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## The philosophy of adapted screenplay: romanticism in a dialogue with the cinema

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### Abstract

The article deals with the history of screen versions of the romantic literary works. The author examines the main screen versions of German, English, French and American Romanticism and comes to the conclusion about potential chances of more relevant filming that are not realized yet.

### Keywords

Romanticism, romance, screen version, philosophic, irony.

*But I am not arguing that Hamlet  
should not be acted,  
but how much Hamlet is made  
another thing by being acted.*

Charles Lamb

### Introduction. Is adapted screenplay impossible?

*What is the devilish difference  
between the movie novel  
and the novel as a verbal genre?*

Yurii Tynyanov

Once the birth of romanticism was a revolution in the history of culture. The invention of cinema turned an upheaval, albeit of a different kind.

If romanticism moved from a more complex to a more widely understood, from allegories of Novalis and Blake to the passions of Hugo and Lord Byron, the cinema was developing by another patterns. In the early twentieth century it was considered as superficial and even fleeting art. As L. Leonov said: "cinema, as you know, is a thing, though

frivolous, but in small doses very useful for reasons of its accessibility and universality, as well as for the fact that the viewer never burdens itself with unnecessary reflections"<sup>1</sup>. However, from a simple documented shooting, from theatrical games of 1920-1930 the movie came to neorealism flaunting the minus effects, to the philosophical continuum of Tarkovsky, parables of Jarmusch. At all stages of the development the adapted screenplay was one of the most popular section of the cinema.

Boris Karloff's *Frankenstein* and Rebekah Elizabeth Taylor, Gregory Peck's *Captain Ahab* and Johnny Depp as Ichabod who arrived to *Sleepy Hollow* – images created on paper, are born again by the play of light and shadow. American writer and publicist T. Roszak in his "Cinomania" made a seriocomic conclusion from this struggle of darkness and light that the film is a reflection of the eternal struggle between good and evil, the legacy of Manichaeism and the Cathars.

At the same field of the screen one can find more relevant reasons for

culturological paranoia. For instance, the interrelation of literature and cinema art – a question that engrosses the minds far more than a decade. Shall we consider the cinema a rightful successor of literature or a prodigal son broken away backslide the visualization?

Strict movie critic Shklovsky wrote: "Of course, you can give a man a trombone and say "play the Kazan cathedral", but it will be either jest or ignorance" – and "moreover one cannot replace words with flickering of gray-black shadows on the screen"<sup>2</sup>. However, this observation is valid only with respect to the period of screening primitivism of the beginning of the XX century. Having derived enrichment of assembling and taken metaphors on board, the movie easily overstepped antipsychologism and embodied all that was missing in this "discrete" art. In addition, a thesis of the impossibility of adapted screenplays is disproved by their centennial popularity.

History knows the milestones, when the movie was focused on specific literary style. Thus, according to Lotman, the national cinema of the 1920-30s used special film language built under the influence of poetic speech of futurists. Is it

1 "Literature and Cinema: Answers of writers and critics to the questionnaire of the journal "Sovetskii ekran" ["Literatura i kino: Otveti pisatelei i kritikov na anketu "Sovetskogo Ekрана"], *Sovetskii ekran*, available at: <http://www.screenwriter.ru/cinema/40/>

2 Shklovskii, V.B. (1923), *Literature and cinema* [*Literatura i kinematograf*], Rus. univers. izd-vo, Berlin, 59 p.

possible to build a film construct focused on romantic worldview and aesthetics?

Romantic image, created by the world cinema, is particularly interesting due to the eternal confusion of the concepts "romanticism" and "romance". "Romantic" Emma Bovary is very far from the Blake's Titans; but the romance of various kinds has become an integral part of most movie genres. On the other hand, for example, the "Tiger" of Blake or "Moby Dick" of Melville are traditionally considered hardly translated; but is it possible to transfer them to the screen?

Romantic works submit some specific difficulties for adapted screenplay. Thus, an allegorality became one of the most important distinguishing features of the artistic language of romantics. According to Lotman, the frame in the movie gets freedom proper to the word and can be employed in a figurative sense, and B. Balazs even individualized an allegorical type of assembling. Nevertheless, a transmission of allegory by means of visual art continues to be rather complicated task. Other distinctive features of romantic aesthetics (selection of the image of the author-creator and the role of free imagination, philosophical aspect, grotesque, irony) are also likely to be considered in the film adaptation

of the works; for them must be found the "words" on the other language, the visual one. Repeating the words of F. Schlegel on the tragedy, "actions and events, characters and passions, which are taken from the finished stories, transformed into a coherent and harmonically perfect system"<sup>3</sup>.

### In search of the elixir

*When I give the commonplace  
a higher meaning,  
the ordinary a mysterious  
appearance,  
the known the dignity  
of the unknown,  
the finite the semblance of infinity,  
I romanticize it.*

Novalis

German romanticism with its paradoxical philosophy and genre experiments became a model for the further development of a literary school. However, that is for the complexity of allegory, prose lyricism and drama paradoxical features that have led to the fact that the works of the Romantics in Germany appeared a very difficult material for adaptation.

3 Schlegel, F. (1983), *Aesthetics. Philosophy. Criticism: In 2 vols. Vol. 1* [*Estetika. Filosofiya. Kritika: V 2 t. T. 1*], Iskusstvo, Moscow, p. 372.

Some names may only be mentioned in the history of the cinema. For instance, the texts of Novalis, along with Goethe, Heine, Nietzsche, were used by H.-J. Syberberg in his installation film "Die Nacht" (1985). Based on the works of L. Tieck and C. Brentano by two little-known films were screened. Twice the story "Life of a Good-For-Nothing" by J. von Eichendorff has been dramatized, notably that the staging of B. Sinkel "Good-For-Nothing" (1978) was awarded a silver statuette Deutscher Filmpreis.

Works of other romantics have found a larger audience. Thus, about a dozen of adapted screenplays account for the person and works of one of the remotest and most neglected authors of the epoch – Hölderlin. M. Heidegger participated in dubbing a biographical film "Hölderlin-Comics" by H. Bergmann (1994). And the most interesting attempt to render the Hölderlin's world performed the members of the new German cinema J.-M. Straub and D. Huillet, who screened films "Death of Empedocles" (1986, included in the Berlinale competition programme), "Black sin" (1988) and "Antigone" (1992) based on his dramas. Experimental presentation and intellectualism of these films have lot in common with the works of

Hölderlin, who was desperately trying to bring the ancient myth in modern times.

Among more than thirty adapted screenplays of the works of G. von Kleist we can highlight the distinguished at film festivals historical drama by E. Rohmer "Die Marquise von O" (1976) and the comedy screened on the same novel by P. Corsicato "The seed of discord" (2008), as well as the dramas "The Prince of Homburg" by M. Bellocchio (1997) and "Michael Kohlhaas – Der Rebell" by V. Schlöndorff (1969). After becoming the most famous Kleist's hero, Kohlhaas experienced a wide variety of screen transformation: in western of J. Badham "The Jack Bull" (1999) he became a cowboy, and in the famous "Ragtime" by M. Forman (based on the novel by E. Doctorow inspired by the Kleist's novella) – and also the black piano player Coalhouse. In Schlöndorff's most famous movie reflects both bright historical entourage and a heightened sense of truth, that pushes the hero to revolt; but it is thought that the most important for Kleist gap between law and justice, real and mystical, was not embodied enough on the screen.

More than fifty adapted screenplays, including music and animation productions, are inspired by the works of

Hoffmann. Visual embodiment constitute the lion's share in the novella "The Nutcracker and the Mouse King", with the widest geography, from the family film by G. Belinski "Dziadek do orzechów" (1967) to the puppet cartoon by T. Nakamura "Nutcracker Fantasy" (1979). Hoffman's heroes appeared in musical comedies, detective films and "horrors". However, those directors are very far and few between who take on the task – the most important task! – to convey the famous Hoffman's world duality, his allegories and grotesques. I. Evteeva had a doubtless luck, starring on the works of romanticist a saturated animation "Elixir" (1994), which copped numerous awards, including the Grand Prix of the Gatchina festival "Literature and Cinema". The combination of German Gothic font on logos, music, voice of the narrator, the story "through the development of the image and gesture plastic and figurative stroke" (I. Evteeva) miraculously reproduced a terrible and magical world of Hoffmann in eight "vigils", fetched out the idea of finding oneself and true calling in this world.

Like "The Nutcracker", tales collected by the Grimm brothers, the Heidelberg romantics, and those written in the same time by W. Hauff and H.C. Anderson proved to be a very fruit-

ful material for hundreds and hundreds of movies and cartoons, which embodied the romantic charm of the wonderful and national uniqueness. Postmodern view on the creative life of the Brothers Grimm, emphasizing the inherent cruelty of fairy stories, embodied in the films "The Brothers Grimm" by T. Gilliam (2005) and "New Tales of the Brothers Grimm" by A. Varmerdam (2003), presented at famous film festivals. However, these are the works of completely different era, that has forgotten the words of Novalis: "It depends only on the weakness of our organs and of our self-excitement, that we do not see ourselves in a Fairy-world"<sup>4</sup>.

Perhaps, the works of early German romantics are waiting for a new "tale of fairy tales", an animated incarnation, for which fragmentation and irony became the laws of creativity. After all, the animation, as Eisenstein said, admiring the early Disney – the freest form of the cinema. At this point, unlike photographically accurate movie, the reality of illustrated doesn't suffice over the irrationality of imaginary.

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<sup>4</sup> Novalis (1980), "Fragments", *Literary manifestos of West European romantics* ["Fragmenty", *Literaturnye manifesty zapadnoevropeiskikh romantikov*], Mosk. un-t, Moscow, p. 106.

## From "Frankenstein" to "Dead Man"

*Improvement makes straight  
roads;  
but the crooked roads without  
improvements  
are roads of genius*  
William Blake

English romanticism, chanting the magic power of imagination and titanic characters, was also relatively scantily represented on the silver screen. Last but not least it is connected with genre peculiarities of the school: it was glorified by the lyrics Byron and Shelley, Wordsworth and Coleridge, Keats and Blake. It is interesting to note that a lot of movies are screened on the creative and personal relations of poets and contemporaries; best known are thriller by K. Russell "Gothic" (1986), melodrama by G. Suarez "Rowing with the wind" (1998), drama by J. Temple "Pandemonium" (2000), as well as variations on the theme of creating the "Frankenstein".

M. Shelley's novel "Frankenstein, or the Modern Prometheus" was the most cinematized product of English Romanticism. Five dozen movies "based on" presented wide variations on the theme of modern golem. A classic adapted screenplay was the first of the synchro-

nized "Frankenstein", a famous movie of J. Whale with B. Karloff (1931). But very soon the work of M. Shelley became a material for all kinds of thrash absurd movie scenes. Lonely monster got mass relatives – daughter-in-law, son, and after an aunt as well (in the TV series "Teta" by J. Jakubisko, 1987), directors forced the Creature to fight with other monsters, and it also came to pornographic revelations. Not surprisingly, the plot of the novel became material for comedy horror movies, e.g., "Young Frankenstein" by M. Brooks (1974) and "Frankenstein 90" by A. Jessua (1984), distinguished at film festivals for a witty parody of movie clichés.

After the dominance of "movie fanfiction" appeared a number of adapted screenplays rehabilitating the literary primary source. Thus, the telefilm by J. Smight "Frankenstein: The True Story" (1973) won the prize of the organization of science fiction writers of USA Nebula Award for the best adapted screenplay. A lot of festivals was marked the "Mary Shelley's Frankenstein" by K. Branagh (1994) with Robert De Niro, where tragic events and deep characters of the novel have been carefully recreated.

No less popular material for film adaptations are the works of Sir Walter Scott. Like the "Gulliver" and "Robinson

Crusoe", his novels eventually moved to the category of teen books worth reading. And more than fifty cinefilms on Scott – are mostly solid adventures, as "Ivanhoe" by R. Thorpe with E. Taylor (1952) being three times nominated for "Oscar", and "Chivalric Romance" by A. Inshakov (2000). Technical cinema capabilities significantly help to recreate the detail of the past, which was one of the innovative techniques of Scott.

But historical reconstruction did not deplete the tasks of the author. In particular, an important component of Scott's method was a kind of author's artistic historiosophy. In the preface to "Ivanhoe" he wrote that "the reader might be interested in the image of the simultaneous existence of two tribes in one country: the losers, characterizing by simple, straight and coarse manners and spirit of liberty, and the winners with a great desire for military glory, to personal feats – everything that could make them the cream of chivalry"<sup>5</sup>. A moral values analysis in oppositions becomes an artistic principle of Walter Scott: the Saxons – and Normans, King legitimate, but clandestine – and lawless governor, Ivanhoe – and Boisguillebert, Rowena –

and Rebecca... But, for instance, in the film by S. Tarasov "The Ballad of the Valiant Knight Ivanhoe" (1983) Rebecca simply disappears, and the love line becomes woefully lopsided. The hero does not need to make a choice, the viewer has no regrets about the beautiful Jewess, and Thackeray, if he watched a Soviet film, he could not have written his "Rebecca and Rowena".

Not only had the prose of English Romanticism come down in film history. Film directors of the lyrics, those who are trying to carry lyrical works on screen, are facing particularly challenging task; and then the more glaring their success. Thus, based on a poem by J. Keats "La Belle Dame Sans Merci" were filmed award-winning movies with the same name by J. Glendening (1997) and H. Oneda (2005).

Two short films created based on works by P.B. Shelley: "The Cloud" by U.A. van Skoi (1919) and "Earth and Moon in Love" by D. Finkelstein (2004), as well as a modernized version of the novel "Zastrozzi" by D. Hopkins (1986). Almost underexamined by filmmakers turned Coleridge: after a silent film by C. Bennett and G. Otto "Old Sailor" (1925) only many years later P. Bush with his animated film "Albatross" (1998) turned to his visionary poem.

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5 Scott, V. (2002), *Quentin Durward. Ivanhoe* [Kventin Dorvard. Aivengo], Olma Media Group, Moscow, p. 317.

Poems by Lord Byron, one of the most famous romantic of England, were also screened very scantily. Thus, Byron's Don Juan was only a prototype of the hero in the award-winning melodrama "Don Juan DeMarco" by J. Leven (1994), distinguished by a brilliant actor duo J. Depp and M. Brando. Much more interesting for filmmakers and spectators turned out Byron as a person: his biography was the basis of more than a dozen of cinefilms, among which the undeservedly little-known movie by N. Koundouros "Byron. Ballad for a Daemon" (1992). Byron became himself an evocation of the Byronic hero.

Difficult task stood before filmmakers who were trying to adapt an authentic poetry of William Blake – one of the first "Big Six" English romantic poets. He was approached by animators – lets named the screened in an innovative style "Tiger" by G. Marcondes (2006) and "Blake Ball" by E. Hubley (1989). It is important to note the film, which cannot be regarded as an adapted screenplay, but differs by extraordinary approach to the perception of Blake in contemporary culture. It regards to the "Dead Man" by J. Jarmusch (1995), which won many awards, but most importantly – the glory of the cult film. Having satiated the text with citations, the director created a dia-

logic narrative in the spirit of romantic irony about the adventures of an accountant from Cleveland named Bill Blake. In this psychedelic western was a place for the red man Nobody (reminding both of Odysseus and of the Indians as proponents of revelation in Blake's poems) and confronting Blake and Dickinson (clear allusion to the realist Dickens), as well as Blake's heroine Telle, which in this cruel world has to go on the streets, and apocalyptic visions of the Western path of civilization. This "adapted screenplay", which is hardly to be called this way, appears not only creative and therefore intuitively close to the embodiment of ideas and images of Blake's poetry, but also a serious reflection on the predestination of poetry in Western civilization.

### **Carmen has sixty lives**

*Scene optics requires that  
the brightest, the most individual,  
the most characteristic feature  
should be pointed out in any shape.*

*Even vulgar and rude should  
be emphasized.*

*Nothing cannot be neglected.*

Victor Hugo

The works of French romanticism filled with hot passions and colorful char-



acters were more attractive to filmmakers of all time than series of sketches of German romantics and visionary poems of English poets.

Thus, there are more than thirty versions for the works of A. de Musset. Less than a dozen times the works of Lamartine, three times of A. de Vigny, were screened. Relatively few adapted screenplays, less than two dozen, accounted for the creativity of George Sand (while J. Austen's novels have about fifty film versions). It is worth noting that the fate of Sand was no less interesting for filmmakers than her books: about herself, her relationship with Chopin and de Musset, friendship with Balzac, Flaubert more than twenty biographical films have been screened.

One of the most screened romantic became P. Mérimée. Based on his works about eighty films were screened, including more than sixty – based on the story "Carmen", nearly two dozen of them are silent versions. Many of the adaptations were primarily associated with the opera by Bizet, and "Carmen" by C. Vidor with redheaded R. Hayworth (1948) was one of the first films based on the novel by Mérimée. A story of passion also can be interpreted under a comic perspective, as it was shown in the "Parody Carmen" by C. Chaplin (1915).

Many can count even more provocative versions: in a scandalous African screen musical "Karmen Geï" by J.G. Ramaka (2001) Carmen seduces the matron Angelica.

In some films a timeless story of passion has been brought up to date. In the famous "Carmen Jones" by O. Preminger (1954) the main character – a black vixen working on the parachute factory during the World War II. The heroine of the movie by J.-L. Godard "First Name: Carmen" (1983), which won the Golden Lion, is a head of a criminal gang; in "Carmen" by A. Hwang (2003) – a Ukrainian recidivist. In the opera film by M. Dornford-May "U-Carmen eKhayelitsha" (2005), which was awarded the "Golden Bear", the events occur in the poorest district of Cape Town, and Carmen is black and very large lady.

Perhaps of all the heroines of romanticism Carmen became the "eternal" character. Not surprisingly, Mérimée's plot turns into metaplot, and his heroine – in the archetypal figure. The remarkable "Carmen" by V. Aranda (2003) involves Mérimée's narrator into the story. In the famous film version by K. Saura (1983) the choreographer selects the troupe for the ballet "Carmen", falls in love with the female lead – and

in the end everything comes to a bloody end.

It would seem that such an amount of adapted screenplays would have embodied all conceivable and inconceivable motives of Mérimée's novella. However, filming the "Carmen" again and again directors rarely pay attention to the ethnophilosophy of the author, while the story not coincidentally ends by a lengthy description of the Gypsy people. Mérimée is the author of ethnographic pastiches like "Theatre de Clara Gazul", "La Guzla", "Tamango". This study of national peculiarities appropriate to romantics, as a tradition, gives way to eternal history of passion in the cinema.

Carmen in her red-black gamma became the model of a free and passionate woman. This image has had considerable influence on the pieces of screen as well: in classic adapted screenplay "Notre Dame de Paris" by J. Delannoy (1956) the heroine of G. Lollobrigida – true Carmen, but not innocent Esmeralda at all.

"Notre Dame de Paris" can compete with "Carmen" in respect of viewers love; in total based on the works of Hugo were screened over 140 cinefilms, including musicals and animation. More than a dozen film versions based on the

novel "Les Misérables". Particularly, at film festivals prizes and nominations received the movies by R. Boleslavsky (1935), R. Hossein (1982), J.P. Le Chanois (1958) with J. Gabin, J. Dayan (2000) with G. Depardieu. Modernized version of "Les Miserables", in which plays J.-P. Belmondo and the action comes during World War II, was presented by C. Lelouch (1995) – has won "Golden Globe" and several prestigious awards.

The movie story of "Notre Dame de Paris" began in 1905. At international film festivals except the mentioned film by J. Delannoy, awards and nominations won "The Hunchback of Notre Dame" by W. Worsley (1923), "The Hunchback of Notre Dame" by W. Dieterle (1939), as well as the animated Disney movie "The Hunchback of Notre Dame" (1996). Inversion of the plot in the cartoon – Esmeralda and Quasimodo are alive and happy – clearly demonstrates the victory of romantic clichés over the historical reflections of the romanticist. Symbolic details, contrasts, which enwove the poetics of Hugo, and most importantly, – a philosophy of struggle between the Book and the Cathedral, – disappear from the wide screen, giving way to a love story with a happy ending. Romanticism is defeated by the romance.

## Hollywood frontier

*Take courage to bring to con-  
demnation any  
imitation, even if it would breath,  
as the morning, with the scent  
of sophistication, and promote  
around the original, let it first be  
homely and gruff as branches  
of our pine trees.*

Herman Melville

American romanticist were much sought after filmmakers than their European contemporaries. Perhaps, partly it was contributed by a motley distinctive folk culture of the New World and the romance of the frontier. But the important components of romantic aesthetics – philosophicity, allegory, irony are often eluded from cameras.

Washington Irving was one of the first who turned to the poetry of folk tales, whose works include more than forty adapted screenplays. The most popular were "Rip Van Winkle" and "The Legend of Sleepy Hollow". It is interesting to note that based on "Rip Van Winkle" created just about the first narrative films in cinema history: eight micronovellas were screened by American Mutoscope Company in 1896. They had pride places in the American list of the best movies in the history, the National Film Preservation Board.

It may be noted a good fortune of animations filmed based on Irving's works. Freedom of cartoon aesthetics helped realize the ironic tone of horror, that was so beloved by the author. But the most well-known and commercially successful film adaptation was the "Sleepy Hollow" by T. Burton with J. Depp in the lead (1999). The master of grotesque, Burton in a dialogic game with Irving's texts, Freudian and detective movie clichés surpassed himself and created a new legend of Sleepy Hollow, which happy ending and mystical essence is not a concession to the viewer's taste, but only the irony over the latter.

The novels of James Fenimore Cooper, inspired by the poetics of the frontier, account for about forty productions. If adapted screenplays of Scott became models for historical movie novels, then Cooper gave birth to the genre of the Western. One can emphasize some of the most interesting versions of "The Last of the Mohicans": the eponymous movie by C. Brown and M. Tourner (1920) took place in the National Film Preservation Board, USA, film by G.B. Seitz (1936) was nominated for "Oscar", "The Last of the Mohicans" by M. Mann (1992) has won several prestigious awards.

Satirical allegory and dark mystical flavor of Nathaniel Hawthorne

were also to directors' liking, who have screened almost forty cinefilms based on his novels. Most screened appeared a romance "The Scarlet Letter", based on which, in particular, a famous film with by R. Joffe with D. Moore (1995) was screened. The thriller "House of the Seven Gables" by J. May (1940) was nominated for "Oscar". And the pattern chosen by S. Salkow for screen versions of Hawthorne's "Twice-Told Tales" (1963) – three movie novels in one thriller – was also repeatedly used in the realization of the works of Poe.

That was Edgar Allan Poe who became the absolute leader of the Romantics by a number of adapted screenplays: based on his short stories and poems than two hundred films have been screened. Among them are popular horror movies, but also there are comedy, detective, and even pornographic cinefilms. Among the first and original adapted screenplays were the Russian (and Soviet) as well: "Island of oblivion" by V. Touryansky (1917), "A Spectre Haunts Europe" by V. Gardin (1923, based on the story "The Masque of the Red Death"). B. Karloff, B. Lugosi, V. Price willingly starred in horror films based on Poe's novels. Let us briefly mention the most titled of countless movie productions based on Poe.

In the list of honorary National Film Preservation Board, USA, were included "The Fall of the House of Usher" by J.S. Watson and M. Webber (1928), cartoon by T. Parmelee "The Tell-Tale Heart" (1953), "The House of Usher" (1960) and "The Premature Burial" (1962) by R. Corman, the director who has screened a series of horrors based on Poe's novels. Awards and nominations at world festivals received "The Fog" by J. Carpenter (1980), "The Pit and the Pendulum" by S. Gordon (1991), a TV movie "Fool's Fire" by J. Taymor (1992, based on the novel "Hop-Frog"), "Tale of a Vampire" by S. Sato (1992), cartoon "William Wilson" by J. Dayas (1999), short films "The Raven... Nevermore" by T. Gonzales (1999), "Silencio" by A.F. Mayo (2002), "The Tell-Tale Heart" by M. Maltsev (2003), "Morella" by J. Ferrell (2008). Especially we need to lay emphasis on surreal films "The Fall of the House of Usher" (1981), "The pendulum, The Pit and Hope" (1983) and "Madness" (2005) by J. Švankmajer, who skillfully convey the confused state of mind depicted in novels by Poe. One of the creative principle stated by Czech director – to bring back "the irrational its formal space, adequate place that it occupies in the human psyche" – is in tune with aesthetic views of American romanticist.

However, scary thingish movies by Švankmajer, like most "horrors" based on Poe, reflect the heritage of romance highly unilaterally. The irony, philosophicity, fine mockery of the reader and the hero (which is cleverly beaten in the play by E. Grishkovets "Po Po") – all of this is lost in a barrage of mystical thrillers. One of the recent adapted screenplays of "The Fall of the House of Usher", where the action is transferred to the time being, finishes with a disgusting scene: an ultrasound study shows an incestuous relationship of two future Ushers in utero. Such a vision of Poe's creativity may permanently alienate his potential reader.

Still there are films that represent the true creative dialogue of the director with the writer. Such, for instance, are the movie novels by F. Fellini, L. Malle and R. Vadim, united under the name "Histoires extraordinaires" (1968, in the Russian release – "Three Steps in Delirium"). A brilliant cast: A. Delon, J. Fonda, T. Stump, B. Bardot – embodies the important aesthetic features of Poe: dissemblance of viewpoints of heroes, special states of mind, as well as connection of frightening and ironic. Like any good adapted screenplay, this film is a study of Poe's creativity by means of the cinema, somewhat modernized, somewhat controversial, but fascinating.

No less distinctive directorial variations on the theme of the great novel of American romanticism "Moby-Dick" of H. Melville. Already the first adaptation of the novel – "The Sea Beast" by M. Webb (1926), "Moby Dick" by L. Bacon (1930), "Dämon des Meeres" by M. Curtis and W. Dieterle (1931) – has an inversion of the characters on hand: Ahab acquires features of the romantic hero, appears a love line, and the film ending is far from the original. It is interesting to point out a reincarnation of great actors in "Moby Dick": thus, O. Welles not only played in one-man show based on the novel and directed the telefilm "Moby Dick Rehearsed" (1955), but also played the role of the father Mapple in the famous adapted screenplay by J. Houston (1956). G. Peck played in this film as Ahab and became the father Mapple in the TV version by F. Roddam (1998), which received prestigious awards and nominations.

As a rule, adaptations of "Moby Dick" are consistently true to the original in the complexity of the characters, in the conflict tragicalness and strained relations. However, the main hero usually becomes the Captain Ahab acquiring Byronic, theomachy features, while the white whale, whose name is brought in the title by the author, recedes into the

background. This trend is emphasized in the short film by P. Ramos "Captain Ahab" (2004), which tells the story of youthful infatuation of Ahab in a woman with amazing white skin, which will be the imago of the passion for Moby Dick. From movies irrevocably disappear the chapter "The Whiteness of the Whale" – the most important in the interpretation of the novel. Can the artistic epistemics of Melville, who is tragically misunderstood by his contemporaries, be transferred on the screen at all? Probably, one of the most renowned novels of American literature is still waiting its Tarkovsky.

### **Adapted screenplay as a need**

*Romanticism is the art of giving to the people literary works which in the present state of their customs and beliefs are capable of giving the most pleasure possible.*

Stendhal

Literary Romanticism appeared a highly screened phenomenon. Passions and contrasts, horrors, grotesque and historical flavor – all this attracts filmmakers who film Poe and Hugo, Hoffman and Scott again and again. However, the author's philosophy, allegory, lyricism and irony, the significant (if not the most

important) features of romantic aesthetics, are unavailable for cameras or are only available in the inspired dialogue between the director and the author what happens, unfortunately, not so often.

There are romantic authors, who now actually remaining beyond the borders of the screen. However, with a creative approach, as it had Straub and Huillet to Hölderlin or Jarmusch to Blake, the filmmakers succeed to make a unique deep insight into the aesthetics of intricate authors and to film congenial movies. Such an "interpretation" of literature in the language of the cinema is free and authors, but adapted screenplays do not tolerate the powney.

With reference of directors to works of Romanticism the dialogism between page and screen, creative approach to the material is needed as anywhere else. As explained by film director C. Jacques, the most difficult unfaithfulness to cinematography is a blind allegiance to the text of literary work. Hence, the adapted screenplay cannot be the "translation"; that is a study of the original, its interpretation and construction.

### **Conclusion**

In summary, romanticism and movies. Did these companions find the

truth in its more than century-old dialogue? It can be argued that this dialogue has delivered high pleasure to information consumers, readers and viewers – because it resulted in a lot of good adapted screenplays and a few congenial.

The continuing story of movie production based on romantics confirms the relevance of their creative life, which does not remain dead-weight on bookshelves, but revived in the synthesis of the arts. That synthesis, on which F. Schlegel wrote: "Romantic poetry is a progressive universal poetry. Its destiny is not merely to reunite all the separate genres of poetry and to put poetry in touch with philosophy and rhetoric. Its aim and mission is now to mingle, now to fuse poetry and prose, genius and criticism, the poetry of the educated and the poetry of the people; to make poetry living and social, life and society poetic; to poeticize wit, fill and saturate the forms of art with matters of genuine cultural value, and quicken them with the vibrations of humour"<sup>6</sup>.

The cinema – is a visual culture, under which sign passed the XX century

through, isn't a foundation of the very romantic synthesis?

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## Философия экранизации: романтизм в диалоге с кино

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### Аннотация

Статья посвящена истории киноэкранизаций произведений литературы романтизма. Автор перечисляет основные экранизации произведений немецкого, английского, французского и американского романтизма и приходит к выводу о потенциальных возможностях более адекватного их прочтения, еще не реализованных на киноэкране.

### Ключевые слова

Романтизм, романтика, экранизация, философичность, ирония.

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