanalysis of selected scenes

In the following sub-section of the current paper selected scenes from the Pilcher films will be investigated and analysed shot by shot to demonstrate that they contain various genre markers of the English heritage films, even though they are German productions, mainly directed by Germans and feature an all German cast.

5. 3. 1. Display of the landscape

As already mentioned in this study, the main representational strategy of the Pilcher films is the display of landscapes, which is according to Andrew Higson (*Waving the Flag* 27) very common in the English heritage films as well. The Pilcher productions are shot on location either in England or in Scotland and represent a quite specific version of the English past, even though they are all set in the present. In addition to this, a contrast between the busy and loud city and the picturesque and idyllic countryside is very often created to further stress the pureness and calmness of the great outdoors and thus represent them as something desirable. (Higson, *English Heritage* 188) As will be seen in the following examples, bad events like the seduction of a woman, who is actually married quite frequently happen in the city, whereas good things, like the coming together of two lovers take place in the countryside. Thus, two completely different spaces of narration are established to further stress the contrast between the city and the village and so indirectly emphasize how desirable it is to live there. As far as the shooting style of the Pilcher films is concerned, it needs to be mentioned that it is quite similar to that of the heritage films. The landscapes, buildings and artefacts are frequently shown in extreme long shots through a distanced and slow moving camera so that they become objects of the public gaze and can thus be admired. Hence, very often camera movement is primarily not narratively motivated, but serves solely to showcase the beautiful scenery. (Higson, *English Heritage* 1, 26; Higson, *Waving the Flag* 45)

Nearly all of the Pilcher films analysed within the current thesis, start with a series of establishing extreme long shots to introduce the setting as well as to display the beautiful landscape as the following examples will demonstrate.

The film *Wilder Thymian* starts with an establishing aerial extreme long shot of the fictional castle Benchoile, which is located in Scotland. Due to a dissolve of the country estate, which fades-out slowly, a pink flower

fades-in in close-up, together with the title *Wilder Thymian*. After the flower slowly dissolves, an extreme long shot of the Scottish landscape follows.



Fig. 1: Scottish landscape (*Wilder Thymian*)

In the background, dark mountains and a grey and cloudy sky can be seen, whereas the green meadows, the forests and rocks dominate in the middle- and foreground. Thus, a quite specific and stereotypical image of Scotland is created, stressing it as the dark and mysterious country. Furthermore, the predominant colours green, brown, grey, white and black are important to mention as they indicate untouched nature. After a pan from left to right a river comes into shot. Then a dissolve of the lake follows, showing some yellow bushes and rocks in medium long shot. A crane-shot pushes-in on the background to reveal the wood. Suddenly a car appears: a tracking shot from left to right follows the car. In the next medium long shot the car and a herd of sheep can be seen. The shots already mentioned are accompanied with extra-diegetic instrumental music. As soon as the car stops, however, also intra-diegetic sound in the form of the sheep bleating is added. The car stops and a cut-in on Jock Dunbeath's face, looking at Benchoile follows in close-up. Then there is a point-of-view-shot in eyeline-match in the form of a medium long shot of the castle, once again to establish one of the two locations of the film and thus bring it into the gaze of the viewer.

This first scene already shows some genre markers of the British heritage films: first, it is shot on location in Scotland, in the fictional castle Benchoile and in the landscape surrounding it. Secondly, the camera displays the beautiful, untouched Scottish landscape and therefore the viewer gets the impression of being present and really gazing at it. (Higson, *Waving the Flag* 27) Therefore, as Higson (*Waving the Flag* 94) stresses, heritage

space quite frequently becomes the object of the public gaze. Thirdly, the impressive landscape stands in sharp contrast to Jock's fate, as he is ill and in the course of the film dies because of a heart attack. Another genre marker of the heritage films, also present in this scene, is the frequent use of medium and medium long shots to display the landscape as well as the heritage properties, as done in this case with the fictional castle Benchoile. Higson (*English Heritage* 38) states in relation to this, that heritage films differ to Hollywood blockbusters insofar that they prefer medium and medium long shots to rapid cutting to allow the viewers to gaze at the heritage properties being showcased.

After the introduction of the first important setting – the fictitious castle Benchoile - the second one is presented: London. An extreme long aerial shot at a high-angle shows the Thames, Big Ben as well as Parliament. Then the camera pushes-in on Big Ben in medium long shot. At the beginning of this scene, only extra-diegetic instrumental music can be heard, but as soon as Big Ben appears intra-diegetic sound is also added, in the form of the ringing of Big Ben as well as of the hooting cars, representing the busy and loud city in contrast to the calm atmosphere in Scotland. As already stressed, the opposition between city and countryside is also very frequent in the heritage films. (Higson, *English Heritage* 188) The city is often represented as the place of cosmopolitan peril, whereas the countryside is the idyllic place without any danger or problems, which is true to a certain extent for this Pilcher film as well. At the beginning of the film Victoria falls in love with Oliver Dobbs in London and starts a love affair with him there, which only makes her unhappy. Thus, the city is associated with her in fact unrequited love, as Oliver only 'uses' her to feign the impression of a happy family. At the end, however, Victoria finally chooses the right man – John Dunbeath – in the countryside and thus becomes the girlfriend of the new owner of Benchoile. Hence, the happy ending is set in the countryside and not in the city.

A second scene serves to show this city – countryside contrast as well: Jock Dunbeath is in his study, looking for something in his desk. A medium shot in wide angle serves to display the desk in the centre in the foreground, framed by two columns on the right as well as on the left hand side of the desk in the middleground and right behind it is Jock. In the background a huge book shelf as well as the door can be seen in the centre. The composition of the frame appears quite symmetrical, aiming at a well composed and harmonious frame, which may point to pictorialist cinematography, something that is also quite frequent in the English heritage films, as Andrew Higson (*Waving the Flag* 56) stresses. In addition to this, the atmosphere in this room is quite sombre due to the absence of much light as well as the predominance of dark and wooden furniture, which may signal Jock's depressed mood. Thus, as Claire Monk (in Higson, *Dissolving Views* 241) argues, in this case the props may have the function of accompanying the character's emotions.

As Jock leaves the room, the phone is ringing: it is John, his nephew calling from London and suddenly Jock's face becomes happier and more relaxed. Then there is a cut to John's office in London: exactly the same establishing shot of London is used as already described: Big Ben, the Thames and Parliament are filmed in extreme long shot in deep focus, but seen through the window of John's office. A pan from right to left follows and the camera pushes-in on John sitting behind his desk and talking to uncle Jock on the phone. Once again, Big Ben ringing as well as cars hooting can be heard in the background to stress that the setting is now London. As John tells Jock that it will not be possible for him to visit Benchoile, the camera pushes-in on his face in close-up. As he has another call on the second line he has to stop talking. Then there is a cross-cut back to uncle Jock, taken in the same camera angle and shot as beforehand, putting down the receiver. Jock turns round to leave the room and extra-diegetic music is added to stress his bad mood and thus increase the level of drama.

When John drives from London to Benchoile the opposition between city and countryside is once again stressed with the help of the display of the beautiful landscape to emphasize that it is an admirable and desirable place, which is another genre marker of the heritage films (Higson, *English Heritage* 39). John, who has parked his car next to the street is revealed in a long shot walking down to an old oak, which is predominant in the right half of the frame next to a raging torrent. In the background only the wood, some mountains and the dark sky can be seen. Thus, John, wearing his beige suit with a tie and a white shirt, represents the city stockbroker, who stands in sharp contrast to the untouched nature surrounding him. The camera cuts-in on John in medium shot looking at the old oak in telephoto as only the tree trunk and John are sharp in the foreground, whereas the background is blurred. Another cut-in reveals his hand in close-up, touching the trunk of the oak, showing his name which has been carved into it. From the beginning of the scene extra-diegetic instrumental music can be heard as well as intra-diegetic sound in the form of the chirping of the birds.

The second tragic incident that occurs in the film *Wilder Thymian* is Jock Dunbeath's death, which is also staged outside to display the beautiful and untouched Scottish landscape, which has been his home and to which he has been so firmly attached his whole life and which should also serve as the future home of his nephew John.



Fig. 2: Jock's last walk (*Wilder Thymian*)

An extreme long shot reveals Jock, taking a walk in the green meadows with his two Border Collies. The rather bare and ill-natured landscape of Scotland is once again displayed. In the background dark mountains and dark grey clouds can be seen in the sky. In the middleground there is only

one tree. Thus, in this case the bare and dark surroundings may mirror Jock's mood, and so become narratively important and do not only serve to be showcased as Clair Monk (in Higson, *Dissolving Views* 241) argues. The camera cuts-in on Jock in medium shot, who pauses to look around. Then it pulls-out on the landscape again, also showing the old man in medium shot, putting his hand onto his heart and tumbles to the tree. A match-cut reveals Jock in medium close-up, collapsing. To increase the drama the camera cuts-in on his face in close-up, which is twisted with pain. Finally, Jock lies on the ground in medium-close shot, filmed from a high angle. To further increase drama, throughout the whole scene extra-diegetic music can be heard. In this scene, the display of the landscape may have two functions: as already mentioned, on the one hand it may serve to show the Scottish nature and establish the setting, but on the other hand, its gloomy atmosphere may eventually foreshadow the tragic incident happening in it, which is Jock Dunbeath's death.

In *Karussell des Lebens*, the main representational strategy is the display of the beautiful Cornish landscape, with which the film immediately starts. Extra-diegetic music accompanies an aerial medium long shot in bird's eye view of the sharp rocks of the sea, covering the whole frame. *Rosamunde Pilcher* fades-in in yellow bold letters. As the camera tracks from left to right the title appears as well. Next there is a long shot in deep focus, showing the green grass in the foreground, a carriage with two white horses in the middleground, Chips being the coachman and his wife Phoebe sitting on it right behind him. The camera cuts-in on it in medium shot and low angle. Then the lady can be seen in medium close-up and deep focus: she is laughing and having a lot of fun and the wide green meadows can be gazed at in the background. Next there is again a long shot of the carriage driving along the cliffs and the deep blue sea in the background. Then a point of view shot from the perspective of Chips follows, with the camera being mounted on the carriage, so that the viewer gets the impression of sitting on it and taking part in all the swinging. This shot may serve to foreshadow the accident as it demonstrates how

insecure the carriage is on this stony underground. In addition to this, the fast cutting rate is also used to emphasize this.

Then the evil starts: in close-up Chips's face can be seen screaming. An American shot of one of the horses running away immediately follows and next there is another long shot in deep focus of the green grass in the foreground, the damaged carriage with Phoebe and Chips lying there very close to the cliffs in the middleground and the coast, the cliffs and some sharp rocks in the sea in the background. Hence, the shot is once again created so that the viewers get the chance to gaze at the beautiful landscape, while witnessing the tragic accident. In relation to this as far as the heritage films are concerned, Higson (*English Heritage* 77) proposes that one makes sense of them in terms of a tension between mise-en-scène and drama. Thus, while they visually transpose the impression of England as being a beautiful and desirable country, narratively the fate of the character is set in sharp contrast to that and thus an opposition is created, which is often done in television programmes to increase suspense and drama. (Bignell 95)

Furthermore, a very dramatic atmosphere is created with the help of lighting: everything seems to be shrouded with a light red shimmer due to the redness of the sunset sky. Thus, their grave accident stands in sharp contrast to this actual romantic atmosphere. Hence, this opposition may be established to get the spectators' attention and thereby increase suspense. Finally Phoebe can be seen in medium shot, crawling towards the camera and Chips. Then the camera cuts-in on them in medium close up, where she is hugging him and crying bitterly as her beloved husband lies there dead. In *Karussell der Liebe* the beginning establishing shots are used to lead towards the grave accident and the death of Chips, which serves as the starting point for the whole action. It is only because of this that Prue comes to visit her aunt and thus gets to know Daniel, who she falls in love with.

Later on in the film, the same cliffs are displayed when Phoebe brings a rose to the stone where Chips died. Extra-diegetic music accompanies a high angle long shot in deep focus, showing Phoebe moving up the cliffs. In the foreground there is the bare grass, the bay framed with steep cliffs in the middleground and the dark sky in the background. Thus, now the atmosphere is no longer romantic after the death of her beloved husband, but rather dark and threatening, with the grass being brown and no longer green and the sky covered with dark clouds and not light blue. Hence, the mise-en-scène may serve to create these contrasts and is therefore narratively important.

Then the camera pans from left to right and after a reverse the place where Chips died is revealed: Phoebe can be seen in long shot and deep focus, with the grass in the foreground, the sea and the rocks in the middleground and the dark sky in the background. Hence, the whole mise-en-scène caters to the creation of a sombre and sad atmosphere, which may be read as a mirror image of Phoebe's mood, which is another genre marker of the heritage films as already mentioned: Claire Monk (in Higson, *Dissolving Views* 241) stresses that props or the landscape very often serve to express a character's feelings or emotions. Then the camera cuts-in on her in medium shot as she is kneeling down next to a stone upon which she is placing a red rose. To further emphasize this act, the camera again cuts-in on the rose and the stone in close-up and telephoto. Finally it pulls-out on Phoebe in medium close-up and deep focus, showing the sea and the coastline in the background and her looking at the sea and probably thinking of her dead husband.

Additionally, in *Karussell des Lebens* important conversations take place somewhere outside in the magnificent landscape. Thus, in this case the display of the landscape serves solely to please the eye of the viewer and is therefore not narratively important. Charlotte and her mother go for a walk on the cliffs to talk about their future. In a low angle long shot the rocks and the steep cliffs are presented in the foreground, two green trees in the middleground and the light blue sky in the background. As the

camera pans from right to left, Charlotte and her mum are revealed, coming down some stone stairs, again in a low angle long shot. Furthermore, what is interesting is that her mother is represented as the London city-lady who stands in sharp contrast to the countryside surrounding her. She is wearing a light red satin-jacket, a long, tight skirt with a flowery pattern, light red high-heels as well as a lot of make-up and jewellery. Thus, the city versus countryside contrast is created once again, as Charlotte's mum stands for the posh and fashionable city, whereas everything surrounding her does not fit with that look.

A static camera shows them moving down the stairs until they leave the frame. Then the camera cuts to a high angle medium long shot of the sloping cliffs in the foreground and some rocks and the sea in the middle- and background. The camera pans from left to right and pushes-in on Charlotte and her mum sitting down on the rocks in American shot, with their backs to the camera, looking at the sea. Then the camera pushes-in on her mother's face in medium close-up and telephoto and a few-shot-reverse-shots between them follow, whereby she reveals to her daughter that she has to travel for some time and cannot take her with her so she has to stay with her grandmother. Charlotte completely freaks out and screams that her mother has never wanted her and that she hates her. After her mum has hit her into her face, she gets up and runs away. In long shot Charlotte is shown moving up the cliffs and running away. Then the camera again cuts-in on her mother in medium close-up, looking at the sea and biting her nails. In the background the steep cliffs and the sea are revealed so that the viewer once again has the chance to gaze at the impressive landscape.

In addition to that conversation also a second decisive one also takes place near the cliffs quite at the end of the film, which is the one that presents Prue and her fiancé Nigel, ending their relationship. Through a static camera a long shot in deep focus shows Nigel and Prue coming up a hill on a green meadow in the foreground, some trees and the sea and part of the cliffs on the left hand side in the middleground and the sea and

the sky in the background. The camera slowly pans from right to left, while Nigel asks what has happened to Prue as she is so silent. Then the camera cuts-in on her in close-up, stuttering that she has fallen in love with another man, but that she is over him. A reverse reveals Nigel in close-up and telephoto as well, asking if it is Daniel. After a reverse to her, she confesses that it is him, but that it is definitely over. Then the camera pulls-out on them in medium long shot, showing the sea and part of the coast in the middle- as well as in the background. As the camera slowly pans right, part of the village can also be gazed at in the middleground, while Nigel is stating that this time will surely not be the last time that one of them will fall in love with another man or woman.

Next the camera pushes-in on them in medium shot, facing each other and he is stressing that he wants her to go to London and to marry him in two weeks. As the camera further pushes-in on them in medium close-up, Nigel sets her an ultimatum: either she goes back to London or he leaves her. Prue responds that she will not go back to the city. The camera pulls-out on them in medium shot and deep focus to show her standing there and him leaving. Extra-diegetic music accompanies this shot, again presenting the green grass in the foreground, the sea in the middleground and the coast and the sky in the background. Thus, while a serious conversation is taking place, the landscape is displayed and so becomes object of the public gaze.

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In the Pilcher film *Das Haus an der Küste* the main representational strategy is also the reproduction of landscapes, mainly employing extreme long shots from a static camera in deep focus and fluid camera movements as can be seen from the following examples. *Das Haus an der Küste* starts with the establishment of the main setting of the film, which is St. Lanyon in Devon. Extra-diegetic music accompanies an aerial extreme long shot in deep focus, taken from a plane, revealing a cornfield in the foreground, some trees and the coast in the middleground and some rolling green hills with houses and the light blue sky in the background. *Rosamunde Pilcher* fades-in in bold yellow letters. As the camera tracks

towards the sea, the title *Das Haus an der Küste* appears in yellow letters as well. After a dissolve to the sea, that fills the whole frame, the credits start. The camera tracks over the sea, moves closer to the cliffs, finally tilts up and moves over them to reveal the cliffs, covered with green grass again in long shot in the foreground.

The camera tilts further up and also shows a street with a white Range Rover. Then there is a match-cut to the interior of the car, the viewer getting the impression of being inside it and looking out of the window and seeing the beach and the sea in the middle- and background in extreme long shot. Off-screen Veronica can be heard saying that she has not seen anything as beautiful as this landscape for a very long time. Next there is another cut to the interior of the car. Thus, this film immediately starts with a series of establishing shots of the landscape to show how beautiful it is there, so that the viewer can comprehend the Breen's decision to move from the city to this nice place. Hence, it may indirectly be suggested that the countryside should be preferred to the city.

The next remarkable instance when the landscape is displayed in *Das Haus an der Küste* is when Marcus Rydale has just moved in at the manor house Seamount and wants to show his favourite place near St. Lanyon to Veronica. Extra-diegetic music accompanies an extreme long shot in wide angle, showing Veronica moving into the frame and a herd of sheep passing from right to left on the left hand side in the foreground, the sea in the middleground and the coastline and the sky in the background. Then the static camera pans slowly from right to left to reveal a herd of sheep passing in extreme long shot and Marcus and Veronica moving through the frame and leaving it. After the cut from a high angle, they can be seen in American shot in deep focus climbing up a hill on a path, Veronica with her camera in the foreground and some bushes and a little waterfall in the background. After a pan from left to right and Marcus saying that he loves these lonely places as they are very inspiring to him, the camera cuts-out on them in extreme long shot and wide angle to reveal them standing on a ledge in the foreground, looking at the sea in the middle- and at the

coastline in the background. Thus, due to the shot, the characters' view also becomes the spectators' and so they might feel as if they are present.



Fig. 3: Marcus Rydale's favourite place (*Das Haus an der Küste*)

While standing there, Marcus states that here one can forget all of his or her memories and so Veronica asks him if he wants to leave his behind. Then the camera cuts-in on them in medium shot, facing each other, in deep focus. Now Marcus answers that the present is in any case better than the past. Veronica still gazes at the sea and he leaves the frame, the camera following him to reveal his back in medium shot, the sea and the cliffs in the middleground and the sky in the background. Hence, the camera once again imitates his point of view so that the spectator also gets the impression of standing there and looking at the impressive landscape.

He suddenly turns round and again stresses how beautiful it is here. This is followed by a point of view shot of her, taking a photo of him while asking if he has a family in Scotland. After a reverse, Marcus turns round and the camera pushes-in on his face in close-up to reveal his facial expressions as he does not answer and becomes sad. The camera pulls-out again and Veronica comes into the frame in medium shot and deep focus, apologizing. Finally the scene ends with Marcus saying that he has no family and that he is only interested in her as she reminds him of somebody. Thus, in that case the landscape is not only displayed in the background, but becomes narratively important as well, as it is part of the action, because it is Marcus's favourite place that he wants to show to Veronica.

In contrast, near the end of the film when Marcus's sister comes to visit Veronica to tell her the truth about her brother, the landscape is solely

displayed for the sake of its beautifulness and is therefore not narratively important,. They take a walk near the cliffs, shown in medium long shot in deep focus. In the middleground there are the sea and the bay and the village is in the background.



Fig. 4: Karen and Veronica walking (*Das Haus an der Küste*)

As they approach the camera, Karen reveals that six years ago a fire broke out in Marcus's flat where she got hurt very badly and his wife and son died. They stop and can again be seen in medium shot and deep focus, with the bay in the middle- and the village in the background. Then the camera pans from right to left and Karen sits down on a bench and states that she could not even go on with her studies at university, because of the tragic accident. After a cut, Veronica's face can be seen in close-up and telephoto, stressing her irritated and shocked look. After a point-of-view shot to Karen, looking into the distance, her head turns towards Veronica and thus reveals a big scar on one side of her face.

Then the camera cuts-out again to a medium shot of them in deep focus, to show the bay in the middleground and the cliffs, fields and parts of the village in the background. Veronica sits down next to Karen and the camera pushes-in on them in medium shot. Karen then says that Marcus was grieving, but that he went on teaching. As she gets up, the camera pans from right to left, while she states that her brother's depression became worse and so he started writing to live in his fantasy world. Another point-of-view-shot from a high angle of Veronica follows, stuttering that she did not know that. Next there are a few shot-reverse-shots between them, until Karen sits down next to Veronica again and then the camera pulls-out to a long shot of them on the bench in the foreground,

the bay, the cliffs and the sea in the middleground and the fields and the village again in the background. Finally Karen stresses that Marcus has become happy again since he has known her and her children. Then they leave the frame and a long shot of the landscape concludes the scene. Thus, the spectator once again gets the chance to gaze at the beautiful landscape.

London is also shortly displayed in the form of a few establishing shots near the beginning of the film, when the Breen's are to move to St. Lanyon. These shots of the city appear as if they were a series of snapshots out of a tourist brochure. Extra-diegetic music accompanies an extreme long shot in deep focus from a distanced camera of Tower Bridge and the Thames in the foreground, and the skyline with all the skyscrapers and the sky in the background.



Fig. 5: London Tower Bridge (*Das Haus an der Küste*)

After a cut another aerial extreme long shot of the city in wide angle (nearly in bird's-eye-view) follows, revealing some skyscrapers in the foreground and middleground as well as one huge street and the sky in the background. After the next cut, the hooting of a car can be heard and a medium shot from a low angle in deep focus shows a taxi in the foreground and some terraced houses in the background. After a match-cut, the entrance of one of the houses comes into sight with Veronica and Nicholas leaving through it, she is kissing him goodbye and he is saying that she should arrange everything for the removal. Almost immediately after this scene, Veronica gets a phone call that her husband has died. Thus, the city becomes associated once again with peril and bad experiences.

As already mentioned, the plot of *Wind der Hoffnung* is mainly regulated with the help of the establishment of the opposition between working class and upper classes. In addition to this, however, another representational strategy of the heritage films is used. This is the display of the landscape, as can be seen in the following example. (Higson, *Waving the Flag* 27) The film starts with a series of establishing shots to introduce the landscape where the whole action takes place. Extra-diegetic music accompanies an aerial long shot from a high angle of the Cornish landscape, taken from a plane. In the centre of the fore- and middleground there are some fields, covered with water from the sea due to the tide, surrounded with trees on the left and right hand sides and *Rosamunde Pilcher* fades-in in yellow bold letters. The camera pushes-in on Toby in medium shot, running towards a lake. Then it tracks up again to reveal a lake in the foreground and some fields in the middle- and background, everything is in long shot and deep focus. Finally, the camera pushes-in on a boat in long shot from a bird's-eye-view, with Vicky and Tom in it. After a match-cut, there follows a point-of-view shot from the two lovers to the bank, showing the lake in the foreground, a shed with Toby next to it screaming after his sister Vicky who is in the middleground and some trees are in the background. Then there is a reverse back to the boat, again revealing Vicky and Tom in medium shot.

In *Der Preis der Liebe* the display of the English landscape is also the main representational strategy. Right at the beginning of the film its setting is established with the help of an aerial extreme long tracking shot, taken from a plane, very close to the surface of the sea. After a few seconds the name *Rosamunde Pilcher* fades-in in yellow bold letters. Then the plane tilts up to reveal the steep and stony cliffs in extreme long shot in the background and the deep blue sea in the fore- and middleground. As the plane moves along the coast, it suddenly pushes-in on the cliffs in long shot, taken from a very high angle, so that they appear even bigger and more impressive. After a reverse, the plane shifts to the right hand side to show the steep cliffs, the sea and the sparkling waves in extreme long shot from a wide angle in the foreground and the green meadows in the

middle- and background. A dissolve follows, presenting an extreme long aerial shot of the forest in the foreground and of the green fields in the middle- and background.

Right after a reverse the camera pushes-in on the street to reveal a grey Range Rover in a high angle long shot and Christopher McFarland can be heard in voice-over, saying that he has a new address now to look for a suitable donor for his son Oliver. Then a dissolve reveals the car in medium shot and telephoto, putting the focus clearly on it, whereas the green meadows next to it on the left as well as on the right hand side are out of focus. A tracking shot follows the movement of the car, then pulls out to the green fields in long shot from a high angle in the fore- and middleground and the light blue sky in the background. Also the car can still be seen on the street, stretching from the right to the left hand side of the frame in the middleground. Oliver's doctor can be heard in voice-over and thus off-screen, uttering that there is no suitable donor for Oliver. Hence, in this case the impressive and beautiful landscape stands in sharp contrast to Oliver's tragic fate and so another opposition is created.

The English landscape is displayed once again, when Christopher McFarland and Alison go to Warham to look for some ancestors who could possibly donate blood to Oliver. An extreme long shot in wide angle shows green and hilly meadows full of sheep. In the centre of the frame a narrow path stretches from the fore- to the background. Thus, a very romantic and somehow restricted and stereotypical version of Englishness is suggested to the viewer. Extra-diegetic music and the sound of the sheep accompany this shot. In voice-over and off-screen, Christopher asks Alison if she has ever missed the city. While saying this, the camera pans from right to left to reveal the car in the middle of the meadows and the fields in long shot. Alison responds that she has never missed London but she would prefer doing more than looking after her child and the household in the countryside. Thus, somehow indirectly the city-countryside opposition is also created in that situation. But in this case the city is to a certain extent

presented as a desirable place full of pleasure, whereas the countryside is the dull and lonely area.

After that, a reverse shows the car passing the static camera and then it pushes-in on Alison and Christopher in profile, using a medium close-up and telephoto as now the stress is not so much on the display of the landscape, but more on their conversation. He asks her what her profession was in London. She responds that she worked in an advertising agency and finally he says that he is the owner of one and that he would immediately employ her. Furthermore, in this scene Alison represents an English landlady and thus strengthens the expression of Englishness. She is also wearing a dress full of flowers, a light green cardigan and a straw hat, with a silk scarf of the same fabric as her dress, bound around it. Finally the camera, located further above on a hill, pulls-out again to display some yellow bushes in extreme long shot in wide angle in the foreground, the green meadows, the street and the car in the middleground and again meadows and some trees in the background. Moreover, what really stands out is that the scene is arranged very symmetrically. It begins with an extreme long shot of the landscape to establish the setting, then it goes on with some shots of the two people in the car and it closes again with an extreme long shot to finish it off.

In *Klippen der Liebe* the beautiful Cornish landscape is displayed at various times as well. It starts with an aerial extreme long shot from a high angle in deep focus of the sea in the fore-, middle- and background: on the left the sea predominates, whereas on the right there are some steep cliffs, covered with green grass. Extra-diegetic music accompanies the whole scene, containing a series of establishing shots. Next *Rosamunde Pilcher* fades-in in yellow bold letters and as the camera tracks along the cliffs, the title of the film appears in yellow letters as well. Off-screen the sound of a helicopter can be heard and after a cut it can be seen in American shot in the sky. After the next cut a long shot in deep focus follows, showing the sea and some steep cliffs with a lighthouse in the foreground and the dark blue sea in the middle- and background. Then the

camera cuts to the cockpit of the helicopter, revealing Ben and Rebecca in medium shot, facing the camera and talking to each other. Once again the sea and the cliffs can be gazed at in long shot and deep focus. Next the camera cuts to the cockpit of the helicopter and shows the landscape in extreme long shot and deep focus from the perspective of the pilot. Thus, the viewers get the impression of flying the helicopter and thereby looking at the Cornish fields and mountains.

After the next cut a manor house can be admired in the centre of the background in an extreme long crane shot in high angle. In the middleground, on the forecourt of the estate there are a huge fountain and the house personnel preparing Geoffrey's birthday party. Hence, this shot is created very symmetrically with the building forming the centre, so that the view is pleasing to the eye, which is quite common in heritage films as well. Andrew Higson (*Waving the Flag* 39) claims that the camera style of these films can be labelled pictorialist as it is determined by aesthetic refinement. In this case this means that the frame is created so that the viewers' eyes are directed at the building which is displayed.

In addition to the showcase of the beautiful Cornish countryside, London is also presented once in the film: extra-diegetic music accompanies a long shot in deep focus of an avenue. There is a street in the centre in the fore- and middleground, leading straight to Queen Victoria's monument and there is Buckingham Palace in the background. In the foreground there are a few cars and many people crossing the street. After a cut a long shot in low angle of Big Ben in the background follows and the camera pushes-in on its clock in medium close-up to establish the time of day. Next comes a long shot of facades of houses, being located on the right hand side in the middle- and background and there is a street in the foreground. Then the camera cuts to a sign saying *Inter Art* and the camera pulls-out to a long shot in low angle of a villa, which is Rebecca's office, where she works as an art dealer. Hence, London is introduced as in a tourist brochure by displaying some of its major sights, such as Buckingham Palace or Big Ben, and finally the setting of the London scenes is

introduced. Furthermore, what is interesting to mention in relation to the city countryside contrast is that the cutting rate in the scenes located in London is much higher than in the countryside, which may suggest the stress and bustle predominating in London.

In addition to this, in the film *Der Preis der Liebe* all important conversations between the protagonists take place somewhere outside in front of the impressive and beautiful Cornish landscape, like the following examples will demonstrate. After June has saved Ben's life he wants to meet her again and thus follows her to her favourite place on the cliffs, where she always returns to read. An American shot in deep focus shows June in the foreground, the sea in the middleground and the coast and the dark sky in the background. As the camera pans from right to left, a wooden bench is revealed in the foreground, where Ben is sitting and calling June who is standing immediately in front of him his guardian angel. In the middle- and background the sea can again be seen in medium long shot in deep focus.

A point-of-view-shot from June's perspective to Ben follows, he is saying that he knew that she would appear and so he came here to meet her. He even baked an apple pie for her, but she did not emerge. Next comes a reverse to June in medium shot and she answers that the apple pie was surely not for her, but for Rebecca. June leaves and Ben gets up and follows her. The camera pans from left to right and finally pushes-in on them in medium close-up and profile. While Ben is explaining that he was waiting for her and then Rebecca arrived the sea, the bay and the cliffs can be gazed at in the background,. June does not reply, but only tells him that she is going on a journey with her best friend April and then she leaves. Thus, the whole scene is taken with a static camera without any cuts and in deep focus, so that the viewer has the chance to gaze at the beautiful landscape, while listening to the conversation, which is a very common strategy in heritage films as well. (Higson, *Waving the Flag* 56)

Another example for the display of the landscape is when Geoffrey asks Ben to go for a walk with him near the cliffs to talk. In medium long shot and wide angle a path, a meadow and Ben pushing Geoffrey's wheelchair can be seen in the middleground and only the dark blue sea is in the background. What is worth pointing out in this scene are the two protagonists' clothes as they represent an opposition, which is good versus evil. Geoffrey is wearing a white suit and has blonde hair, whereas Ben is dressed in a black suit with a black shirt and has dark-brown hair. Geoffrey also says that the landscape is terribly beautiful there, which in German is '*Wie teuflisch schön die Landschaft hier ist!*', and can thus be read as an allusion to this good versus evil opposition. Geoffrey represents the poor and loving husband of June, whereas Ben is the evil adulterer.

Then the camera cuts-in on them in medium shot, front-on and deep focus. In the middleground again the cliffs and the green meadows can be seen and the sea and the coast are in the background. Geoffrey states that he has new plans now and that everything started with Ben, which is one of the ironies of fate. The camera cuts-out on them in medium long shot and deep focus to show Ben moving Geoffrey in his wheelchair in the foreground, looking at the sea and again the sea in the middle- and background. Then they stop and in American shot they are standing in the foreground, the cliffs and the sea are in the middleground and the coast is in the background. Geoffrey says that Ben could have fought for June to which he simply replies that she has decided to stay with her husband and that he has accepted that. Then the camera cuts-in on Geoffrey's face in close-up and telephoto, stating that Ben is still hoping. A reverse shows Ben in close-up and telephoto, laughing and stressing that he does not want to talk about that any longer.

A point of view shot to Ben looking into the distance follows and then there is a reverse to Geoffrey in medium long shot: in the fore- and middleground the cliffs are revealed, leading down to the sea and suddenly Geoffrey rolls down to commit suicide. Then there is a match-cut

to Ben's face in close-up, looking at Geoffrey and running after him. A close-up of the damaged wheelchair follows and the camera cuts to Ben looking down the cliffs in American shot and low angle and finally Rebecca appears, sees everything and runs away. Thus, in the last third of the scene a very rapid cutting rate predominates, which may serve to increase suspense and to stress how quickly Geoffrey's accident happened. In contrast to this, a slow cutting rate is usually employed in heritage films to allow the viewer to gaze at the heritage properties. (Higson, *Waving the Flag* 61)

The next few examples for the display of the landscape are from the film *Die Blüte des Lebens*. It immediately starts off with a close-up in telephoto of red and pink flowers, covering the left hand side of the frame and of a bush of rosemary on the right hand side. After a dissolve, an extreme long aerial shot of the coast follows, which establishes one of the two settings of the film, which is Cornwall. In the foreground the dark-blue sea can be seen, the steep cliffs covered with green meadows in the middleground, and the light blue sky, with only a few clouds in the background. Next the plane moves along the coast and thus presents the whole coastline. Furthermore, the whole scene is accompanied with extra-diegetic instrumental music.

In addition to that introductory scene, near the beginning of the film, Falmouth is represented solely with the help of the display of the landscape and without mentioning its name. Vanessa meets her mother in town and tells her that she has handed in her notice and that she wants to go to London to study archaeology. Already the first conflict is raised by pointing out this city – countryside opposition. Formerly, James and Ellen decided on purpose to start a life in the countryside and now their daughter wants to live in London. The town is then displayed immediately after this quarrel, maybe to stress how beautiful it is there. Succeeding a cut to the harbour, an extreme long aerial shot of the town follows, which reveals the cliffs in the foreground, a gothic church and a river in the

middleground and one part of the town, the green hills and the sky in the background.



Fig. 6: Falmouth (*Die Blüte des Lebens*)

Then the camera tracks from left to right to show another part of the town in bird's-eye-view. After a dissolve to the dock area, the wall of the harbour can be seen in close-up in a wide angle in the foreground, a berthed boat in the middleground and the wall of the harbour again in the background. Next there is a match-cut to a white house with a sign, saying *James Parry Inc.*, which serves as the establishing shot to introduce James's business - a shipping company, selling and renting boats. Finally the camera pushes-in on the sign in close-up to anticipate the following dissolve to the inside of the house.

The setting of the city of London is also frequently established in *Die Blüte des Lebens*. After having talked to her father about her plans in London, Vanessa gets permission to go there, but only on the condition that she does not move out of defiance. Right after that talk, an establishing extreme long aerial shot in wide angle of the Thames in the foreground, of Tower Bridge in the middleground and of the skyline in the background, follows. What is interesting as far as this shot is concerned, is its symmetrical composition, which makes the whole frame very harmonious, as is quite frequently the aim in heritage films (Higson, *Waving the Flag* 39). Tower Bridge is located in the centre, stretching from the left to the right hand side of the frame. After this, there is a cut to a taxi in the foreground and then a pan from right to left to the door of Bridget's house, followed by a match-cut to the interior of it, where she is having a party. In this scene one of the conflicts of the film takes place: Bridget's boyfriend

Mr. Moore is unfaithful to her with another woman in her house. While they are taking off their clothes, Bridget sees them. She throws him out of her villa in front of all the guests and then the party goes on. Thus, the city is immediately associated with disorder and betrayal and so stands in sharp contrast to the countryside, where everything is completely idyllic.

Another crisis is also provoked by the move to London. After Vanessa has moved to the city to study there, Ellen completely breaks down and does not know what to do with her. Formerly, she was only responsible for the wellbeing of her family and thus had not worked as restorer for a very long time. Now, as her daughter is gone, this responsibility has fallen away and so she desperately cleans the house and is very sad. After this she can be seen sitting on a cliff to think. Extra-diegetic music and the sound of the gulls accompany an extreme long shot of the coastline and the sea in the middle- and the background. In the foreground Ellen can be seen, sitting between two steep rocks, revising Bridget's words aloud that many women fall into a black hole when their children leave and that she does not even have a job. After that the camera pushes-in on her in medium shot from a high angle, which causes her to look quite helpless and desperate. She starts crying and the scene ends.

In addition to that, this city – countryside opposition is also stressed by contrasting the characters with the help of their behaviours and clothes. While Ellen rides her bike through the pedestrian precinct in Falmouth, she meets her cousin Bridget, who has come to her dead parents' house to seek silence there. In American shot Ellen can be seen, standing next to her bike while Bridget is next to a fruit stand,. Bridget represents the city business woman, as she is dressed in a black trouser suit, has a black handbag, her hair is cut in a fashionable bob, she is wearing a lot of make-up, golden earrings and has long, silver fingernails. In contrast to her, Ellen stands for the country woman, for whom fashion is not that important, and functionality is the key. She wears a white and violet checked dress, a beige cardigan and has nearly no make-up on. Thus, she appears quite natural. In contrast to Ellen, Bridget embodies the

character type of a privileged white Anglo-Saxon woman of the upper-middle classes, which is very frequent in heritage as well as in the Pilcher films. (Higson, *Waving the Flag* 45) While the two women are talking in the foreground, the shop fronts of the houses are displayed on the left and right hand side of the frame and in the centre there is the pedestrian precinct with many people. Then there is a cut-in on Bridget moving towards the fruit stand in medium shot and telephoto, saying that she is sick to death of London. After that the camera pulls-out to reveal both in American shot. While Bridget chooses some fruits and vegetables, she tries to come to the fore and acts as if she was better than Ellen by saying that she looks good wearing this simple style, but Ellen counter-attacks by uttering that less is more here. Thus, the city versus countryside opposition is indirectly stressed again at the end of this scene.

Der lange Weg zum Glück also starts with a series of establishing shots, accompanied with extra-diegetic music: an aerial tracking shot from a plane is taken very close to the surface of the sea from a high angle, so that the whole frame is filled with blue water. During this shot the name *Rosamunde Pilcher* fades-in followed shortly after by the title of the film. The plane moves up the cliffs to reveal a meadow in extreme long shot. After a cut, some brown and green fields and also a few houses can be seen in extreme long shot in bird's-eye-view. Another cut leads to the steep stone cliffs and to the beach in extreme long shot in the fore- and middleground and to the sky and the coast in the background. The plane makes a curve to the left hand side and then the camera pushes-in on the beach in deep focus in the centre on the right hand side in the foreground, the sea in the middleground and the coast and the sky in the background.

The next extreme long shot in wide angle reveals the river Camel in the centre in the foreground, and some rolling green hills on the left and right hand side in the fore-, middle- and background. The following cut moves to another extreme long shot from a high angle of green and brown fields, a street and a few houses in the fore- and middleground. After the succeeding cut a green meadow appears in the centre of the frame,

embedded in the wood on the left and right hand side in the fore-, middle- and background. A cut-in on the brown fields on the left hand side in the fore- and middleground follows, the plane is moving over them, so that the viewer gets the impression of flying the plane him- or herself and thus gazing at the beautiful landscape. Finally the village Padstow is nearly reached: as the plane moves over the river Camel, located in the centre in the foreground. In the middleground on the left hand side there are trees and the village comes into sight on the right hand side. Everything can be seen in extreme long shot as well.

There then follows a match-cut to the village in extreme long aerial shot from a high angle. In the fore- and background the houses of Padstow can be seen with the river Camel in the middleground, stretching from the left edge of the frame to the right. Finally the plane moves further right to reveal some houses of the village in extreme long shot from a bird's-eye-view. Hence, the viewer becomes the passenger in a plane and can gaze at the impressive and untouched beauty of Cornish nature which is established as the main setting of the film. This first scene appears like a circular flight from the coast to the village, almost like a series of snapshots, which would also fit into a tourist brochure advertising the south of Great Britain. Thus, like in many heritage films, the movement of the camera is primarily not narratively motivated, as the action has not started yet, but on the one hand solely serves to display the landscape and on the other hand to establish the setting, as already mentioned. (Higson, *Waving the Flag* 61)

Zerrissene Herzen also starts with a series of establishing shots of the English landscape to introduce Dorset as the setting. An aerial extreme long shot taken from a plane shows some steep cliffs, covered with green grass in the fore- and middleground on the left hand side and the sea and the beach in the foreground on the right hand side. At the same time *Rosamunde Pilcher* fades-in in yellow bold letters and after a dissolve the title *Zerrissene Herzen* follows. Next there is another extreme long aerial shot of green fields in the foreground, a street stretching from the left to

the right hand side of the frame with a red convertible in the middleground and some trees in the background. After the next dissolve another extreme long aerial shot of the sea, the coast and the beach follows. Whereas these shots could theoretically be taken anywhere, the next extreme long aerial shot really establishes the setting, by presenting Corfe Castle in the centre in the middleground, located on a green hill, on its right hand side the town Corfe and in the background there are again some green fields. Right after the following dissolve the camera pushes-in on the convertible in long shot and thereby presents green pastures with cows in the fore-, middle- and background. As soon as a woman starts laughing off-screen, the camera cuts-in on the convertible to reveal Christina and Elena facing the camera in medium close-up and deep focus so that the landscape in the background can still be seen well and thus becomes the object of the public gaze.

Right from the beginning of *Zerrissene Herzen* the city versus countryside opposition is established: Mrs. Tolliver decides to move from London to the countryside to have more time for her daughter. Thus, the city becomes associated with stress, hurry and little spare time, whereas the countryside is represented as the calm idyll where there is much more time for family life. The various conflicts between Elena and her father also take place in London as he conceals from his daughter that he has a new girlfriend and thus causes a great quarrel. Finally Elena even decides to stay with her mother in the countryside.

The first scene, in which the landscape is displayed in the film *Die Rose von Kerryamore*, is near the beginning, when Sally visits her mother's house after having come back from Hong Kong. Her stepfather Richard Barlow has arranged the meeting by enticing Sally to Dorset, giving as a pretext that her mother is in hospital. The scene starts with a medium long shot of Heather and Sally walking towards the garden. In the background there are a wooden bench, some flower troughs and the facade of Heather's country house can be seen. The camera tracks along them as they are walking forward, towards the cliffs. Suddenly Richard comes into

the frame, bringing some champagne. He clearly represents the English gentleman and thus caters to the representation of a very class based, white Englishness, which usually predominates in the Pilcher films as well as in heritage films (Higson, *Waving the Flag* 27). He is wearing a grey suit and a white shirt with a bow tie and his grey hair is neatly parted.

The camera pushes-in on them in medium shot, followed by a point-of-view-shot from Richard to Sally, showing her face in close-up and telephoto, asking if Heather is allowed to walk around after her illness. Right after another point-of-view-shot of Heather's face in close-up, looking very irritated, and asking what she means, there is a reverse back to Sally, staring at Richard and saying very furiously, that what he told her was not right. After that, there are a few point-of-view-shot-reverse-shots of the three people and Richard utters that Heather's stay in hospital was a sign from heaven for him as otherwise Sally would have never come back to Dorset. Sally screams that nothing has changed and that Richard always bends the rules as he likes. Then the camera pulls-out on the three again in medium long shot, showing the country house with the flowers in the background and Richard, Sally and Heather in the middleground. Sally puts down her glass of champagne and leaves the frame, Heather follows her. Then there is a reverse to Sally, looking down the cliffs into the sea in long shot: the sea and the sky can be seen in the background and are thus displayed. The camera tracks from right to left to reveal Sally and Heather in medium shot in the foreground, fields in the middleground and the sea in the background. Heather says that Richard only had Sally's interests at heart. Thus, the beautiful English landscape and the idyllic country house stand in sharp contrast to the characters' quarrel.

In addition to this, when the fictional county estate Kerrymore is introduced as a setting, the landscape is once again displayed. Sally's stepfather Richard restores antiques and thus Sally brings a finished bust of Lord Kerrymore's dead daughter Victoria to him. At first there is an extreme long shot of the street, leading to the estate. What is special about this shot is that it is taken from the point of view of the country house, so the

viewers get the impression of standing on the stairs of the house and looking into the distance. Furthermore, the composition of the frame is very symmetrical and thus harmonious. In the centre in the middleground there is the street with Sally's car, which is surrounded with meadows on its left and right hand sides and also with trees, which look like an avenue. In the background there are the light blue sky and some stone balustrades, fencing in the forecourt, with some flowers in the foreground, everything is shown in wide angle. Then there is a reverse, following the movement of the car to finally reveal the estate from a low angle in long shot so that it looks impressive and huge.



Fig. 7: Kerry more County estate (*Die Rose von Kerry more*)

Once again, the composition of the frame is very symmetrical, which points to pictorialist cinematography, frequently used in the British and English heritage films, when displaying landscapes or buildings. (Higson, *English Heritage* 39) Whereas the estate in paladium-style is in the centre in the middleground and thus builds the focus of the viewer's gaze, it is framed by two statues in the foreground. In the background there is only the light blue sky, suggesting the nice weather which is prevalent in Dorset and thus creating a positive atmosphere. In conclusion, the static camera, the deep focus and the long shot land to the display of the building, so that the viewer has enough time to admire it.

Also the coast and the beach are displayed in *Die Rose von Kerry more*: after Sally has been officially introduced to Tom Winter in her mother's garden, they take a walk on the beach. First there is an extreme long aerial shot in wide angle of the coast, which serves as the establishing

shot. In the foreground the sea, the coast and the cliffs can be seen, brown and green fields are in the middleground and the light blue sky is in the background, suggesting nice weather, which helps to indicate the good atmosphere which predominates in this scene. In addition to this, extra-diegetic music also serves the same purpose. Then there is a match-cut to the other coast on the opposite bank, which could be seen beforehand in the preceding shot in the background. It is also displayed in extreme long aerial shot from a rather high angle and in deep focus, so that the viewer has the chance to gaze at the whole landscape. In the foreground green grass dominates and on top of the cliffs there is a lighthouse. In the middleground the sea can be seen and the other side of the coast is in the background. After that shot the camera tracks from right to left and Sally can be heard off-screen in voice-over, saying that she has forgotten how beautiful it is here.

A match-cut to Sally and Tom in medium shot and telephoto, having a walk on the beach, follows and he asks her what she is doing for work. Due to the focus, the conversation is now in the foreground, as the landscape behind them is not sharp. As the camera tracks from left to right, following the movement of Sally and Tom, it also pushes-in on them in medium close-up, while Sally is saying that she is taking photos of transience and that it is just a perfect world, which does not necessarily make one happy. When they stop, some over-the shoulder shot-reverse-shots between them in close-up and telephoto follow, wherein Sally asks what Tom does. As soon as they start walking, the camera tracks from left to right and reveals them in medium shot in deep focus. Hence, the beach and the waves in the foreground, the sea in the middleground and the sky in the background can once again be clearly seen. Tom says that he is dreaming of opening a hospital for children and then he invites Sally on a tour of Dorset: when they are just about to kiss each other, Tom has to go to one of his patients and the camera pushes-out to show Sally in the foreground, sitting on big rocks on the beach, the sea and the waves in the middleground and some sailing boats and the sky in the background, everything taken in long shot from a high angle and in deep focus.

Finally the last scene of the film when Tom and Sally come together and thus guarantee a happy ending needs to be pointed out. Extra-diegetic instrumental music accompanies Sally walking down the cliffs to look at the sea and think. The camera tracks beside her as she walks down the cliffs. A long shot of her looking at the sea from a high angle and in deep focus follows. In the foreground Sally is sitting on the rocks and the bare landscape can be seen, the sea, some rocks and the cliffs are in the middleground and the coast, the sea and some grey clouds are in the background. What is so special about this scene is the lighting. Due to the setting of the sun, the whole frame seems to be coloured orange, which caters to the establishment of this specific romantic atmosphere. Then there is a point-of-view shot in the form of an extreme long shot of the sea and of the sailing boats in the fore- and in the middleground and the red to orange sun setting, producing the redness of the sunset sky in the background. After this, a cut to Tom, sitting in his car and coming to talk to Sally to tell her that he loves her, follows.

As Tom walks towards the cliffs, Sally is revealed in long shot from a very high angle, sitting there, representing the object of the male gaze, looking down at her. Then there is a reverse to Tom in medium close-up glancing at her, from a low angle as well, imitating Sally's gaze. After that another point-of-view shot from Tom follows, showing Sally's back in medium shot, looking at the sea in telephoto so that the sea in the background is blurred but sparkling. Then a cut to the sky follows, revealing a paper plane in close-up, flying directly to Sally's feet. After a match-cut to Sally's feet in close-up from a high angle, she takes it and the camera shows her face in close-up, looking very irritated. As she starts reading the letter aloud, the camera cuts-out to present Sally from Tom's perspective in a point-of-view shot in medium-close-up. She is reading a poem by Shakespeare, thus, this English poet serves to strengthen the feeling of Englishness. Next there is an American shot of Sally and Tom, facing each other. They seem nearly black due to the setting of the sun into the sea. In the background the sea and the sky cover the upper half of the frame. The static camera pushes-in on them in medium close-up, revealing Tom sitting next to Sally

and saying that he loves her. Finally they kiss each other and the film ends by showing the final credits.

One of the main representational strategies of *Küste der Träume* is the display of the beautiful Cornish landscape. The film starts with an aerial high angle long shot in deep focus, accompanied with extra-diegetic instrumental music. In the centre in the fore- and in the middleground there are a river and green meadows. Some hills covered with grass and trees can be seen in the background. Immediately after that *Rosamunde Pilcher* fades-in in yellow bold letters. As the camera tracks forward along the green meadows, the title appears, followed by the credits. Next the camera cuts to an aerial high angle extreme long shot of freshly ploughed fields and two tractors in the foreground, some green fields in the middeground and the dark sky in the background. After a reverse a dissolve follows and the camera tracks along a wood in bird's-eye-view to finally reveal the coast. The next dissolve leads to an aerial high angle long shot of a very stony mountain top in the foreground and a street in the background. Then a reverse shows the sea in the background as well.

Next the camera cuts to an aerial extreme long shot, presenting a plane in the centre in the middleground, some stony cliffs in the foreground and some green meadows in the background. The intra-diegetic sound of a model aircraft can also be heard. After the next cut the sound of the gulls can be listened to and an aerial extreme long shot follows, revealing the beach in the foreground, the sea in the middleground and the coast in the background. Finally a boy – William – can be seen, playing with his model aircraft, together with his dog Harris. Thus, this first scene of *Küste der Träume* immediately introduces the main setting – the area around Padstow – and thereby displays the landscape in all its diversity. The meadows, fields, hills, cliffs and the coast with the beach become objects of the public gaze, which is a very prominent representational strategy of the British heritage films. (Higson, *Waving the Flag* 27)

In addition to the areas surrounding Padstow, the picturesque lanes of the village are also displayed, when William is looking for John who sells screws. Extra-diegetic music accompanies a medium long shot in deep focus of a lane made of cobblestones with some people moving down it in the centre in the fore- and middleground, with facades of some little houses on its left as well as right hand sides and the sea in the background. After a cut there follows a medium shot in deep focus of a corner of a house in the foreground, a stony lane leading down to the coast and William coming up in the middleground and the sea and the coast in the background. The camera is thus positioned so that the viewer gets the impression of standing at the top of the lane, gazing down at the sea and thereby enjoying the impressive sight. Then the camera cuts to another part of the village and presents some light pink flowers in medium long shot, deep focus and from a low angle on the left hand side in the foreground, some stony stairs leading up a lane in the centre in the middleground and left and right are two rows of little white houses. Geoffrey is coming down the stairs. Next there is a medium long shot in deep focus, revealing a white house in the centre in the foreground and left and right of it a small lane. Geoffrey is moving forward on its left hand side and William on its right so that they meet each other in the centre. What is important to mention in relation to the composition of this frame is that it is very symmetrical so that it is pleasant to the eye, a strategy that is according to Andrew Higson (*English Heritage* 39) quite frequently used in the British heritage films as already mentioned further above. William tells Geoffrey that he is on the way to John and then the man helps him to find the shop.

Furthermore, in *Küste der Träume* important conversations take place in front of the impressive landscape. Extra-diegetic music accompanies an extreme long shot in deep focus of the beach and the waves of the sea in the foreground, the sea in the middleground and the coast in the background. As the camera slowly pans from left to right, Padstow appears in the background and in the centre there is a street with Geoffrey's car approaching the camera. Next the camera cuts-in on him in medium close-up and telephoto and then a point-of-view-long shot to

Vivian follows, presenting some bushes and a bare meadow in the foreground, her sitting on a wooden bench, looking at the sea in the middleground and the sea and the hills in the background. A reverse shows Geoffrey getting out of the car and walking over to her. Then the camera cuts-in on him in medium shot, profile and deep focus, showing the beach and the sea in the background. He sits down next to Vivian, with their backs to the camera, again presenting some bushes leading down to the beach in the middleground and the beach and the sea in the background.

Next, a static camera shows her getting up and Geoffrey following her, whereby he stresses that they both knew that they would not have a common future. She answers that she really loves him and as she realizes that she cannot win him back she blackmails him by stressing that he needs her to get a lucrative job as an engineer. Next the camera cuts-in on Geoffrey's face in close-up and telephoto and Vivian hits him and screams that she hates him. Extra-diegetic music starts and a point-of-view shot follows, showing her in long shot, running up to Geoffrey's car and leaving. In this case, the display of the landscape is not narratively motivated, but serves solely to showcase it. Moreover, the beautiful and calm landscape stands in sharp contrast to the characters' quarrel and thus creates an opposition.

In the film *Wenn nur noch Liebe zählt* the display of the landscape is the predominant representational strategy. Thus, the most important conversations take place in front of the impressive English landscape of Dorset. At the beginning of the film the setting is established with the help of various extreme long shots. Extra-diegetic music accompanies an aerial extreme long shot in wide angle, showing the cliffs and a lighthouse in the foreground and many green and brown fields in the middle- and background. The title of the film fades-in, being immediately followed by the credits. As the camera tracks from right to left, the coast is revealed and after the following dissolve an extreme long shot in bird's-eye-view comes next, showcasing the cliffs and the green fields on the right hand

side and the sea on the left hand side. After the next dissolve there is another aerial extreme long shot, presenting two boats in the sea in the foreground, the sea in the middleground and the coast in the background. Again a dissolve follows and in extreme long shot a hill with a castle can be seen in the middleground and the green and brown fields in the foreground and background. Finally the Anderson's estate is introduced in aerial extreme long shot in the centre in the middleground, nearly from bird's-eye-view, its forecourt in the foreground and a pond and some trees in the background. Thus, firstly, the landscape is displayed and secondly, also a building, which has the function of a heritage site.

As already mentioned further above, in the film *Wenn nur noch Liebe zählt* Joanna and her friend Alexandra have bet with Tim that they would manage to hitch-hike around the country for one week with only twenty pounds. After some heavy rain, Alexandra decides to go back to Brighton and so Joanna continues travelling on her own. Extra-diegetic music accompanies a medium long shot in deep focus, showing her crossing the street in the middleground, two cars are in the foreground and the facade of an inn is in the background. The camera pulls-out to represent a castle on a hill in extreme long shot in deep focus in the background and some houses of the town from which Joanna starts her journey in the middleground. Then the camera cuts-in on Joanna's face in profile, in medium close-up and telephoto. Next the camera tracks along and thus follows her movement. After a cut another extreme long shot comes next and as the camera pans from right to left, the sea and some fields in the foreground cover the whole frame. Next there is another medium close-up of Joanna's face, front on, walking over the fields. A point-of-view shot in the form of a long shot reveals the bare meadow with a sheepfold in its centre. After a reverse to Joanna's face in close-up and telephoto another point-of-view-shot of the estate in extreme long shot follows, being in the centre in the middleground and some trees in the foreground and background. The following reverse again shows Joanna in long shot and deep focus with some sheep being in the foreground, she is walking towards the stable in the middleground and some fields and trees are in the

background. Hence, in this case the display of the landscape is narratively motivated as Joanna is hiking around the country.

In addition in *Wenn nur noch Liebe zählt* important conversations also take place in front of the impressive landscape and thus the display of it is not primarily narratively motivated. One example of this would be when William is talking to his grandfather Herbert Anderson about Joanna as they are taking a walk through the fields. In long shot and deep focus the sea can be seen in the background, the meadows and the two men in the middleground and a cornfield in the foreground. As the camera tracks along them from left to right, grandfather and grandson are finally revealed sitting down on a bench in extreme long shot and deep focus. In the foreground the bench and the two men can be seen on a hill, facing the sea and looking into the distance towards the sea and the coastline, which are in the middleground and in the background. His grandfather tells William that they made the same mistake with his father when he fell in love with a waitress and that they worked against the relationship. However, when he finally married a lady befitting his social standing he became very unhappy for his whole life. While they are talking, the camera pushes-in on them in close-up and telephoto and then some shot-reverse-over-the-shoulder-shots follow to stress their facial expressions and not the display of the landscape in the background. Finally, the camera pulls-out again to show them in American shot, as they get up and then stand with their backs to the camera. In the foreground the meadow and the two men can be seen, the fields and the valley are in the middleground and again the sea and the coastline are in the background.

A second decisive conversation also happens in front of the beautiful English panorama in *Wenn nur noch Liebe zählt*. This time is the one between William and his fiancée Erika, when they discuss their relationship and marriage, while walking along the cliffs. In American shot and deep focus they are revealed in the foreground. Furthermore, there are the bay and the beach in the middleground and the deep blue sea in the background. Then the camera pans from left to right and cuts-in on

them in medium close-up and Erika states that their love has no chance, and that she now knows that. Next a few shot-reverse-shots between them in close-up and telephoto follow: she is stressing that William's mum Anne is of the same opinion.

Finally the camera pulls-out again, presenting them in medium shot and deep focus so that the viewers get the chance to gaze at the beautiful landscape unfolding behind them. In the foreground there is a bare meadow, the cliffs and the sea are in the middle- and background and the sound of the gulls can be heard. Next the camera cuts-in on William's face in close-up, front-on and telephoto again, while he states that Erika would surely be a nice wife and that he did not plan any of that and that he is so sorry. Once more, some shot-reverse-shots between them in close-up and telephoto follow, Erika is confessing that she hopes he will be happy. Then the camera pulls-out on them in American shot, hugging each other. While she is leaving, extra-diegetic music starts and he looks longingly after her. In long shot and deep focus the cliffs and the bare meadow can be seen in the fore- and middleground and only the sea and the sky are in the background. Thus, once again a scene closes with the display of the landscape.

The next example for the showcasing of the landscape comes from the film *Wintersonne*, which begins with extra-diegetic instrumental music, accompanying an extreme long aerial shot in wide angle of the Scottish landscape. In the foreground the sea with some steep cliffs and rocks can be seen, the bare landscape due to the season in which the film is set – in winter or to be more precise, the time around Christmas – is in the middleground and the cloudy sky is in the background. *Rosamunde Pilcher* fades-in in yellow bold letters, the camera tracks forward and a dissolve follows. Next the viewer can gaze at some fields in the foreground, at a foggy valley in the middleground and at some mountains and the sky in the background. The title *Wintersonne* also appears in yellow letters, followed by the credits. After a dissolve an extreme long shot of the fictional Rheeves Castle on the left hand side in the

middleground and some trees in the foreground come next, directly followed by a dissolve leading on to an extreme long shot with the camera now at eye-on-level. In the foreground the sea can be observed and the dark mountains are in deep focus in the background. This shot is created so that the spectator gets the impression of being present in the film, standing at the shore and gazing at the landscape described above.

The next dissolve reveals some pink flowers in close-up and telephoto, covering the whole frame. Again a dissolve follows, and in extreme long shot the coast with the beach can be looked at in the foreground, some sharp rocks in the sea are in the middleground and only the sea is in the background. Then the camera pans from right to left and right after the following dissolve a bare meadow and two men standing at the top of the rocks in extreme long shot in wide angle come into sight in the foreground. They are talking and simultaneously looking at the sea. This shot has the function of a flashforward as it shows Sam and Oscar in Scotland, talking about Sam's business, which, however, happens much later on in the film and so this shot is repeated in the same way and then proceeds with a cut-in on them. Hence, on the one hand one of the three settings – Scotland – is introduced and on the other hand this shot also serves as flashforward, as mentioned. What is so special, however, is that the viewer does not get to know that at the beginning of the film, but only realizes it much later on, when exactly the same shot comes again.

As London is one of the three settings of the film *Wintersonne*, it is also displayed is introduced as follows: a long shot from a very low angle shows an ancient building in the background, and a square, crowded with many people is in the middle- and foreground. Thus, one immediately gets the impression of London being a very busy and loud place. This feeling is further strengthened as a red London bus rushes by from the right to the left hand side, directly in front of the camera. It fills the whole frame and can only be seen very blurred due to its fast movement. After a match-cut in long shot from a low angle a statue can be gazed at on the left hand side in the foreground, houses on the left and right hand sides, trees

behind them and Big Ben in the background. Then there is a cut to Tower Bridge in long shot and deep focus in the middleground. Thus, two important and very famous sights of London serve to represent the city. Next the camera cuts to a parade of the Queen's soldiers. They can be seen in American shot and deep focus. At first there are only the legs of a white horse in the foreground, and some soldiers with drums in the middleground, wearing their typical red jacket and the big black hats. As the camera pulls-out and pans from left to right the military band is revealed in the fore- and middleground and Buckingham Palace in the background. Hence, London is presented very stereotypically with the help of some sights and the Queen's soldiers.

As already mentioned, after the death of Oscar's family he and Elfrieda go to Scotland to celebrate Christmas and thus also the Scottish landscape is displayed at various times. Extra-diegetic music accompanies an extreme long shot in wide angle of the bare landscape. In the foreground the withered steppe can be seen, the sea is in the middleground and the high mountains and the sky with dark clouds are in the background. A pan from left to right reveals the street with Oscar's red Range Rover in the centre of the frame. In the background there are once again the high mountains covered with snow. After a match-cut an extreme long shot from the perspective of the interior of the car follows, showing the bare landscape once more. Then Elfrieda and Oscar are presented in medium close-up and front-on through the windscreen of the car and he stresses that she should enjoy this beautiful sight. Thus, even narratively the display of the landscape is integrated and therefore its beauty is emphasized. Next another point-of-view-shot in the form of an extreme long shot follows, showing a withered meadow in the foreground and a valley in the middleground, which stretches to the background and goes over to the high mountains covered with snow. A reverse cuts back to them where Elfrieda stresses how impressive the landscape is and then the scene ends with another extreme long shot in high angle with the street and the car in the foreground, the valley in the middleground and the mountains and the sky in the background.

The film *Liebe im Spiel* also starts off with the display of the beautiful sea and the coast of Cornwall, accompanied with extra-diegetic instrumental music. An aerial long shot of the sea and the cliffs on the right hand side of the frame is taken from a helicopter. Then there is a roll on the vertical axis from front to back and *Rosamunde Pilcher* fades-in. This scenery fades-out and a long shot in wide angle of two rocks in the middle of the sea, near the coast, can be seen in the foreground. Right after that the rocks can be gazed at in bird's-eye-view so that the viewer gets the impression of being part of a helicopter flight over Cornwall. A cut-in on the rocks of the coast follows in medium long shot. Then there is a long aerial shot of the cliffs and of just a small part of the shore. Now the green meadows of the country dominate and within them there is a road. After a cut, another aerial long shot of the green meadows comes next. On the right hand side of the frame a little village can be seen as well.

Next there is an establishing aerial medium long shot of a beautiful, fictional country estate, called Bedford Mansion, as the spectator gets to know a few seconds later. The mansion covers the centre of the frame and right in front of it is a huge forecourt, with a straight driveway leading towards it. In the fore- and background are some green meadows and a few trees. Everything is shot in deep focus so that the spectator gets to see each part of the beautiful landscape in full detail. This shot is also accompanied with a voice-over by the estate agent, responsible for the mansion, saying that the domestic staff is of course included in the rent. Then there is a dissolve of the roof of the estate in bird's-eye-view and a match cut to the mansion in medium long shot from a low angle, so that the viewer gets the impression of it being huge and thus impressive. Mr. Hanthorpe, his girlfriend Vivian, the butler Francis and the estate agent walk past the house, which is in the middleground and the light blue sky is in the background. So right at the beginning, the setting is established.

The viewer is also introduced to two of the main characters of the film, which are part of the upper-classes due to their wealth, which is another genre marker of the British heritage films. (Higson, *Waving the Flag* 27)

The clothes of Vivian and Hugh also show that they belong to the upper classes. She is wearing a very elegant white trouser suit, some jewellery and a lot of make up and Hugh is dressed in a dark blue jacket and a tie. In addition to this, another genre marker of the heritage films can be pointed out. The presence of the butler Francis, who represents the wealth of the family and is responsible for all the housework, which has to be done to keep the mansion in good condition. In relation to that Roger Sales (qtd. in Deidre Lynch 27) stresses that servants usually have two main functions in heritage films. On the one hand they may be the villain, being responsible for some kind of problem or conflict and on the other hand, they stand for all the work which needs to be dealt with to guarantee the maintenance of their employers' country houses.

In addition to this, Andrew Higson (*Waving the Flag* 45) emphasizes that a specific upstairs-downstairs class hierarchy is predominant in heritage films, which can be seen in the next shot, in which it is graphically pointed out. There is a match-cut to the estate in medium shot in the background, whereas some stairs can be seen in the foreground. The four people have four different positions on the stairs, which may suggest a clear hierarchical order, from the person standing closest to the camera and appearing biggest, which is Hugh, being the most important, or having the highest rank, to the other three, who are lower in their ranks. Vivian is standing about two metres behind him, behind her is the estate agent and behind him the butler. They can all be seen in medium shot, taken in deep focus. Finally Hugh pronounces that he will rent the mansion over the summer.

Another scene of *Liebe im Spiel*, being mainly made up of long shots, taken from a distanced slow moving camera to display the landscape, is when Amanda, who is working for a printing house in London, drives to Bedford Mansion to write an article about it. She can be seen in long shot and deep focus, steering her black Mercedes convertible and thereby facing the camera in the centre of the frame. The composition appears very harmonious as the street and the car form the centre, which is

surrounded by trees on the left hand side and a meadow on the right hand side and only the light blue sky in the background. As the car approaches the static camera, a reverse in eyeline-match follows. A tracking shot gives the viewer the impression of steering the car him- or herself and thereby enjoying the sight of the landscape. In long shot the sea, the shore and some green meadows can be seen in the background. As the car moves further down the hill, there follows a cut-in on Amanda's face in medium close-up, taken in telephoto, so that the landscape in the background is blurred due to the movement of the car.

Then another medium long shot of the car and its surrounding landscape in deep focus comes next. The image is again very harmonious, as the car is in the centre and clearly dominates, whereas on the left and right hand sides there are green meadows and some trees and the light blue sky is in the background. The trees seem to almost hold the frame together, running through it like a ribbon. After this the camera pushes-in on Amanda's face in close-up, to be followed by a point-of-view shot in eyeline-match of a sign saying 'Bedford Mansion'. Then there is a long shot of the mansion in full size in the background and some meadows and trees in the foreground. Thus, the landscape is again displayed and the viewer gets the impression of visiting Bedford house by getting to know its beautiful surroundings.

The magnificent garden of Bedford Mansion is also displayed. After having come back from New Zealand, Julian has an appointment with Hugh on his estate, to tell him about his job there. As they are talking in Hugh's study, Julian remarks that he has the impression that Hugh wants Peter to be with Amanda very often. While Julian is saying this, the camera tracks from the interior to the terrace, which is directly connected to Hugh's study and faces the garden. The camera shows Hugh and Julian from behind in the foreground in medium shot and the beautiful garden in the background, everything is in deep focus. This shot is thus interesting as light serves to stress the garden: the two figures appear only as dark objects, whereas the garden is fully lit. Then there is a reverse to Hugh's

and Julian's faces in close-up. Julian looks at Hugh and says that he has sent him to New Zealand on purpose, so that Peter could get together with Amanda. Hugh just laughs and says that these are the fantasies of a jealous lover. After that there is a point-of-view extreme long shot of the garden in a wide angle. In the foreground a flowerbed can be seen, ordered geometrically, with a rose in its centre, a fountain framed by a path, other beds in the middleground and there is the huge garden with meadows, trees and the light blue sky in the background. Off-screen, in voice-over, Hugh can be heard, saying to Julian that if he likes, he can have a look at his garden here too. In this scene, the display of the garden is narratively motivated as well, as the reason for Hugh's and Julian's appointment is to talk about Julian's work as the gardener, but at the same time, it is used to display the beauty of the impressive and well cared for garden of Bedford Mansion.

In nearly all the Pilcher films, and it is also the case in *Liebe im Spiel*, one part of the action takes place in London and thus the city is displayed as well. As Peter tries to conquer Amanda, he goes to London with her, to show her one of Hugh's new printing houses. To establish London as the setting, an extreme long shot of Tower Bridge in the middleground, a boat and a landing bridge in the foreground and some buildings in the background can be seen in deep focus. After a cut, a wide angle long shot of a street of London follows, revealing many people and a red bus in the foreground and some skyscrapers on the left and right hand sides to suggest the image of the busy city. After a reverse the bus can be seen from behind.

Then there is a cut to Hugh's printing house in long shot. In the centre of the frame there is a sign saying *Hugh Hanthorpe European Headquarters* and the first floor of the building can be seen in the background, everything is in deep focus. The camera pushes-in on the door of the house, showing Peter and Amanda leaving it in American shot. After that a series of shots follows, all of them showing different parts of London in extreme long shot. Thus, the city is introduced to the viewer like a series of

snapshots. Another theme of the film appears in London, this time it is betrayal. After looking round in Hugh's printing house, Peter and Amanda go out in the evening. When they return to their hotel, Peter walks her to her door and kisses her. Hence, a new conflict arises in the city, as Amanda is unfaithful to her boyfriend Julian.

The last few examples for the display of the landscape come from the film *Federn im Wind*. It starts off with a series of establishing shots of the coast to set the scene. Extra-diegetic music accompanies an aerial long shot in high angle, taken from a plane, of a beach in the fore-, the coast in the middle- and the steep cliffs in the background. In addition to this, the name *Rosamunde Pilcher* fades-in in yellow bold letters and right after it the credits of the film follow. Next the camera moves towards the cliffs and after a dissolve a long shot in wide angle of the bay and some green hills with a little chapel on their top appear in the middleground, the dark blue sea is in the foreground and another bay and the sky are in the background. Another long shot of the cliffs on the right hand side in the foreground, of the sea on the left hand side in the middleground and of the light blue sky in the background follows after the next dissolve. A few long shots either at a high angle or in bird's-eye-view succeed this shot, which reveal the coast as well as the green meadows or some fields. The introductory scene ends with the appearance of a hawk, which already points to Pandora's affinity for these birds.

In addition to the wide, green landscape and the steep cliffs, the marina of Falmouth is also displayed with the help of an extreme long shot in deep focus, accompanied with the sound of the gulls. In the fore- and middleground some sailing boats can be seen, along with some houses on a hill, the promenade of the harbour and a church is in the background.



Fig. 8: Falmouth marina (*Federn im Wind*)

Thus, the next important event is foreshadowed, which is the arrival of Pandora's grandfather with his sailing boat. Hence, in this case the display of the marina and the town is narratively important, but of course also serves to delight the viewer, as the following shots demonstrate. After a match-cut a long shot in wide angle of the marina follows, showing a woman passing on the promenade and Pandora looking through a telescope, searching for some hawks in the foreground and numerous sailing boats in the middle- and background. Next there is a point-of-view-shot from Pandora to her mother and Roger sitting in a café, taken in medium long shot, so that the promenade, some houses and the green hills and the sky can be seen in the background.

Another instance, when the landscape and also a building are displayed, is during the arrival of Pandora, Roger and Julia at Harriet's cottage. Extra-diegetic music and Roger off-screen, asking Julia if she knows Doctor Miners, accompany a medium shot of a huge green bush, covering the whole frame. On the left hand side only a few tiny bushes and one part of Harriet's house can be seen. Then the camera slowly pans from right to left to present pink flowers and some green bushes in the fore-, a green meadow with a white garden desk and some rattan chairs in the middle- and the light yellow cottage, partly covered with yellow rose bushes in the background in long shot, taken from a low angle in deep focus, so that the viewer can glance at every detail. A reverse to Mrs. Miners follows in the form of an extreme long shot in wide angle from a static camera to showcase part of her beautiful garden. Finally Harriet moves over to her visitors and greets them in front of her cottage.



Fig. 9: Mrs. Miner's garden (*Federn im Wind*)

Furthermore, the beach and the famous red cliffs are also displayed, while Julia is taking a walk there. A static camera shows the red cliffs on the left hand side in the middleground as well as the uneven surface of the sea, the stony beach with some rocks reaching out of the sea in the foreground and the grey sky in the background. After a cut-in on Julia she is presented in medium long shot, looking at a stone. Next there is a reverse to a cornfield and David's car moving towards the beach in the foreground, some trees and a lagoon in the middleground and again the beach and the sky in extreme long shot in wide angle in the background. The camera slowly pans from right to left, following the movement of the car and finally it cuts-in on David in medium close-up and telephoto, facing the camera while glimpsing at the beach. In this case the emphasis of David's facial expressions is given prominence to the display of the landscape due to the use of telephoto. Extra-diegetic music accompanies a point-of-view-shot to Julia, who is still looking at the stones. This shot is an extreme long shot in deep focus and now the landscape is displayed once again. Julia turns round, waving at David and a reverse shot of him follows. He waves back and then some shot-reverse-shots in telephoto between David and Julia in medium close-up, both laughing, come next. In this scene, extreme long shots, displaying the beach, alternate with medium close-ups in telephoto, stressing the character's emotions and thus form a harmonious whole.

5. 3. 2. Display of buildings

As already mentioned in the theory section of the current study, apart from the display of the landscape buildings, especially impressive and picturesque country houses, set in the rolling green landscapes of Cornwall or in the Highlands of Scotland, are also frequently showcased in the Pilcher films, which is another common genre marker of them and heritage films. (Higson, *Waving the Flag* 27) Quite often these manor houses are taken from a distanced and slow moving camera and thus become objects of the public gaze. Furthermore, when presenting them, the camera movement is frequently not primarily narratively motivated but serves solely to create heritage space for the representation of the setting and the buildings, which are often maintained by bodies such as the National Trust or English Heritage. In addition to this, besides the pleasure these antique houses should give the viewer, they are also used to represent the wealth of the usually upper-middle, upper- or aristocratic family who inhabits them. The following few examples will serve to demonstrate this. (Higson, *English Heritage* 38-39; Voigts-Virchow 132)

The last scene of *Wilder Thymian* is especially worth pointing out in relation to the display of buildings. It starts with a low angle shot of a meadow on a hill right in front of the fictional castle Benchoile. Suddenly two Border Collies appear in medium close-up, running into the frame from right to left. The camera slowly tilts from the bottom up to reveal the roof of Benchoile in the background. Extra-diegetic music starts and Rody, Victoria and John come into the frame in the middleground, having climbed up the hill and behind them there Benchoile is still in deep focus. This shot already indicates the three owners of the castle: Rody, one of the old owners, John, who has inherited the castle and his future girlfriend Victoria who will live there together with him. The camera tilts slowly up again and pushes-in on the three people in medium shot. While Victoria is saying that she has to go back to London, the camera pans to the left and cuts-in on Rody and Victoria in medium close-up, hugging each other.

Then there is a point-of-view shot in eyeline-match from Rody to John and the camera pulls-out for a medium shot of Victoria, John and Rody, who is leaving them and Victoria and John are looking at each other, shown in American shot. From a high angle the camera pushes-in on them, further revealing Benchoile in the background. When John says that he is not going to sell Benchoile, the camera cuts-in on the two and they can be seen in medium close-up and telephoto, hugging each other. Then the camera tilts down to their hands in close-up: John takes Victoria's hand and next a medium shot reveals the two lovers looking deeply into each other's eyes. In the background Benchoile can finally be seen in full size. This image may signal the happy ending of the film, when Benchoile has become the possession of two new owners who are happily in love. They go down the hill and the camera tilts down on Benchoile in long shot, revealing Davy and Jess, the administrators of the estate, hugging each other happily. Then the final credits, together with extra-diegetic music follow.

In addition to the display of the landscape, the fictional manor house Seamount is also showcased several times in *Das Haus an der Küste*, as it is one of the main settings of the film and it also serves to represent the wealth of the family. After Nicholas's funeral a black frame is used as transition. Then extra-diegetic music begins and accompanies an extreme long shot of the bay. In the foreground there are some green bushes, the sea and the bay are in the middleground and the cliffs with a few houses are in the background. Then the camera pans from left to right and stops to show the manor house Seamount in long shot from a low angle in full size in the middleground. To help the viewer structure the events the caption '1 Jahr später' appears and then the camera cuts to the interior of the house.



Fig. 10: Seamount (*Das Haus an der Küste*)

In addition to this, near the beginning of the film *Der Preis der Liebe*, the Morgan's impressive manor house is displayed and thus introduced as one of the settings. Extra-diegetic music accompanies the whole scene. A static camera on eye-on-level shows the entrance of the estate in medium long shot and deep focus. In the centre of the frame there is a huge, wooden door, which is open. On its left and right hand sides there are two windows in the background and two columns and two flower pots with yellow flowers are in the middleground. In the foreground the stairs can be seen and Mr. Morgan is leaving the house. Thus, the frame is created in a very symmetrical way so that the image appears smooth to the eye of the viewer, which is another genre marker of heritage films as well. (Robinson 13-14)

Furthermore, Jack's clothes indicate that he may be a member of the upper classes. He is wearing a grey suit, a white shirt, a tie and he is carrying a brief case, marking him as a business man. He kisses his wife goodbye and then the camera pulls-out and pans from right to left, to reveal one half of a car in the foreground, right next to it Mr. Morgan is in medium shot and on his right hand side his driver Clyde, is passing him the morning newspaper. As the shot is taken in deep focus, the entrance of the estate can still be seen in the background. Again the camera pans from right to left and further pulls-out to reveal the Rolls Royce in medium shot in the centre of the frame, clearly stressing Jack's wealth. After a dissolve, an aerial long shot from a high angle shows the car as well as the ground floor of the estate in the foreground. Finally, the camera pulls-out once again to present the whole building in extreme long shot from a high angle in the centre in the background, its forecourt in the middleground and the street with the car leaving the house in the foreground. In this scene the shots are thus arranged, so that the viewer gets to see parts of the estate first, which are built up step by step to reveal more and more of the house and thereby increase suspense, until it can finally be seen in full size.

Apart from the landscape being displayed, the buildings are also put into focus in *Der lange Weg zum Glück*. After Eleonor has found her fiancé in bed with another woman, she immediately rushes to her best friend Tom in floods of tears. As he is restoring his brother Frederic's hotel Prideaux Place, he invites her to go there with him to relax and forget everything. To introduce Prideaux Place an establishing long shot in deep focus is employed from quite a high angle, so that it appears even more impressive and extremely large. In the foreground the green grass can mainly be seen, the estate in full size, its forecourt with some umbrellas and underneath them garden chairs and some desks for the hotel guests are in the middleground. Furthermore, this shot is used to anticipate Tom's and Eleonor's travel destination as the shot following this establishing shot is started with a dissolve from the estate to the coast in aerial extreme long shot in deep focus.

The camera, mounted on a plane, moves from left to right to reveal the beautiful turquoise sea and the cliffs covered with green meadows. After a reverse, the camera pushes-in on the meadow to present a street in its centre with Tom's Mercedes convertible. This frame is created very symmetrically to produce a harmonious image. Then another dissolve follows to present the estate once again in extreme long shot from a very high angle, which is nearly taken from bird's-eye-view. After that another dissolve follows to show Prideaux Place from a low angle in deep focus in the background. In the foreground there is the street, directly leading towards it and thus indicating the movement of Tom's car. The structure of this scene is interesting as well, as it is also ordered symmetrically. Firstly, there is an establishing shot of Prideaux Place, followed by another shot of Tom and Eleonor in their car moving towards it and thirdly, the estate is again shown as their travel destination.

As already mentioned, important conversations frequently take place somewhere outside to display the landscape. In addition to this, in the film *Zerrissene Herzen*, some talks happen in front of the heritage site Corfe Castle, which is thus showcased when Stephen and Christina take a walk

there twice to talk. Firstly, rather at the beginning of the film, after he has helped her with the furniture in her new house and secondly, towards the end, when Christina confesses that she cannot be together with him. Hence, the castle somehow becomes associated with the two people who use it as their personal refuge to talk there quietly. At the same time, however, their conversations are located and directed so, that Corfe Castle and its surrounding landscape are displayed as well.

In the first instance, there is a cut from Christina's living room to an extreme long aerial shot in wide angle of the castle in the centre in the foreground, the town in the middleground and some green fields and the sky in the background. Off-screen Christina can already be heard saying that her ex-husband Harry tried to find a job as a painter after his studies and that she immediately got one where she had to travel a lot. Hence, this first shot serves as an establishing shot. Then the camera tracks from left to right and a match-cut to Stephen and Christina in medium long shot, walking on the castle hill, follows. As it is taken in deep focus, they can be seen in the foreground, parts of the castle in the middleground and again the green hills and the sky in the background. Finally the camera pushes-in on them in medium shot and telephoto as now their conversation is the most important factor rather than the display of the landscape, as Christina says that Harry betrayed her and so now she wants to start a new life with less work to have more time for her daughter Elena.

As already mentioned, the second instance, when Corfe Castle is not only displayed, but also narratively important, is in the last third of the film, when Christina breaks off their relationship and the castle is used to represent Christina's and Stephen's secret meeting place. Extra-diegetic music accompanies an extreme long shot of the castle in wide angle, so that the green meadows of the castle hill in the foreground, Christina and Stephen can be seen walking towards the camera in the middleground and the castle is in the centre in the background. Thus, the first shot of this scene again works as an establishing shot. Then the camera pushes-in on them in medium shot and telephoto, facing each other and Christina is

mumbling that she cannot be together with him. Next the camera pushes-in further on them in medium close-up and Stephen confesses that he loves her. After some shot-reverse-shots between them, the camera again pulls-out on them in extreme long shot to reveal Corfe Castle in the centre in full size in the middleground. Then it pushes-in on them in medium close-up again, followed by some point-of-view-shot-reverse-shots. Here one can recognize very clearly the typical gender stereotyping as Stephen always looks down on Christina when talking to her and so she becomes the object of his male gaze. Hence, he is represented as being in a position of more power, even though she is finally the one who ends their relationship. The scene finishes with a last extreme long shot of the castle in full size in the background and Christina bidding him farewell.

In *Zerrissene Herzen* the manor house Henry Court of the Pierce's is frequently showcased. For instance, it can be seen once in long shot and deep focus while the big garden party is being prepared. In the foreground there is a desk with some glasses and a flower arrangement on it and Mr. Pierce's secretary Ernest is arriving and giving orders in the middleground. He represents the English butler, wearing a black suit, a white shirt and a red tie and being completely loyal to his master as he really wants to prove that Juliet betrays her husband and only wishes for his money. In the background the manor house can be seen, whose ground floor is covered with yellow roses. Then the camera pans from right to left to show the right hand side of the estate as well in the background and the maid Rose in the foreground, polishing up some glasses. Thus, in this case the servants serve to represent the work that needs to be done to keep everything going on the estate and of course the wealth of their master, whom they are obedient to. Rose utters that she is so happy that she can work here and that she likes Juliet very much. Ernest asks her if she does not think that Juliet does all this because of the inheritance. Thus, another important theme of heritage films comes in, which is the danger of the loss of the inheritance, which of course causes conflicts and problems. (Voigts-Virchow 127) Then there are some shot-reverse-shots between them in medium close-up and telephoto and finally Ernest leaves.

In the film *Die Rose von Kerrymore* another outstanding strategy is used to highlight the representation associated with Lord Kerrymore's county estate, which is called mise-en-abyme. An extreme long shot from a low angle shows the estate in deep focus. The frame is once again ordered symmetrically. In the foreground, there is a square on the floor, made of slabs, in the centre of which there is a column and on each of its corners there are flower troughs. In the middleground the house can be seen in full size, with two white, wooden benches on its left and right hand sides. In the background there is the sky with some clouds. Then there is a reverse to Sally in telephoto, showing her face over the camera in close-up, while she is taking a photo. A match-cut to her hand and one part of the camera follows. Next there is a point-of-view shot of the estate from a different position and as before it is in the form of an extreme long shot from a low angle. Then there is a cut-in on the camera in close-up, followed by another cut-in on the lens of it in extreme close-up. After that an over-the-shoulder shot of Sally follows, showing her in medium shot in the foreground and the camera and the estate in the middleground. Next there follows a cut-in on the screen of Sally's camera in close-up, which reveals the estate and Lord Kerrymore entering the frame and asking Sally what she is doing here.



Fig. 11: Mise-en-abyme of Lord Kerrymore (*Die Rose von Kerrymore*)

The following technique is called mise-en-abyme (Türschmann 106) and it is carried out by looking through Sally's camera so the viewer can see what is happening in the world of fiction. This technique serves to 'absorb' the viewer into the film, so that the border between fiction and reality becomes blurred. Sally then moves up and a few shot-reverse-shots between her and the Lord in medium shot follow. Sally asks him if she could take some photos of the estate and he invites her for dinner.

During Lord Kerryamore's funeral the cemetery with the old gothic church is also displayed. Firstly there is an extreme long aerial shot, tracking from right to left to reveal the fictional estate Kerryamore in the centre in the middleground in deep focus. In the background there are a river, meadows, trees and the sky. As the plane rolls from the back to the front, extra-diegetic music starts and a dissolve to the cemetery follows. This transition clearly stresses that Lord Kerryamore has died and that the estate is so to say 'lord-less' now. The extra-diegetic music stops and the church bells can be heard ringing. They accompany a low angle shot in deep focus in which one sees in the foreground a gravestone in the form of a cross and Lord Kerryamore's grave with the mourners standing around it, all wearing black in the middleground. In the background there are the gothic church, some trees and the sky full of dark clouds, which clearly indicate the sad atmosphere and thus strengthen it.

As the camera pans slowly from left to right the priest is also revealed. Then a cut-in on Mary and Lisa, facing the camera and Heather and Richard passing by, offering their condolences to them follows in medium close-up and telephoto. After a cut to Sally in medium shot, a point-of-view shot of her comes next, showing Lord Kerryamore's coffin from a very high angle. Then there is a reverse to Sally and the camera cuts-out on the church, the grave and the cemetery in long shot, showing Sally, the priest, Mary and Lisa in the middleground. The camera cuts-in on Sally, looking at Lisa and Mary and offering her condolences to them in medium shot, but they both refuse them by looking away. Thus, in this case Lord Kerryamore's funeral is used to display the beautiful and mystical gothic cemetery.

As far as the display of buildings is concerned in the film *Wintersonne*, Elfrieda's cottage in the fictional town of Dibton is presented along with parts of the village of Dornoch. Extra-diegetic music accompanies an extreme long shot in deep focus, showing a sign saying *Dibton* and some green hedges on the left hand side in the foreground. Elfrieda's Golf can be seen on the street and the roofs of some houses are in the centre and

behind them there are some mountains in the background. After a match-cut there follows a long shot in deep focus, displaying the street and her car in the fore- and middleground as well as some stone cottages and a big oak tree on the right hand side. As the camera pans from left to right, following the movement of her car, a brick cottage with small white windows is revealed in medium long shot after the next match-cut.

Elfrieda stops and the camera cuts-in on her in medium close-up and telephoto, looking at the house. A point-of-view shot shows the ground floor of the house and a wooden fence in the middleground. Then the camera pans from left to right and after a reverse she can be seen getting out of the car and looking around. Now her gaze is imitated so that the viewer gets the impression of being her and looking around, discovering her new hometown. On the right hand side in the centre in the middleground a cottage and a stony street can be seen in long shot. Then there is again a reverse to her looking at the town. Next another point of view shot in the form of a long shot in deep focus follows. In the foreground there is the street, a stone wall is in the middleground and an entrance to the forecourt of the gothic church is located in the background on the left hand side. The church mainly stands for Oscar Blundell, the famous piano player, who teaches his daughter Francesca to play there. Then there is another point of view shot to a sign in close-up, next to the entrance door of her cottage, saying '*Honey Cottage*'.

In addition to the Scottish landscape a heritage site is also displayed several times in *Wintersonne*, which is Dunrobin Castle, called Rheeves Castle in the film, referring to the Countess of Rheeve's family. According to Andrew Higson (*Waving the Flag* 27) heritage sites, which have already gained a privileged status within society, are frequently displayed in heritage films. Extra-diegetic music accompanies an extreme long shot in deep focus of the castle in the centre in full size in the background. The street, leading towards it, reaches from the fore- to the middle- and to the background in the centre as well. Next to it, on its left and right hand side, there is an avenue, consisting of bare trees due to winter. Thus, the image

is once again created very symmetrically in order to appear pleasant to the eye of the viewer. As the camera tracks forward, the movement of the car is followed and therefore the viewer has the impression of sitting in the car, approaching the castle and thereby gazing at it.

Next there is a cut to Lucy's face, front-on in close-up and telephoto, looking at the castle admiringly and so representing the reaction of the spectator. A point-of-view-shot in the form of an extreme long shot in deep focus follows, revealing again the castle in full size in the centre in the background, its forecourt in the middleground and the street in the foreground. Then the camera cuts to the Range Rover on the street in long shot and after a pan from right to left the castle can be seen again in medium long shot, covering the whole frame. The two cars then park and everyone gets out of them. A match-cut to its entrance comes next in medium long shot, presenting the Countess welcoming them on Rheeves Castle. Hence, with the help of this scene, the third important setting of the film is introduced and at the same time showcased so that the viewers can gaze at it admiringly.

5. 3. 3. Display of period décor and furniture in the interior scenes

Besides the showcasing of landscapes and buildings their interiors are also represented at various times and they are meant to stand for the wealth of the family living in them and to stress the tasteful production values of heritage and of the Pilcher films. In most cases furniture and décor are selected and positioned very carefully, as they are frequently narratively unimportant, but serve solely to be pleasant to the eye. (Higson, *English Heritage* 1) In contrast to this, the period décor can also express the characters' inner feelings and moods, as Claire Monk (in Higson, *Dissolving Views* 241) clearly stresses. The following few examples will serve to demonstrate both uses.

Near the beginning of the film *Wilder Thymian*, Oliver Dobbs visits the Archer's luxurious city mansion to kidnap his son. They are, however, not

at home, so only Thommy's nanny is there to talk to him. She invites Oliver into the living room of the house, which is full of period décor as well as of antique furniture and accessories. Whereas the nanny sits next to the table, peeling apples in the middleground. In the background Oliver stands behind her and looks out of the bay window into the green backyard of the house. They are both shown in medium shot in deep focus. Oliver is having a cup of tea, which represents one of the English traditions. Then the camera pans from left to right, following Oliver's movement and thereby displays the antique furniture, which consists of some period dishes as well as some candle holders.

Oliver seems to gaze admiringly at all the property and even picks up a silver teapot, which is on top of a chest of drawers. Moreover, the camera movement is not really narratively motivated, but serves solely to display the heritage properties. The scene ends with a close-up of the tea pot Oliver has in his hands. The display of the Archer's house allows the viewer to categorize the family. Due to their wealth they have to belong to the upper-middle to upper classes. As already mentioned in the second section of this paper, it is very common in heritage films that everyone has their allotted place and class transgressions are unusual. (Higson, *English Heritage* 78) In the film *Wilder Thymian* the Archer family the Dunbeath family, who own Benchoile, are part of the privileged classes.

Another example for the display of period décor and the upper classes is a conversation between the two brothers Rody and Jock Dunbeath, that takes place in one of the studies of Benchoile. Before this conversation, however, a long establishing shot of the castle in a quite low angle indicates the setting for the following scene. It is dusk, but only some windows of the estate are lit, which may again work to represent Scotland as the dark and mysterious country. Furthermore, due to the low camera angle, the castle appears huge and foreboding. Then there is a cut to the fireplace in close-up from a high angle. The fireplace is designed to be an indicator of British lifestyle. The camera angle already anticipates the

men's gaze as it suggests that they are looking into the fire from a position further above.

A cut-away shows the two old men in medium shot, sitting in front of the fireplace and having a glass of scotch. There is a cosy atmosphere in the room. The furniture is made of wood, green, brown and beige colours dominate and only a few standard lamps serve as light sources. A cut-in shows Rody's face in close-up, looking at Jock. A point-of-view-shot in eyeline-match cuts to Jock's face in close-up he then tells Rody that he has invited his nephew John to tell him something important. Then a few shot-reverse-shots follow, cutting back and forth between the two men's faces in close-up, while they are talking. Finally the camera cuts-in on Rody in medium close-up who is lighting a pipe, another characteristic, which may mark him as the typical English gentleman. After some following shot-reverse shots between the two men's faces in close-up the scene ends.

In the film *Wind der Hoffnung*, the contrast between the working and upper classes is also stressed with the help of the display of the interiors of buildings. In this case it is the Harding's kitchen and the Sawcombe's dining room that indicate the difference. The scene starts with a long shot in deep focus of Kitley house in the background, its forecourt in the middleground and a green meadow with a gardener, working with some flowers in the foreground. Thus, the family estate is for the first time shown to establish the setting. There then follows a cut-in on one of the windows of the house in medium long shot out of which the maid Emily is screaming at the gardener that she needs the flowers immediately. Next there is again a cut-out on the estate in long shot and deep focus, Tom comes into the frame, bringing the flowers and going into the house.

After a match-cut to the stairwell of Kitley House, a wooden stair with many carvings can be seen in medium shot in the foreground. In the background the walls are covered with beige wallpaper, many old oil paintings of the Sawcombe's ancestors and some heavy velvet curtains.

As Emily comes down the stairs, Tom gives her the flowers. Then there is a cut to the salon, as Tom enters it. The camera slowly pans from left to right and then a static camera displays the magnificent room in medium shot in deep focus so that the viewer can gaze at every tiny detail. Tom kneels down to stroke his grandfather's black dog in the foreground, while next to him one can see Mr. Sawcombe sitting, reading the newspaper and smoking a cigar. He represents an English gentleman: he is wearing a dark blue suit, a grey shirt with silver cuff links, light-brown lace-up shoes and a tie. In the middleground a wooden table with splendid intarsia can be seen and again there is a dark green chintz sofa, surrounded by two dark-green standard lamps and two armchairs covered with a flower-fabric in the background. In the centre there is a marble fireplace and right above it are some oil paintings. Thus, the furnishing of the room represents the Sawcombe's wealth. Tom asks his grandfather if there are any problems between his family and the Hardings', but he just avoids the question by telling him that he should change his clothes, as dinner is to be served immediately.

Next there is a jump-cut to the Harding's kitchen, which represents a sharp contrast to the impressive room the viewer has just seen. In American shot a huge wooden table can be gazed at in the centre in the middleground, covered with a red and green checked tablecloth. Vicky's father is reading the newspaper, she is already eating and her brother Toby is reading a book. In the foreground, one part of the sideboard with some vegetables and fruits is shown in the background and there is a huge open stone fireplace, which has two little lamps on either side of it and it is decorated with a bunch of lavender. As the mother is serving dinner for dad and Toby, the boy complains that they always eat the same stuff and so his father gets angry and asks him if this is not refined enough for him. Due to this allusion to the Sawcombe's, Vicky gets up and leaves the house.

After this there is another jump-cut to the Sawcombe's dining room, again representing a sharp contrast to the simple living conditions of the

Harding's. Here the maid Emily is asking Mr. Sawcombe if he wants some more salmon. In American shot the grandfather can be seen in the foreground with the maid standing next to him. In the background there is again a marble fireplace and the whole room is covered with a panelling made of wood. Then there is a reverse to Tom and Emily, removing the dishes. In the middleground the huge wooden desk with some silver candleholders can be seen and thus the arrangement of the dinner table again stands in sharp contrast to the table of the Harding's, which is located in their kitchen. Next there are some shot reverse-shots between Tom and his grandfather in medium close-up and Tom confesses that he has fallen in love with Vicky. His grandfather only asks if this is really necessary because that which does not belong together does not fit together. Angrily Tom reminds him of his father who married according to his social standing and became very unhappy. Finally he leaves the room.

In *Der Preis der Liebe* apart from its exterior, the interior of the Morgan's manor house is also displayed. Alison and Henry McFarland are invited for dinner by Daisy and Jack to propose Henry's adoption. After having eaten, they move to the living room to take a coffee. They all sit down in front of the marble fireplace, located in the centre of the frame in the background. Antique pictures in golden, baroque picture frames hang directly above it. In front of it, there is a golden baroque table and on its left and right hand sides there are two old rose armchairs in the middleground. It is a medium shot, taken from a static camera and in deep focus so that the viewers get the chance to gaze at all the valuable and tasteful details in order to once again emphasize the Morgan's wealth. Daisy and Henry announce ceremonially that they somehow want to propose to Henry and Alison and that they have grown very fond of their little family. A match-cut reveals Henry's face in close-up and telephoto to stress his facial expressions while Daisy states off-screen that they would really like to adopt Henry.

The next shot reveals Henry being amazed, but very happy. A point-of-view shot from his perspective of Alison's face in close-up comes next, showing her looking down onto the floor, appearing very distraught and

unhappy. A reverse-shot to Henry, looking at her, follows and then the camera cuts-out to show all four of them again. Jack goes on by saying that they want to become a family with all the necessary rights and duties. Alison grows more and more desperate and takes a big gulp of champagne. Finally Jack gets up and approaches the static camera, stating that the distillery has been handed down from father to son for generations and that he now also wants a son who will take on this responsibility. In this scene, Jack's clothes also represent his wealth and therefore he fits in perfectly with the impressive period surroundings. He is wearing a dark blue suit, a white shirt and a red silk scarf put into his shirt collar. In this case the furniture and the whole atmosphere of the room clearly serve to stress the solemnity of the moment and thus add even more pride and importance to it.

Another example of the display of antique furniture and décor comes from the film *Blüte des Lebens*. In this case the interior of Sir Peter's estate is exhibited at various times. As Ellen should restore his old oil paintings, he invites her to his house to have a look at them. A medium long shot in deep focus represents the dining room as Ellen and Peter are entering it. A big, antique and wooden dining table dominates in the centre in the foreground, with two silver candleholders and a silver flower pot in the centre of it. In the background there is a wooden chest of drawers and there are many huge oil paintings of Sir Peter's aristocratic ancestors on the light-green walls, framed with golden, baroque picture frames. A static camera shows Ellen and Peter standing between two white columns, thus the frame appears once more quite symmetrical. Then the camera cuts-in on Ellen in medium close-up, being very impressed while having a look at the room.

Another genre marker of the heritage films which needs to be mentioned in relation to this is that the setting of *Blüte des Lebens* is also quite limited regarding class. The upper-middle to upper classes or even aristocrats are usually the predominant social class in heritage films. (Higson, *English Heritage* 1) Whereas James, Ellen and Vanessa represent the middle

class in this Pilcher film, her cousin Bridget belongs to London's high society as she is a very famous author and Sir Peter Salvage even belongs to the aristocracy, which is further accented with the help of his clothes, which mark him as the traditional English gentleman. In this scene he is wearing a light-green jacket, together with a white shirt and a tie. Ellen, who normally wears functional clothes, also seems to have chosen her clothes to suit the occasion. She is dressed in a beige trouser suit with a white blouse and even is wearing a golden necklace. Then the camera pushes-out on the whole room again, with Sir Peter moving over to the oil paintings that are hanging on the wall. In medium close-up Peter, Ellen and one painting can be seen, she is having a closer look at it and saying that she will have no problem restoring it. After this, another medium long shot of the room follows in which Peter asks her when she wants to start work. As it is quite late, he invites her for dinner and to stay at his house over night in the guest section. Ellen accepts his offer thankfully.

Apart from the landscape and the buildings, the interior of Prideaux Place is also frequently displayed in *Der lange Weg zum Glück*. Catherine, Frederic's administrator of the hotel, is in his office to ask for some days off to deal with her divorce in Truro. She can be seen in medium shot and deep focus so that through the window behind her the landscape outside can be gazed at and around her there is an antique dark-wooden furniture and a book shelf with many old books. As far as the lighting is concerned, only one standard lamp serves to light the whole room, so that it is rather dark inside. In this case, the furniture as well as the whole gloomy atmosphere in the room may serve to stress Frederic's mood, which is another genre marker of heritage films, as Claire Monk (in Higson, *Dissolving Views* 241) argues. Heritage props do not solely serve to create that special kind of museum aesthetic, as for example Hewison (144) accuses them of doing, but can be narratively important as they might mirror the characters' inner thoughts and feelings, as is the case in this scene.

In addition to Monk, Andrew Higson (*English Heritage* 85) claims that the mise-en-scène of heritage films often has the potential to reflect various character traits and sensibilities and thus becomes narratively meaningful. In *Der lange Weg zum Glück* Frederic feels very bad and seems to be nearly drowning in self-pity as his wife Sarah died a few years ago and since then he has felt very sad and cannot be happy anymore. In addition to this, Catherine's clothes are also interesting as they stand in sharp contrast to the whole dark atmosphere. She is wearing a white T-shirt as well as some white trousers and a light grey cardigan and thus seems to shine and bring some light into the room and into Frederic's life. Finally, she even manages to bring him back to life by confessing her love for him and thereby making him satisfied.

In contrast to this, another interior shot of Prideaux Place serves almost entirely to represent the beauty of the estate, which is displayed to please the viewer's eye. Frederic has offered Eleonor a job as a graphic designer. After having accepted it, he shows her future room to her, where she will be able to stay while she works at the hotel. It is the former room of Frederic's wife Sarah, which is designed in Elizabethan style and thus its impressive appearance seems to stand in sharp contrast to Eleonor's unhappy fate and mood. The window shutters are only partly opened so that the room seems to have just awoken from its Snow White sleep. A long shot in deep focus presents the room with all its beautiful details, which need to be gazed at by the viewer. In the foreground a little round, wooden table can be seen, together with two baroque armchairs, covered with a flowery fabric. In the middleground a huge double bed dominates, this is also covered with a bedspread with flowers on it. On the right hand side of the frame, Eleonor and Frederic are standing, gazing admiringly at the room, somehow imitating the look of the viewers of the film, who are surely doing the same. Every detail is accented: the ceiling is full of stucco and in its centre there is a lead crystal chandelier. In the background a baroque, golden make-up table with a huge mirror above it can be seen and thus somehow still suggests the presence of Frederic's late wife Sarah.

Then the camera slowly pans from left to right and pushes-in on Frederic and Eleonor in medium shot. She goes to the make-up table and looks into the mirror. A point-of-view shot reveals Frederic, who is opening the cupboard and looking nostalgically at Sarah's clothes, which he has not removed until now. Next to him on the left hand side, there is a marble fireplace with a huge and colorful vase made of porcelain, which all adds to the display of wealth and beauty this room suggests. Next there is a reverse back to Eleonor saying that she accepts his job offer. Frederic enters the frame again and the camera pans from right to left to show them sitting down at the end of the bed and Eleonor confessing how happy she is that she will not have to go back to Truro.

The camera pushes-in on them in medium close-up while Frederic is hugging her. An over-the-shoulder shot from his perspective shows Tom passing the room in the corridor and gazing at them. Now also extra-diegetic music begins while Tom stares at them irritably. An over-the-shoulder-reverse shot reveals Frederic, staring into Tom's eyes vengefully, as he still thinks that Tom had an affair with Sarah while they were having problems in their marriage. This is another genre marker of heritage films. In most cases the central relationships are between the female protagonist and her loved ones and frequently there is some kind of love misunderstood or destroyed so that suspense is increased and the viewers are constantly in a fever of excitement. Andrew Higson (*Waving the Flag* 66) stresses in relation to this, that the suspense of the heritage films is very often that one of 'if only...'. Finally Frederic's and Eleonor's faces are shown in medium close-up and telephoto as their emotions are now foregrounded rather than the display of the room.

Besides the display of the landscape, the interior of Mrs. Pritchett's manor house is also exhibited a few times in the Pilcher film *Küste der Träume*. Firstly, the building is shown from the outside, as the camera slowly pans from right to left, the green meadows and some flower beds are presented in long shot from a low angle and in deep focus in the foreground, the

forecourt of the house and some trees are in the middleground and finally the estate in full size is in the centre in the background. Thus, the setting of the following interior scene is established. Then the camera cuts to the dining room of the house where the butler Humphrey is vacuuming the carpets. Therefore, another genre marker of the British heritage films comes in, which is the presence of a servant, in this case mainly to stress the wealth of his employer as well as the work which needs to be done to maintain the huge house. Usually, servants are not protagonists in the heritage films, but only have peripheral roles, but in *Küste der Träume*, Humphrey is more important, as he becomes friend with Kate's little daughter Miranda and looks after her several times. (Sales in Deidre Lynch 27) Finally he even decides to stay in Great Britain with her and her family and lets his former lady, Mrs. Pritchett go to Tuscany on her own.

In this scene, however, he and the two children have not yet become friends yet and so they play a trick on him and at the same time the interior is displayed as well. In American shot and deep focus the huge, wooden and polished dinner table with a silver plate full of fruits and two silver candleholders can be gazed at in the foreground and a wooden chest of drawers with an oil painting framed with a golden picture frame hangs above it in the background. On the left hand side of the frame there is a marble fireplace in the background, pointing to the representation of Englishness, and the butler is listening to music, while he is vacuuming the floor. Due to his clothes and his behaviour throughout the film, he is represented as the stiff English butler, wearing a light blue shirt, a tie, a dark blue cardigan and a suit. Again he represents an opposition to this image as he is singing *I can't get no satisfaction* and is dancing with the vacuum cleaner, which is of course inappropriate for an English butler. As the camera pans from left to right, a glass desk with golden and baroque table legs, and an oil painting decorated with stucco hanging on the white wall are showcased. William and Miranda can be seen, creeping into the room, while scattering paper snippets. Then they separate the vacuum cleaner from the power point so that it stops working. Then the camera pushes-in on Humphrey in medium shot as he turns round. Next it pulls-

out to show the whole room again, with the marble fireplace in the background and the wooden desk with the oil painting in the foreground. Mrs. Pritchet also enters the room and asks what they have done to Humphrey. William immediately flees and Miranda explains that they only wanted to hear him singing. Thus, in that scene the interior of the house is displayed, once again without any narrative motivation.

As already mentioned, besides the exterior of the fictional Rheeves Castle, its interior is also showcased in the film *Wintersonne*. When the visitors enter the building, the Countess invites them on a tour to look at some of the 250 rooms of the house. Afterwards they have dinner in the dining room, in medium long shot from a very low angle the white ceiling with its impressive stucco is revealed. Then the camera tilts down slowly to display the rest of the room step by step. The walls are panelled with wood and near the ceiling there is a line with intarsias. Furthermore, some huge oil paintings, framed with golden picture frames, showing the ancestors of the Countess of Rheeves, can also be seen on the walls. Finally the camera stops to show the huge dinner table in medium long shot and deep focus, which is covered with a white tablecloth and set with white porcelain dishes, flower bouquets and big silver candleholders. In the background there are some standard lamps and wooden desks with silver dishes on them. Thus, this room is on the one hand very reduced, but on the other hand represents dignity. While a butler serves the meal, two different conversations take place: Lucy and Elfrieda are admiring the castle and Sam, Oscar, Carry and the Countess are talking about the planned closure of the village drilling rig. So the impressive room stands in sharp contrast to the poor people who are soon to be dismissed by AB TOC.

In the film *Liebe im Spiel*, the interior of the manor house Bedford Mansion is displayed several times as well. As Amanda is writing an article about the area around Rosefield, she also includes Bedford Mansion. To show its beautiful interiors, she takes some photos of them as well, one of which presents the maid and the butler, holding a silver tray with some silver

dishes on it, posing in the hall, in medium long shot and deep focus, so that all the details surrounding them can be seen. In the foreground there is Amanda taking the photo, with her back to the camera, Francis and the maid are in the middleground and there is a lot of period décor in the background, mainly consisting of pictures of aristocrats, in huge golden, baroque picture frames. Furthermore, there are golden candle holders, baroque chairs and a desk as well as a marble fireplace on the right hand side. There is so much décor that the viewer might not really know where to look at first.

Then the camera pushes-in on Francis and the maid while Amanda moves over to them, taking the tray from Francis and giving it to the maid to arrange them for the next photo. The butler has to then hold a feather duster and wear a pinafore. Next there is a reverse to Peter in medium shot, leaning on the door frame, observing them and laughing. As Amanda tries to rut the pinafore over the butler's head, the camera pushes-in on them and shows his face in close-up, looking very grim and saying that this is going too far. An over-the-shoulder shot to Amanda's face looking very irritated in close-up follows. Then there is a reverse shot to Francis in a low angle, gazing down at Amanda and thus she becomes object of the male gaze. A point-of-view shot to Peter follows, moving over to them, revealing him in medium shot and some period furniture in the background. After a match-cut, Peter can be seen standing next to Francis and putting his arm around the butler's shoulders, thus he looks a bit irritated. Peter says that he thinks that Amanda has just offended Francis. Then he introduces himself to Amanda. In this situation, the period décor is not simply showcased for the sake of the viewer's pleasure, but it seems to be narratively motivated, as the photos Amanda has to take should show the interior of Bedford Mansion they can then be displayed in the magazine for which she is writing the article.

5. 3. 4. Representation of Englishness

As already mentioned in the theoretical section of the current paper, the heritage films and the Pilcher films as well, frequently stress a very specific kind of Englishness. They represent a rather restricted version of England, being inhabited by a white, aristocratic or upper-middle to upper-class population, which is of course not the case in present day Great Britain, which distinguishes itself with its ethnical diversity, that is completely neglected in these films, as can be seen with the help of the following examples. (Higson, *Waving the Flag* 45)

In the film *Wilder Thymian* some traditional English stereotypes are pointed out to further stress that specific sense of Englishness: Victoria is preparing breakfast outside after having quarrelled with Oliver once again because he sees her as his property. Rody and John are coming out of the house, all taken in medium shot in deep focus. Victoria is in the foreground, looking very grim, while setting the table. In the middleground John is carrying a pot of coffee with him, but Rody stresses that he has already become a real American as people in Great Britain drink tea for breakfast and not coffee. Thus, the first stereotype about Great Britain is revealed. While John gazes at Victoria, Rody pulls him into the house. Oliver is no longer in the frame and so it is clearly obvious that she has become the object of John's gaze as well as of his desire.

The camera tracks from right to left, following John and Rody into the house. Then there is a cut to the interior of the castle. While they are entering the kitchen, they are taken in medium shot, John is still holding the silver-antique coffee pot. The camera tracks from right to left, accompanying John's movement to the stove and thereby displaying the old, traditional kitchen with its antique dishes on a shelf in the background. While John and Rody are preparing the tea, they talk about Oliver, whom John does not like at all. Rody does not want to talk about the sale of Benchoile, but would instead prefer to have a picnic near the waterfall. John moves to the stove to get the kettle with the hot water, which can be

seen in close-up and thereby anticipates the following scene. Once again, the two men are taken in medium shot behind the kitchen table. Then the camera cuts-in on the kettle in close-up, from which water is being poured into the tea pot. John then says that he only wants to have a picnic on the condition that they have it near the waterfall. A fade-out of the teapot is followed by an establishing long crane shot of the river and the waterfall in high angle, thereby revealing Victoria and Rody sitting next to it on the rocks, having a look at it. The high angle stresses the power of the river and shows how small and powerless people are in contrast to it. Thus, the impressive landscape becomes the object of the viewer's gaze once again.

In the film *Blüte des Lebens* Sir Peter and Ellen are sitting together in front of the fireplace, after having had dinner, thus once again strengthening the feeling of Englishness. The scene starts with a close-up of the fireplace, with the blazing fire creating a very romantic atmosphere. The head of Peter's dog and Ellen's hand stroking it can be seen in the foreground. Then the camera pulls-out to reveal Peter and Ellen sitting next to each other on two huge armchairs, covered with a flowery fabric, in medium shot from a low angle, having a glass of wine. The cosy and romantic atmosphere is further stressed with the help of the specific kind of low light, which is used. Only two standard lamps in the background light the room providing a warm light. In the background the fireplace dominates the centre, with some pictures and porcelain plates on its mantelpiece, which again represent Englishness. Peter says that he has kept the wine for a special occasion.



Fig. 12: Peter and Ellen in front of the fireplace (*Blüte des Lebens*)

Then some shot-reverse-shots between them in close-up follow, Peter telling her that he has the feeling that she has always been part of the house and she answering that she loves old walls, furniture and paintings as they all tell a story. After that the scene ends and both go to bed.

As far as the limited and very class-based Englishness represented in the film *Blüte des Lebens* is concerned, it also needs to be mentioned that belonging to the lower classes causes another conflict and is thus shown as being negative. Frank, an assistant of one of the professors at Vanessa's university has fallen in love with her. While they are together in London everything seems to be okay, but as soon as she wants him to go to the countryside together with her, he somehow seems to panic and says that he always said that the relationship between them was not a fixed one and that he never wanted to get too close to her. Hence, she ends their relationship and goes back to her family in the countryside. Finally, however, Frank decides that she is the right woman for him and he follows her to confess this to her. In the end they get together once again and Frank tells her that he only behaved as he did, as he feared that he would not be good enough for her, because his parents belong to the working-class and have never had a lot of money. Thus, the opposition between the different social classes is pointed out, with the upper and upper-middle classes dominating once again.

In the film *Wintersonne* a very specific kind of Scottishness is represented as one of its three settings is Scotland. After the Countess's dinner the whole family is invited to a traditional Scottish party in town, which is called a *Ceilidh*, where people wear traditional Scottish costumes and dance folk dances. Just before the party, Sam Howards is represented as the traditional Scottish gentleman. Sam's feet and calves are shown in close-up, wearing black lace-up shoes, with shoelaces bound over them, and white knee socks. The camera cuts to Lucy's and Carry's faces in close-up, who are just staring at him as they are so impressed. A point-of-view-shot reveals Sam in full size in American shot, standing on the stairs, wearing a black and green checked tartan kilt, a white shirt with a black

bow tie and a black rather short tuxedo jacket. He stresses that his outfit is called *Hunting Stuart* as his mother was a Stuart. Thus, in this Pilcher film not so much Englishness is represented but rather Scottishness, due to the fact that most of it takes place in Scotland.

When Elisabeth Reeves is introduced in *Liebe im Spiel*, another English pastime is shown and thus caters to the representation of Englishness, which is gardening, or to be more precise, growing roses. The scene starts with a medium close-up of a yellow rosebush in telephoto in the foreground, thus the roses in the background can only be seen blurred. Hence, the setting is established. Then there is a pan from right to left on Elisabeth and Amanda, the girlfriend of her son Julian in medium shot from a low angle. Elisabeth can be seen gardening, while Amanda admires the beauty of the roses and also smells them. A tracking shot serves to follow Elisabeth's movement from right to left while simultaneously passing a few rosebushes in the foreground, everything is in deep focus. Elisabeth tells Amanda that Julian was five years old when his father died, and from that time on she has taken care of the roses and the whole business.

The next camera movement is once again not primarily narratively motivated, but rather serves to display the beautiful roses. As Elisabeth pauses, a white rose can be seen in the foreground, a pink one in the middleground and a red one in the background, all in deep focus, to allow the viewer to gaze at them. This scene also serves to show the contrast between the two women and thus marks an opposition between the countryside and the city of London. Elisabeth is wearing a beige cardigan and white trousers - colours of nature - and well-made clothing, but not too exaggerated, and thus represents a woman belonging to the upper-middle classes in the countryside. Then the camera pushes-out and pans from left to right to show Amanda in medium shot. She stands for the young and trendy city woman, wearing a red blouse in kimono-style, black trousers and high heels. Thus, the opposition between city and countryside is represented via clothing.

5. 3. 5. Others

Another genre marker of the heritage films is that most of them look back on the past very nostalgically, praising the good old times. (Feyerabend 34-35) This is also done in the film *Karussell des Lebens*, when Prue and Phoebe are in Chip's workshop and find Prue's old roundabout, that he made for her when she was a child. In medium close-up and telephoto Prue can be seen on the left hand side of the frame and the roundabout on the right hand side. Thus, only she and the toy are emphasized. As she takes it and moves over to Pheobe, the camera pans from left to right and finally both are shown again in medium shot, holding the roundabout. By carrying this toy, both are linked to the past and Prue also starts saying that she can remember the exact moment when Chips surprised her with it and how much she loved it. To further stress the importance of the roundabout, the camera pushes-in on it in close-up as it is playing. Then another close-up of Prue laughing follows. Next Phoebe is revealed in a reverse, also looking blissfully at the roundabout and laughing. Thus, they are both thinking of the past, when Chips was alive and everyone was happy and pleasant. Hence, a strong feeling of nostalgia is created. This atmosphere is destroyed as Daniel appears and asks Prue if she wants to go for a walk with him.

In addition to this, another genre marker of the heritage films, which can also be found in at least one of the Pilcher films, is the representation of the working class with the help of the showing of handicraft. (Vincendeau xxi) In the film *Wind der Hoffnung* Mrs. Harding is shown in medium shot in deep focus while she is weaving. In the foreground her huge wooden loom is displayed. Then there is a pan from left to right to reveal her husband, wearing his leather apron and his leather gloves, clearly marking him as a blacksmith. In medium close-up he asks his wife if she has already talked to Vicky. She answers that Tom has given the emerald ring to Vicky and that she has spoken to her but she has not told her the whole truth, which is that Vicky is John Sawcombe's daughter, who is Tom's adoptive father, which they, however, do not know. Thus with the help of that scene the Hardings' are again represented as working class people who still earn

their income with the help of handicraft and for whom it is very highly valued, even though most work is done nowadays with the help of machines.

6. Conclusion

Benedict Anderson (6) defines the concept of the nation mainly in cultural terms by stressing that national narratives – memories – serve to cause a desire to live together by identifying with them. In relation to this Aleida Assmann (*Kollektives Gedächtnis* n.p.) emphasizes that communities establish collective identities along with collective memory, which are, however, arbitrary as well as selective. Film, as a mass medium, is one important form, which has the ability of catering to the development of national consciousness, by “[...] represent[ing] the nation to itself as a nation” (Higson, *Waving the Flag* 7). Moreover, films can create very strong and invisible bonds between their viewers, which trigger the strengthening of the feeling of belonging together as a coherent community.

As far as the heritage films are concerned, specific selected landscapes, buildings and décor are displayed, whereby they are appropriated as being typically English. Thus, the past is not represented as it really was, but as it is interpreted in the present. In the case of the Rosamunde Pilcher films, a very white- and class based form of Englishness is presented as being the English reality. In relation to this idealization of the past, predominant in heritage as well as in the Pilcher films, Feyerabend (1, 35) states that these films tend to look back on the past very nostalgically, by praising it and stressing how good it was then. Especially this factor of well-being that is frequently stressed in the Pilcher films and novels, caters immensely to their success in Austria and Germany, as Coelsch-Foisner (155-56) emphasizes. A “[...] nostalgic English country idyll [...],” (Coelsch Foisner 156) is represented, in which the people’s right to pleasure and leisure is highlighted and shown as being part of every day life.

Exactly this positive and nostalgic version of Englishness is established in the Pilcher films with the help of some of the genre markers of the heritage films, as was demonstrated in the fifth part of the current thesis. In the German Pilcher productions the main representational strategy is the

presentation of picturesque landscapes and country houses, which are frequently inhabited by families of the upper-middle to upper classes, like in the films *Wilder Thymian*, *Das Haus an der Küste* or *Der Preis der Liebe*. Nearly all of the Pilcher films analysed, start with a series of establishing extreme long shots to introduce their settings, which are mainly located in England – Cornwall – or in Scotland, as in the films *Wilder Thymian* and *Wintersonne*. Thus, they are all shot on location to authenticate the settings and thereby create heritage space to encourage heritage imagination which again caters to the representation of a very restricted version of Englishness. (Voigts-Virchow 132)

The audience of Pilcher's films also stands out in terms of class and sex: older middle class women usually watch her films as they are frequently centred on a heroine and her relationships, as in the film *Karussell des Lebens*, in which Pheobe is the central character, holding and bringing together all the others. Furthermore, nearly all of her films are a mixture of drama and romance, which strongly stress the traditions and values of the culture they mirror. Coelsch-Foisner (158) mentions in relation to this, that the female protagonists have a strong capacity to counter-balance the stress of working and workaday lives and thereby feel completely satisfied with whatever they do and therefore these films are so appealing to a female audience as they represent exactly the kind of that life most of them long to experience.

Another joint genre marker of the Pilcher and heritage films comprises the establishment of the opposition between city and countryside. (Higson, *English Heritage* 188) The former is very frequently represented as being the seat of peril, stress and bustle, whereas the latter is the calm idyll, which needs to be longed for and admired. One example of this comes from the film *Das Haus an der Küste*, in which Veronica's husband dies in a car accident that takes place in London. Her family then starts a new life in the countryside, where she finally falls in love with another man and they begin a happy future life together. In addition, the opposition between

city and countryside is established in the films *Wilder Thymian*, *Wolken am Horizont*, *Klippen der Liebe*, *Blüte des Lebens* etc.

Furthermore, there is usually an upstairs-downstairs hierarchy of class and a very strong sense of patriarchal family relations that are represented in both heritage and the Pilcher films. (Higson, *Waving the Flag* 45) The film *Wenn nur noch Liebe zählt*, may serve as an example of this. The lower-middle class woman Joanna falls in love with William Anderson, who belongs to the upper classes and is due to marry his fiancée, who is very wealthy. A grave conflict arises as he ends their marriage and decides to start a new life together with Joanna, even though she is near the brink of ruin, because of a gas explosion in her house. Thus, in that case the differences between the social classes can be strongly experienced and are represented as being a problem. In relation to this, the dominant key themes in these films are stabilizing or safeguarding the family estate or wealth from peril. (Voigts-Virchow 127) As far as this genre marker is concerned, the film *Wenn nur noch Liebe zählt* can also be taken as an example, as William's mother can no longer afford to live on their huge family estate and therefore really longs for her son's marriage to that rich woman so that they can pay all the costs. She even suffers from a nervous breakdown, when she finds out that William has ended his marriage.

The shooting style is also special in both the Pilcher and the heritage films: extreme long and long shots are usual and they are normally taken from a distanced and slow moving camera to allow the viewer to gaze at all the heritage properties being displayed. (Higson, *English Heritage* 39) Moreover, a pictorialist filmography is very often given prominence, which means that images are created so that they are harmonious and therefore pleasant to the eye of the viewer. A slow cutting rate is also usually employed to give the spectator the chance to glance at the beautiful landscape and buildings. The representation of Lord Kerry more's county estate in *Die Rose von Kerry more* is created, as described above. The building can be seen from a low angle in long shot, directly in the centre of the frame, so that it appears symmetrical.

One final joint genre marker of the Pilcher and the heritage films needs to be mentioned as far as their mise-en-scène is concerned. Frequently it can mirror or emphasize a character's feelings, emotions or inner mood, as Monk (qtd. in Higson, *Dissolving Views* 241) stresses. In the film *Wilder Thymian*, Jock Dunbeath is very ill and sad as he knows that he will not have an heir for his castle Benchoile. One day he is in his study, talking to his nephew Jack on the phone. The dark furniture, the dim lighting and the whole atmosphere of the room cater to the expression of his inner feelings. Therefore, the mise-en-scène does not solely serve to showcase the heritage properties, but can also be narratively important.

In conclusion, the microanalysis of the sixteen Pilcher films has proved that they employ numerous genre markers of the heritage films to express the concept of Englishness, even though they are German productions and are thus particularly successful in Austria and Germany.

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German Abstract

Das Thema dieser Diplomarbeit ist der Ausdruck von Englishness in den deutschen Rosamunde Pilcher Filmen. Ziel dieser Arbeit ist es zu beweisen, dass, obwohl diese Filme meist deutsche Produktionen mit einem deutschen Team sind, sie eine bedeutende Anzahl von Kennzeichen der britischen Heritage-Filmen aufzeigen. Eine weitere Besonderheit ist, dass sie eine äußerst beschränkte Version des Englischen aus der Vergangenheit darstellen, die sich vor allem durch eine klare Trennung der sozialen Klassen und der Geschlechter auszeichnet.

Im Theorieteil dieser Abhandlung wird das Konzept der vorgestellten Gemeinschaft von Benedict Anderson zur Bildung einer Nation, sowie eines Wir-Gefühls erläutert. Weiters, wird das Konzept des kollektiven Gedächtnisses vom französischen Soziologen Maurice Halbwachs miteinbezogen. Darüber hinaus, werden auch die Theorien über die kollektive und kulturelle Identität von Jan und Aleida Assmann beschrieben und diskutiert, da diese speziellen Identitäten sowohl in den britischen Heritage-Filmen, als auch in den Pilcher Filmen sehr stark zum Ausdruck kommen. Zuletzt werden die Hauptmerkmale der britischen Heritage-Filme, die auch in den Pilcher Filmen verwendet werden, erläutert, weil sie die theoretische Grundlage für die Analyse ihrer Filme im praktischen Teil dieser Diplomarbeit bilden.

Der praktische Teil dieser Arbeit umfasst die Mikroanalyse von ausgewählten Szenen aus sechzehn verschiedenen Rosamunde Pilcher Filmen. Der Fokus wird hierbei vor allem auf die Darstellung der Merkmale der Heritage-Filme gelegt, um damit zu beweisen, dass diese auch in den deutschen Pilcher Filmen zum Einsatz kommen, um so Englishness auszudrücken.

Lebenslauf

■ Persönliche Daten

Name: Helena Schuhmacher
 Geburtsdatum: 18.02.1986
 Nationalität: Österreich
 Religionsbekenntnis: röm. kath.
 Familienstand: ledig
 Telefonnummer: 0699/10604361
 E-mail: schuhe@gmx.at
 Eltern: Rudolf Schuhmacher, Direktor der PTS
 Mank|Melk
 Karin Schuhmacher, HOL in der Hauptschule
 Mank
 Geschwister: keine

■ Schulbildung

1992 - 1996 Volksschule Ruprechtshofen
Notendurchschnitt: 1
 1996 – 2004 Stiftsgymnasium Melk – Bildnerischer Zweig
Schriftliche Matura: Mathematik, Deutsch, Englisch
Mündliche Matura: Englisch, Spanisch, Bildnerische Erziehung
 Fachbereichsarbeit in Bildnerischer Erziehung
Notendurchschnitt: 1,5 – Ausgezeichneter Erfolg
 2004 – 2010 Universität Wien
Lehramt Spanisch und Englisch

■ Praktische Erfahrungen

- Nachhilfestunden seit der Schulzeit (HTL- und Hauptschulschüler, Gymnasiasten)
- Fachpraktika in Englisch (im BG/BRG Amstetten) und Spanisch (im BRG Radetzkystraße in Wien)
- Lehrtätigkeit im Wienerwaldgymnasium in Tullnerbach im Fach Englisch (seit September 2010)

■ Sonstige Qualifikationen

- ESP Certificate (English for specific purposes)