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Filmske adaptacije temeljene na književnim predlošcima *Srce tame* Joseph Conrada, *Put do Indije* E. M. Forstera i *Na kraju dana* Kazua Ishigura u kontekstu postkolonijalne kritike (Film Adaptations Based on Joseph Conrad's *Heart of Darkness*, E. M. Forster's *A Passage to India*, and Kazuo Ishiguro's *The Remains of the Day* in the Context of Postcolonial Criticism)

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1. Introduction

The subject of the research of this final thesis is the unique influence of the film medium in the process of film adaptation of the selected novels of the British authors E. M. Forster, Kazuo Ishiguro, and Joseph Conrad. This analysis will be based on the relationship between novels as a literary medium and film as an audio-visual medium in terms of adaptation and screening. Accordingly, the research will focus on film adaptations of three novels in the context of postcolonial criticism, based on the experiences of the main characters from three novels which will serve as the primary material.

The specific political position of the colonial powers in general, in particular that of Great Britain as one of the strongest and most influential military and economic powers of the world, can be illustrated precisely through novels which reflect on the personal experience of characters. The three selected novels were published in a period spanning 90 years of the last century, a period in which a significant decline was seen in the impact of colonial powers. In addition, during the same period there were two world wars, as well as the rise of Cold War tensions. The emergence of "independent nation-states after colonialism is frequently accompanied by a desire to forget the colonial past" (Gandhi 3). Newly emerged postcolonial nation-states are challenged with facing their colonial inheritance:

> Colonialism's historical and cultural consequences remain a part of the present and still have the ability to exert pressures today… the new, globalized world order of the twenty- first century is no longer primarily defined by the competing imperial aspirations of Europe's 'Great Powers', who furthered their fortunes and ambitions primarily through acts of colonial settlement…. the world today remains firmly indebted to the history, geography and imagination of European colonialism. …colonialism has not so much stopped as been surpassed by a new political, juridical and economic global structure… (McLeod 4)

The above-mentioned historical events are portrayed or intimated in selected novels and their film adaptations and are subject to postcolonial criticism. In accordance with the aforementioned ideas, this paper will use the theoretical-critical approaches dealing with the writing of personal human experience and the construction of narratives, as well as the ways in which postcolonial theory can be applied to the film medium in determining its importance for the above-mentioned works. The paper will also use some of the most prominent critical studies focused on questioning the British colonial experience.

The corpus of the primary works of this research consists of the novella *Heart of Darkness* by Joseph Conrad, the *novel A Passage to India* by Edgar Morgan Forster and the

novel *The Remains of the Day* by Kazuo Ishiguro. These writers communicate different yet related messages regarding the presentation of colonial politics and worldviews in various parts of the world. Their literary texts also depict subsequent echoes of colonial legacies and have experienced interesting film transpositions.

The 1984 adaptation by David Lean of the novel *A Passage to India* by E. M. Forster (1879-1970), originally published in 1924 is particularly interesting for many reasons, among them Lean's interpretation of Forster's text. In the opening credits of the film, the first tile reads "David Lean's film of" and the second tile says "A Passage to India by E. M. Forster", making it clear that this film is not Forster's *Passage*. While the novel addresses the problem of British colonial politics in India and illustrates the collapse of the British society as the colonizer and the society of India as a colonial object, the film *A Passage to India* is a departure from the modernist novelistic values in favour of a Hollywood poetization of the British and Indian cultural collision. In addition, the film adaptation of Forster's novel will be analysed through the changes and preservation of the literary text achieved in the transition to film.

Similarly, Joseph Conrad (1857–1924) in his novella *Heart of Darkness* of 1899 depicts the change of consciousness of individuals within the colonial context. Conrad enables readers to recognize Africa from a personal perspective by having Marlow as a protagonist with a worldview based on the British colonial matrix. Born in Poland, Conrad spent a part of his life sailing on merchant ships involved in colonial trade, allowing him a unique understanding of the colonial policies and practices of various empires. In *Heart of Darkness*, readers familiarize themselves with the sailing on the Congo River in the Belgian colony of the same age. Francis Ford Coppola's *Apocalypse Now* is a film adaptation based on Conrad's *Heart of Darkness* but placed in the historical context of the Vietnam War. While the structure of the novel is retained in cinematic styling, the characters of *Apocalypse Now* are motivated to an action that, to an extent, depicts the inner state of the characters in the novel. Consequently, the film adaptation of Conrad's novella will be analysed through the maintenance of the literal text achieved in the transition to the film medium, with focus on the colonial and imperial backgrounds of the novella and the film.

Kazuo Ishiguro (1954-) is a well-known contemporary British author, a status achieved mostly thanks to his novel *The Remains of the Day* published in 1989. *The Remains of the Day* depicts the spiritual and emotional journey of the main character through his own memories, showing the decline of Britain's colonial power in the twentieth century. Ishiguro uses personal memories as insight into British history, recalling significant political events and periods. *The Remains of the Day* is a 1993 film adaptation of Kazuo Ishiguro's novel of the same name. It

was directed by James Ivory based on the screenplay by Ruth Prawer Jhabvala and Harold Pinter, with a cast including Anthony Hopkins and Emma Thompson. The adaptation was released to high critical acclaim. In this adaptation, the interior shots of Darlington Hall along with Hopkins' continuous screen presence as the main male character Stevens dominate the visual aspect of the movie. The rooms and the halls represent Stevens' sense of belonging and through Hopkins' acting Stevens' posture and dignity are well denoted.

1.1. Postcolonial Theory

According to Gregory Castle, the emergence of Postcolonial Studies is tied to the "relation of postcolonial nations to colonialism and the colonial era" (135). The postcolonial presents itself in the colonial era, mainly during periods of decolonization. If we were to pinpoint the exact period of its emergence, the postcolonial era begins with the "American revolution in the late eighteenth century and the Haitian revolution of the early nineteenth century" (Castle 135). The process of "decolonization often continues well past the official establishment of a postcolonial state in the form of neo-colonial (or neo-imperialist) relations of economic and political dependence on the former colonizer" (Castle 135). In historical terms, Robert Young describes imperialism in "two major forms" (11) which are the "Roman, Ottoman and Spanish imperial model, and that of late nineteenth-century Europe" (11). On the other hand, as Young further argues, colonialism also took two major forms. French colonial theorists "distinguished between colonization and domination, the British between dominions and dependencies; modern historians between settlement and exploitation colonies…" (11). Furthermore, Young makes a clear distinction between the modes of colonial and imperial mechanisms:

> Colonialism functioned as an activity on the periphery, economically driven; from the home governments perspective, it was at times hard to control. Imperialism on the other hand, operated from the centre as a policy of state, driven by the grandiose projects of power. Thus while imperialism is susceptible to analysis as a concept (which is not to say that there were not different concepts of imperialism), colonialism needs to be analysed primarily as a practice: hence the difficulty of generalizations about it. (Young 16-17)

Postcolonial discourse which utilizes itself in the context of postcolonial nations confuses any imperial Eurocentric idea of where the line dividing religion, politics and culture should be drawn. Postcolonial theory calls for a strong revaluation of power structures, thus its political impulse is of great concern to both its discourse and critique:

> Postcolonial critique focuses on forces of oppression and coercive domination that operate in the contemporary world: the politics of anti-colonialism and neocolonial-ism, race, gender, nationalisms, class and ethnicities define its terrain. Interest in oppression of the past will always be guided by the relation of that history to the present. In that sense, postcolonial theory's intellectual commitment will always be to seek to develop new forms of engaged theoretical work that contributes to the creation of dynamic ideological and social transformation. (Young 11)

Therefore, postcolonial theory inevitably commits itself to a complex project of historical and sociological recuperation. As argued by Leela Gandhi:

> If its "scholarly task inheres in the carefully researched retrieval of historical detail, it has an equally "compelling political obligation to assist the subjects of postcoloniality to live with the gaps and fissures of their condition, and thereby learn to proceed with self-understanding." (7-8)

There is a major problem present in the categorizing of all such criticism as post-colonial. With a hyphen included, 'Post-' might indicate a split into a phase and consciousness of newly constructed independence and autonomy beyond and after colonialism. Secondly, it suggests a continuity and improvement of the system. Raman Selden provides a broader explanation of the issue:

> A further move, suggested in these debates, is the adoption of the idea of a newly founded comparative world literature, or the use of terms such as 'multiculturalism' or 'cosmopolitanism' as an advance on the ambiguities and limitations of 'postcolonialism'. Any singular, essentialist or totalizing term will now, however, be problematic. All of these suggested new terms, as well as the terms 'poststructuralism', 'postmodernism' and 'post-colonialism', bear witness to a contemporary crisis of signification and power relations, at least within literary and cultural criticism. (Selden 228)

Therefore, postcolonialism has as its goal revisiting, remembering and questioning the colonial past, both recent and distant. This complex process of revisiting the colonial past speaks of a mutual tension between coloniser and colonised:

> And it is in the unfolding of this troubled and troubling relationship that we might start to discern the ambivalent prehistory of the postcolonial condition. If postcoloniality is to be reminded of its origins in colonial oppression, it must also be theoretically urged to recollect the compelling seductions of colonial power. (Gandhi 3-4)

Postcolonial studies are such where everything is "contestable, from one's reading of a text to one's personal, cultural, racial, national standpoint, perspective and history" (Punter 10). Also, there was a desire to impose on rest of the world the benefits of western civilization. As a consequence, such impositions have left a significant mark in the colonial era. Western imperial interventions, and their interactions with "colonized people, shaped the course of the world's history" (Fhlathúin 21). With such a long history behind, the biggest accusation aimed

at postcolonial studies is its alleged tendency "happily to liquidate historical, political and cultural considerations in the pursuit of theoretical innovation and conceptual novelty" (McLeod 13). However, as Gandhi insists, the term postcolonialism is more sensitive to the long history of colonial consequences. On the other hand, "theorists have announced a preference for the existential resonance of 'the postcolonial' or of 'postcoloniality' over the suggestion of academic dogma which attaches to the notion of postcolonialism" (Gandhi 3). The colonial borders of nation states and the later negotiation of independence often departed from "long-established ethnic or regional boundaries, contributing to a conflict both within and between the newly-independent states" (Fhlathúin 31). Similarly, it is difficult to distinguish the subjectivity based around ethnicity from feelings of region and locality. It must also be noted that radical ties and traditions which were formed in the "nexus of imperial development and anti-colonial struggle are an enduring resource in the political practice of black Britain" (Gilroy 37). Here, it can be deduced that the colonial activity is two-fold. On one side, there is the former imperial state devoid of its status as the colonizer. On the other, more interestingly, there is the emergence of a former colony as a newly formed state:

> All Britain's colonies have been transformed by the economic, political, technological, cultural and linguistic impact of colonial domination. The British monarch remains head of the Commonwealth, an association of states which were, in most cases, once British colonies. (Fhlathúin 31)

What postcolonialism is envisioning is a new understanding which will bring social progress through knowledge, arts, and intellectual growth of citizens. Only recently, as Punter indicates, alternative voices "have spoken up, at least within the hearing of the all-listening ears, the patrolling listeners of the Western arena…" (9). Also, the "repression of colonial memories is never, in itself, tantamount to a surpassing of or emancipation from the uncomfortable realities of the colonial encounter" (Gandhi 3). Social and historical conditions at the time of the colonial presence suggest the use of colonial images which are used in postcolonial discourse. Interestingly, a polarity is at the centre of postcolonial value system. Postcolonial societies try to reverse and revise the narratives being enacted by the political elites. Postcolonial theories found a means of insisting that artistic effort is inseparable from the crises and responsibilities that the negations, troubles, and challenges of the postcolonial age bring about. Therefore, the postcolonial nations is "modeled on the nineteenth-century European nation-state..., left out of the "international dimension" because it has failed to develop sufficiently" (Castle 142).

1.2. Edward Said's Contribution to Postcolonial Theory and Criticism

One of the key contributors to postcolonial theory and criticism by broad acknowledgement is Edward Said, and *Orientalism* (1978) is his most celebrated and debated work. The phenomenon of 'Orientalism' occupies three overlapping domains. *Orientalism* address the ways in which Eurocentric perspective of Orientalism laid the foundations and the justifications for the domination of the Other, by ways of colonialism. The concepts of the "difference" of the Orient came about as a binary social relation by which the Europeans defined the differences of the Orient from the Occident, the European West:

> It designates first the 4000-year history of and cultural relations between Europe and Asia; second the scientific discipline producing specialists in Oriental languages and culture from the early nineteenth century; and third the long-term images, stereotypes and general ideology about 'the Orient' as the 'Other', constructed by generations of Western scholars. (Selden 201)

Orientalism depends on a culturally constructed distinction between 'the Occident' and 'the Orient' and is therefore political. It also depends on this flexible positional superiority, which puts the Westerner in a "whole series of possible relationships with the Orient without ever losing him the relative upper hand" (Said 7). In addition, Said writes:

> Under the general heading of knowledge of the Orient, and within the umbrella of Western hegemony over the Orient during the period from the end of the eighteenth century, there emerged a complex Orient suitable for study in the academy, for display in the museum, for reconstruction in the colonial office, for theoretical illustration in anthropological, biological, linguistic, racial, and historical theses about mankind and the universe, for instances of economic and sociological theories of development, revolution, cultural personality, national or religious character. (Said 7-8)

Said's work calls for a "critical 'decentred consciousness' and for inter-disciplinary work committed to the collective libertarian aim of dismantling systems of domination" (Selden 220). In *Orientalism*, Said is concerned with "scholars and theorists who demonstrate an association with the dominant mode of Western depiction of the non-Western world. The postcolonial intellectual is, implicitly for Said, the type of the modern intellectual, existing simultaneously inside and outside the dominant regime" (Castle 138). In the early twentieth

century, Africa was an image which offered either "absolute horror or an absolution from the decayed and destructive fragments of a civilization whose hypocrisies and violent contradictions had been exposed on the battlefields of the Somme and Verdun" (Ashcroft 157).

Similarly, as Bhabha points out, the colonial presence is always "ambivalent, split between its appearance as original and authoritative and its articulation as repetition and difference..." (*The Location of Culture* 156). Apart from the ambivalence of the colonial identities which Bhabha refers to, it is the ambivalence of the European religious values tied to the exploitation of people which influenced the postcolonial readings. In exploring the cultural power of Europe in *Orientalism*, it is necessary to pay attention to the notions of Orient and Occident as they appear in Postcolonial contexts. For people versed in colonial literature, postcolonialism is a doctrine which restores the precolonial glories of independent nation states and marks its future rise to eminence. The social conditions of newly independent societies are closely linked to postcolonial thought. And as was the case with European settlers in Africa, Oriental cultures and communities could only be absorbed into the European frame as a "mirror image, or more appropriately, the negative of the positive concept of the civilized, the black Other to the white norm, the demonic opposite to the angels of reason and culture" (Ashcroft 157). In what seems to be a false converse to the same Eurocentric viewpoint, African culture could be viewed as the liberating "Dionysiac force which could shatter the Apollonian certainty of nineteenth-century bourgeois society" (Ashcroft 157). Similarly, Suleri argues that the "term 'culture'—more particularly, 'other cultures'—is possessed of an intransigence that belies exemplification" (1). Instead, the story of culture prevents the formal category of allegory to become a study of how the idioms of ignorance and terror construct a mutual narrative of complicities. Said also explains that an Oriental world emerged "according to general ideas about who or what was an Oriental, then according to a detailed logic governed not simply by empirical reality but by a battery of desires, repressions, investments. and projections" (Said 7-8). Selden describes Said as rejecting any assumption of a 'free' point outside the "object of analysis," and rejects too the "assumptions of Western historicism which has homogenized world history from a privileged and supposedly culminating Eurocentricity" (220). Moreover, the racialization of Britain's political life has passed through various phases since the end of the World War II:

> It is important at this stage of the argument to recognize that the populist impulse in recent patterns of racialization is a response to the crisis of representation. The right has created a language of nation which gains populist power from calculated ambiguities that allow it to transmit itself as a language of 'race'. (Gilroy 29)

However, postcolonial ideas are addressed more deeply by a new generation of theorists that rose in the 1980s, such as Homi Bhabha and Gayatri Chakravorty Spivak.

1.3. Spivak's Subaltern Subjectivity

Gayatri Chakravorty Spivak (1942-) is an Indian American literary theorist, active in the field of postcolonial studies, feminist thoughts and comparative literature. In her *Can the Subaltern Speak?* she writes about the process, the focus on the Eurocentric Subject as they disavow the problem of representation. Spivak unveils the dynamics of a "subaltern subjectivity silenced by Western theory which, despite its radical stance, remains "committed to an Enlightenment vision of a universal and sovereign subject" (Castle 138). She addresses the possibility of the subaltern finding a voice "inside and outside the circuit of the epistemic violence of imperialist law and education" (283). Spivak evaluates how gender inequalities are a direct consequence of power dynamics in postcolonial Indian societies:

> It is rather that, both as object of colonialist historiography and as subject of insurgency, the ideological construction of gender keeps the male dominant. If, in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow… (287)

She addresses the possibility of the subaltern finding a voice "inside and outside the circuit of the epistemic violence of imperialist law and education" (283). Spivak's analysis of power relations in colonial and postcolonial India reveals evident and persistent gender inequalities. Both as object of "colonialist historiography and as subject of insurgency, the ideological construction of gender keeps the male dominant" (287). Spivak gives the example of widow sacrifice which clearly describes how imperialism re-evaluated a cultural practice. Imperialism, in Spivak's view, turned values of "free choice and power into one of juridical repression" (Castle 138). Since the female subaltern "disappears into a violent shuttling between tradition and modernization, she cannot speak" (138). Given the established colonial boundaries "the subaltern has no history and cannot speak…" (287). Double consciousness cannot develop in a social context which strictly differentiates between the subaltern and the discourse of the colonizer. Therefore, the "subaltern as female is even more deeply in shadow" (287). Identification with colonizer, therefore, has to include the notion of racial superiority which prohibits his identification with the subaltern:

> Like Derrida she is interested in 'how truth is constructed rather than in exposing error', and as she confirms: 'Deconstruction can only speak in the language of the thing it criticizes . . . The only things one really deconstructs are things into which one is intimately mired.' This makes it very different from ideology critique; as she puts it on another occasion, deconstructive investigation allows you to look at 'the ways in which you are complicit with what you are so carefully and cleanly opposing'. (Selden 223)

She traces the "predicament of the postcolonial intellectual' in a neo-colonized world in her own case as well as in the texts of the Western or Indian traditions she examines" (Selden 224). Devoid of ambiguities in her discourse, Spivak presents a model of interpretations that start with critical reflection upon the social and political conditions of subaltern persons:

> If power is at once the qualitative difference or gap between those who have it and those who must suffer it, it also designates an imaginative space that can be occupied, a cultural model that might be imitated and replicated. If power is available as a form of 'subjection', it is also a procedure which is 'subjectivised' through, and within, particular individuals. Colonialism, marks the historical process whereby the 'West' attempts systematically to cancel or negate the cultural difference and value of the 'non-West. (Gandhi 16)

Moreover, Spivak's ideas provided the ground for postcolonial usage of Subaltern in its discourse. The tension produced by this conflict gave rise to the further question of identity.

1.4. Homi Bhabha's Ideas in Postcolonial Theory

Homi Bhabha is an Indian English scholar and critical theorist. He holds the view that anti-colonial resistance succeeded in "ousting colonial governors and establishing native states, but the international dimension of the struggle was set aside because of the pressing needs of nation-building" (Castle 139). The recognition that "tradition bestows is a partial form of identification" (Bhabha, *The Location of Culture* 3). Bhabha's idea of hybrid identity formation comes from the ethnic, racial, and religious differences which destabilize colonies and postcolonies. Such destabilization stems from a complex system of differences and a lack of uniform traditional modes. Also, Bhabha defined colonial mimicry as "the sign of a double articulation; a complex strategy of reform, regulation and discipline, which 'appropriates' the Other as it visualizes power" (Castle 139). Bhabha writes:

> The reference of discrimination is always to a process of splitting as the condition of subjection: a discrimination between the mother culture and its bastards, the self and its doubles, where the trace of what is disavowed is not repressed but repeated as something different-a mutation, a hybrid. (Bhabha 153)

Bhabha's mimicry is the sign of a colonial discourse that desires a "reformed, recognizable Other" (*The Location of Culture* 122). On the other hand, the hybrid subject is the subject of a "discourse of mimicry, forced to speak from multiple, typically antagonistic locations" (Castle 139). The nature of mimicry has little place a society which provides no middle ground, and therefore mimicry lies on the racial border between the oppressed and the oppressor, the slave and the master. It is necessary to point out the distinct difference between "hybridization" and "hybridity". Hybridization indicates the possibility of counter-colonial struggle, whereas Hybridity is directly linked to resistance:

> Such a theory of resistance is further extended in his theorization of the 'Third Space of enunciation' as the assertion of difference in discourse: the 'transformational value of change lies in the rearticulation, or translation, of elements that are neither the One (unitary working class) nor the Other (the politics of gender) but some- thing else besides which contests the terms and territories of both'. (Selden 227)

In *The Location of Culture*, Bhabha speaks in terms of engagement of cultures. The "representation of difference must not be read as the reflection of pre-given ethnic or cultural traits set in the fixed tablet of tradition" (3). Thus, postcolonialism presents a deviation from established norms and calls for an additional context of discourse. The narrative of colonial and postcolonial stories demands a stronger relation to the "ambiguity represented by the mobility of disempowerment" (Suleri 1), and to tell the "history of another is to be pressed against the limits of one's own—thus culture learns that terror has a local habitation..." (1). The social articulation of difference, from the minority perspective, is a "complex, on-going negotiation that seeks to authorize cultural hybridities that emerge in moments of historical transformation" (Bhabha 3). Therefore, the development of the Postcolonial movement is indicative of social resistance and change. The distinction between public and private spheres cuts through the life of peripheral societies in a similar manner:

> The 'right' to signify from the periphery of authorized power and privilege does not depend on the persistence of tradition; it is resourced by the power of tradition to be reinscribed through the conditions of contingency and contradictoriness that attend upon the lives of those who are 'in the minority'. (Bhabha 3)

In its historical terms, postcolonialism addresses the imperial slave trade which was distinctive in a number of ways. This was a trade vast in scale, and it transported slaves much further away from their homelands than was routine in other forms of slavery. Atlantic slavery was unusual in being so racially determined, and for those slaving in the Atlantic trade, their "skin colour made them stand out, marking them as slaves" (Levine 15). The varieties of interpretations constituted in the relationship between the white and black proponents of postcolonial meanings and principles offer a serious challenge to those trying to reduce them to a single concept:

> Also, what is considered as postcolonial is not so frequently the possibility of a hybrid rapprochement but instead the recognition that the construction of boundaries, borders, 'false maps', has rendered such a rapprochement impossible. There is no language in which 'negotiation' would be possible. Nevertheless, the issue of the removal of the 'native tongue' remains firmly attached to the spread of the English language in particular. (Punter 47)

With London as the metropolitan centre of the British Empire, its postcolonial inhabitants as a require a careful approach in the context of broader historical relations between the former colonies and the Britain as the remnant of the British empire. In that light, Bhabha questions the representation of colonial authority which he raises above the "subject's lack of priority (castration) to a historical crisis in the conceptuality of colonial man as an object of regulatory power, as the subject of racial, cultural, national representation" (Bhabha 90). Bhabha's re-evaluation of colonial man is therefore indicative of a cultural and racial manifestation which dominates the national discourse, rather than a mere, as it once was, political power:

> Bhabha probes the (psychic) mechanisms of this process of 're-presentation' to tease out the 'ambivalence' of a project that produces colonial subjects which are 'almost the same but not quite' (and later, 'almost the same but not white'): from the 'colonial encounter between the white presence and its black semblance, there emerges the question of the ambivalence of mimicry as the problematic of colonial subjection'. (Selden 227)

It is worth mentioning that European critics could not recognize African cultures and literature as art objects, as their social organizations seemed so alien that the "philosopher Hegel could define the continent as being 'outside history'" (Ashcroft 157). In addition,

Bhabha points out to the existence of a paradox regarding the colonial presence in general, arguing that prior archaic images or identities can "neither be 'original' by virtue of the act of repetition that constructs it—nor 'identical' by virtue of the difference that defines it" (*The Location of Culture* 153). In addition, what is "English" in the "discourses of colonial power cannot be represented as a plenitude or a 'full' presence; it is determined by its belatedness" (Bhabha 4). However, postcolonial language or practice are capable of providing an alternative. The postcolonial discourse has as its task carefully examining the inherent colonial traits and determining the options and areas in which the canon of the colonial power gradually ceases to exist. Therefore, it is crucial to position postcolonialism within the context of new nation states and newly emerging cultures, since it is a subject approached from a subaltern standpoint by the postcolonials.

1.5. Novel and Film

Though film adaptations of literature are now quite frequent, the adaptation of a narrative from one medium to another is an interesting translation to consider. How exactly will the story structure change to serve the needs of film audience, as opposed to a literary audience? What will be added to the film that was not in the source text? What will be removed? This thesis sets its goal the question of the role of the film medium in retaining the meaning of the original prose text in search of personal identity as well as of the meaning of human existence in the context of (post)-colonial experiences. The expected outcomes of this paper are the presentation and analysis of unyielding changes in communicating the transcript of selected works created in the process of adaptation to film within a particular theoretical-critical framework related to postcolonial studies.

In his *Aspects of the Novel*, Forster states that the fundamental aspect of the novel is its storytelling aspect. That is the fundamental aspect without which novel could not exist. It is the highest factor common to all novels and Forster considers it a low form since "the more we look at the story the more we disentangle it from the finer growths that it supports, the less shall we find to admire" (Forster, *Aspects of the Novel* 26). He claims it behaves like a backbone or a tapeworm having an arbitrary beginning and end. The tradition of storytelling goes back to cave men who as they listened to stories being told kept wondering "what would happen next?" (Forster, *Aspects of the Novel* 26). As soon as the audience guessed what happened next, they either fell asleep or they killed the narrator. Forster goes on and gives the example of Scheherazade, claiming that she survived because she knew how to keep the king wondering about what would happen next. Suspense and curiosity are universal and that is the reason why

the fundamental aspect of a novel has to be the story. Forster defines the story as a "narrative of events arranged in their time sequence" (Forster, *Aspects of the Novel* 27). Stories have the ability of making the reader guessing what would happen next. When they don't achieve that they have the fault of making the reader not want to know what happens next. It is the lowest and simplest of literary organisms. However, it is the highest "element familiar to the most complicated forms of novel" (Forster, *Aspects of the Novel* 28). "The plot is the novel in its logical intellectual aspect" (Forster, *Aspects of the Novel* 96). It requires mystery, but the mysteries are solved afterwards. The reader can be in his own world and thoughts while the novelist is constrained by the plot. The plot and consecutively the novel are sketched in advance. The cause and effect create a sense of predetermination in the novel. Forster argues that for the secret life there is no external evidence and "it is not revealed by action as much as by a chance word or a sigh" (83).

The main difference between the two aspects is that a plot cannot be told to a primitive audience of cave men since it asks for intelligent involvement. The primitive reader can only "remain interested by curiosity" (Forster, *Aspects of the Novel* 27). However, the plot asks for both intelligence and memory. It does not take the reader further than the story. In order for a plot to be understood intelligence and memory have to be included. The intelligent reader sees each event from two points of view. He sees them both as isolated and related to the other facts that he has read on previous pages. The reader does not have to understand this interconnection and he is not supposed to right away. The element of surprise and mystery is of great importance regarding the plot. They are achieved through a suspension of the time sequence. To appreciate a mystery part of the mind must be left behind while the other goes on. Memory and intelligence are mutually dependent, since without remembering there is no understanding. The creator of the plot expects the reader to remember, and the reader expects everything to fit together. Each action and word need to relate to one another as well as to the whole. When a plot gets complicated it should be alive. It might contain mysteries, but it must never mislead:

> And over it, as it unfolds, will hover the memory of the reader and will constantly rearrange and reconsider, seeing new clues, new chains of cause and effect, and the final sense will not be of clues or chains, but of something aesthetically compact, something which might have been shown by the novelist straight away, only if he had shown it straight away it would never have become beautiful. (Forster, *Aspects of the Novel* 89)

Cinema is an ideological device by "nature of its very seamlessness. We do not see how it produces meaning – it renders it invisible, naturalizes it" (Hayward 93). The novelist can

depict the subconscious. The writer can shift the point of view from the limited to the omniscient. Ultimately the reader is concerned with whether the plot is convincing. Forster observes how the average novelists struggle when faced with ending the novel properly. The plot is a higher aspect than the story and consequently characters shouldn't waste time but instead they must contribute. Foster's *Captive Bodies* seeks to recreate American cinema through the lens of "critical discourse on captivity narratives, slave narratives, and postcolonial critiques of filmic constructions of 'Whiteness,' 'Blackness,' gender, and sexuality" (Foster 6). Therefore, a postcolonial reading moves into a "realm of multiplicities, of possible identities and performed knowledge of selves. This problematizes binaries of subject and object as we routinely comprehend them…" (Foster 26). The protagonist projects his look onto the screen:

> A man's glamorous characteristics are not those of the erotic object of the gaze, but those of the more perfect, more complete, more powerful ideal ego conceived in the original moment of recognition in front of the mirror. The character in the story can make things happen and control events better than the subject/spectator, just as the image in the mirror was more in control of motor co-ordination. (Mulvey 21)

Film characters require a physical space in order to be recognized by the spectators. It is, therefore, of the essential nature of film to examine both the objective and subjective perception:

> Camera technology (as exemplified by deep focus in particular) and camera movements (determined by the action of the protagonist), combined with invisible editing (demanded by realism), all tend to blur the limits of screen space. The male protagonist is free to command the stage, a stage of spatial illusion in which he articulates the look and creates the action. (Mulvey 21)

In both novel and film, characters should run smoothly whereas a plot should cause a surprise. In the novel, human condition does not have to take the form of action. Novelists should look for ways of expression beside the plot since "in the losing battle that the plot fights with the characters, it often takes a cowardly revenge. Nearly all novels are "feeble at the end" (Forster, *Aspects of the Novel* 95). Also, Forster discusses the formal nature of the plot which affects the characters and their behaviour. This is because the plot requires to be wound up:

> After all, why has a novel to be planned? Cannot it grow? Why need it close, as a play closes? Cannot it open out? Instead of standing above his work and controlling it, cannot the novelist throw himself into it and be carried along to some goal that he does not foresee? The plot is exciting and may be beautiful, yet is it not a fetish, borrowed from the drama, from the spatial limitations of the stage? Cannot fiction devise a

framework that is not so logical yet more suitable to its genius? (97).

In the novel the characters are able to talk to themselves, and since people don't talk to themselves honestly this device can successfully add to the ambiguity regarding the nature of the characters. The novelist can descend and peer into the subconscious directly whereas a dramatist cannot. Forster further argues that the power of the novel lies in the omnipresence of the writer. The happiness or miseries that people feel come from reasons that cannot be explained. When they become explicable their quality is lost. Forster has defined story as a narrative of events arranged in time sequence. A plot is also a narrative of events with causality as its main element. Forster underlines the inability of novels to leave out the storytelling aspect due to the inevitable existence of time that affects the arrangement of the events. He outlines the differences between the novel and the drama in terms of relying on the external elements, the physical interactions and situations, to emphasize the advantage the novels have in depicting the thoughts and the subconscious.

2.0. Heart of Darkness

Heart of Darkness is a novella written by Joseph Conrad in 1899. It depicts the main character Marlow's thoughts and reaches his subconscious world as he sails in the Congo. Marlow's narration is personal and "reveals the vulnerability of a man's personal and communal identity to that inner reality" (Bloom 71). The story is an outward dimension and it represents Marlow's journey towards Kurtz. The end of *Heart of Darkness* as a story is known to the reader. Kurtz dies and Marlow returns home. Marlow has both internal and external experience, with the former being the essence of the novella. The greatest challenge when adapting *Heart of Darkness* was finding a visual alternative to Conrad's highly complex narrative technique. Marlow acts as more than a character by providing the readers with a first-person insight, as well as Conrad's third-person evaluation of the whole journey. Apart from being a journey of a sailor encountering the exhibitions of madness discovered in a primordial setting, *Heart of Darkness* is also a powerful illustration of the vast implications of European colonial presence in Africa:

> In a very few hours I arrived in a city that always makes me think of a whited sepulcher. Prejudice no doubt. I had no difficulty in finding the company's offices. It was the biggest thing in the town, and everybody I met was full of it. They were going to run an oversea empire, and make no end of coin by trade. A narrow and deserted street in deep shadow, high houses, innumerable windows with Venetian blinds, a dead silence, grass sprouting between the stones, imposing carriage archways right and left, immense double doors standing ponderously ajar. (Conrad 7)

More than a historical account, Conrad offers a deep insight into the social and economic aspects of the imperial attitudes, as well as its inevitable ideological attributes:

> If the postcolonial represents a critical relation to colonialism in any epoch, how does that relate to imperialism? The use of the term 'postcolonial' rather than 'postimperial' suggests that a de facto distinction is being made between the two, yet a characteristic of postcolonial writing is that the terms 'colonial' and 'imperial' are often lumped together, as if they were synonymous terms. (Young 15)

Historically speaking, in British parliament imperial concerns took up a substantial amount of time. Twenty-nine Acts on colonial trade "were passed between 1714 and 1739, and newspapers, magazines and journals in eighteenth-century Britain devoted considerable leeway to discussions of Britain's imperial possessions as more goods criss-crossed the globe, as did more people" (Levine 13). Regarding the subject of culture, European critics could not

recognize African cultures and literature as art objects, as their social organizations seemed so utterly alien that the "philosopher Hegel could define the continent as being 'outside history'" (Ashcroft 157). However, postcolonial theory is distinguished from European Marxism by "combining its critique of objective material conditions with detailed analysis of their subjective effects" (Young 7). Therefore, Young also argues that postcolonial theory has also played an important role in the rising culturalism of contemporary political, social and historical analysis:

> Some regard this culturalist tendency as a typical symptom of contemporary capitalist culture rather than an analysis that provides a critical perspective on its underlying dynamics. In this account, postcolonialism at best describes the effects of contemporary social and economic conditions, but does little either to unearth their causes or to change their basis. However, such an emphasis is not exclusive to postcolonialism… (Young 7)

Joseph Conrad directly depicts Marlow's thoughts and reaches his subconscious world throughout the novel. The story is an outward dimension and it represents Marlow's journey towards Kurtz. Marlow has both internal and external experience, with the former being the essence of the novella. The quest for reputation and social approval initiates Kurtz's mission in Africa, and at the same time justifies his violent capital accumulation and remains the "ultimate focus of his deathbed aspirations" (Chrisman 36).

2.1. The Darkness

In *Heart of Darkness*, colonialism is reflected through the exploitation of the African people in the Congo. The evidence of racism in *Heart of Darkness* is clearly depicted with the Africans being regularly beaten, murdered and prosecuted. Marlow is well aware of this truth and of the possibilities of becoming a savage, as well as of the possible advantages it may have in a given context:

> The mind of man is capable of anything—because everything is in it, all the past as well as all the future. What was there after all? Joy, fear, sorrow, devotion, valour, rage—who can tell?—but truth—truth stripped of its cloak of time. Let the fool gape and shudder— the man knows, and can look on without a wink. But he must at least be as much of a man as these on the shore. (Conrad 32)

Heart of Darkness successfully gives rise to a mystery by being structured as a tale

which Marlow tells in retrospect. In the opening of the novella, Marlow is represented as physically distant from the jungle and the darkness he encountered. Upon proceeding to tell his tale to the sailors, it becomes clear that Marlow has remained sane. His fate is known at the very beginning, he is alive and well, and he continues his civilized life after his experience in Africa. The novella makes use of a narrator as a distancing device, and therefore "accentuates the distancing process by the use of two narrators rather than one" (Bloom 50). Marlow has sailed around the world, has an inclination to explore and was raised in the Western society. He believes that the reason behind Kurtz's disappearance and madness is the jungle which indicates a primordial setting. As mentioned before, for the early twentieth century, Africa was an image which offered either "absolute horror or an absolution from the decayed and destructive fragments of a civilization whose hypocrisies and violent contradictions had been exposed on the battlefields of the Somme and Verdun" (Ashcroft 157). Marlow realizes that he is moving from one world to another and the deeper he gets into the jungle the more he develops a sense of connection with the natives and the trees. The dramatic conflict comes secondary to the variety of voices that Conrad created in his novella:

> When you have to attend to . . . the mere incidents of the surface, the reality-the reality, I tell you-fades. The inner truth is hidden-luckily, luckily. But I felt it all the same; I felt often its mysterious stillness watching me. (Conrad 30)

It is worth pointing out that Conrad describes Kurtz's insanity through Marlow's internal monologues rather than a third-person narration. In his words, Kurtz is an "inconceivable mystery of a soul that knew no restraint, no faith, and no fear, yet struggling blindly with itself" (Conrad 117). The novella embodies, in the character of Kurtz, the theme of madness and insanity in the context of foreign colonial policies. In *Heart of Darkness* the insanity and madness come about as a consequence of colonialism, with Africa as the main cause of psychological breakdown as well as physical sickness. Charles Marlow speaks of a mysterious bond that goes beyond the Western notions of civilization. He becomes aware of a primordial tradition among the Africans and witnesses a once civilized man who has given in to his primordial urges. Marlow discovers the battle between sanity and madness that the jungle can bring out in anyone. This battle is quite internal and does not fuel the external dramatic conflict. Instead, Marlow leads an inner and silent battle against himself:

> Marlow is actually suggesting the embattled power of his own most significant qualities, the perceptive sympathy and severe honesty of his narration. Without those qualities his story would be the simple and insignificant one of the single-minded

fortitude of a mariner on a dangerous mission. (Bloom 71)

The novella provides the readers with Marlow's (or Conrad's) point of view which is in itself distant and suggests an exit from the darkness. Marlow does not abandon his civilized system of values and considers both kinds of truths. Marlow shares with the reader the complexity of his struggle against the madness within himself. The deeper he gets into the jungle the more he develops a sense of connection with the locals and the trees:

> The earth seemed unearthly. We are accustomed to look upon the shackled form of a conquered monster, but there— there you could look at a thing monstrous and free. It was unearthly, and the men were— No, they were not inhuman. Well, you know, that was the worst of it—this suspicion of their not being inhuman. It would come slowly to one. They howled and leaped, and spun, and made horrid faces; but what thrilled you was just the thought of their humanity—like yours—the thought of your remote kinship with this wild and passionate uproar. Ugly. (Conrad 32)

By witnessing this power that brought Kurtz to a primordial state of mind, Marlow realizes that there is a universal madness so powerful even logic and reason could not fight it. Marlow is satisfied that he is able to observe from a close range a new radical truth. He realizes that there is a subconscious bond between all people that can transcend the notion of civilized world. Marlow is interested in discovering the depths of Kurtz's madness before he encounters him. Upon entering the jungle, Marlow realizes the absurdity of civilized norms in the context of the wildlife:

> He must meet that truth with his own true stuff—with his own inborn strength. Principles won't do. Acquisitions, clothes, pretty rags—rags that would fly off at the first good shake. No; you want a deliberate belief. (Conrad 32)

The novella's most graphic examples of slave labour masquerading as capitalist waged labour occur in the Company's treatment of African workers, not only those who die in the Grove of Death, but also those who work on Marlow's boat. The conditions of their labour are shown to be anything but free, trapped as they are on a boat, paid in a useless currency and deprived of the opportunity for basic survival. Slaves were traded alongside spices, weapons, materials and ivory in a lively and profitable economy, and Levine adds that for the "greater part of the eighteenth century few protested against its existence" (15). Conrad hints at imperial irresponsibility in delegating control over production to private corporations which are themselves, as a consequence structured upon delegated colonial control.

2.2. Colonialism

Marlow's employment adds ambivalence to the whole notion of free and forced labour. There is a vivid resemblance between Marlow's metropolitan situation and that of African workers. It is has made clear by Conrad that Marlow has been driven to this job in desperation. Though he has been looking long and hard for a posting to a ship, "the ships wouldn't even look at me" (66). Marlow's condition shifts from commercial to colonial capitalism, the loss of employment opportunities, and Chrisman describes it as a "decline to a professional administrative system structured upon multiple mediation and nepotism" (28). The death of Kurtz and the native African's remark about witnessing it, is the image of the closeness and distance in the European concepts of Africa during the nineteenth and early twentieth centuries. With a lack of theatricality in Kurtz's death, Conrad differs from what Ashcroft describes as the "limited scope of the new European response to Africa" (157), and from illustrating the "non-European world in general as the ultimate exotic setting for European culture's search for a theatrical extinction" (157). In Bhabha's words the English book, as a signifier of authority, acquires its meaning after the traumatic scenario of colonial difference, "cultural or racial, returns the eye of power to some prior, archaic image or identity" (*The Location of Culture* 153). In his reassessment of the Kurtzian image of Africa, Chrisman writes that "critical attention has almost fetishized the spectacular Kurtz, and 'his' Africa, minimising their systemic relations with European capitalist bureaucracy in Europe" (7). Speaking of exploitation of both resources and labour, Levine remarks that it was the Atlantic slave trade that secured vital wealth and financial rise of Europe and of the British Empire throughout the eighteenth century:

> Slave labour in European-held colonies was by no means a unique phenomenon. Human enslavement had a long and a varied history by the time the Atlantic slave trade became profitable, but it was western European exploitation of existing slave practices in the Mediterranean and further south in sub-Saharan Africa that created the vast and distinctive trade associated with colonialism. (13)

It is both useful and important to further criticism to examine how, in Conrad's novella, colonial domination is rendered in the sphere of ordinary European metropolitan life, labour and leisure. And equally important is the way metropolitan political power, consumerism and fantasy are depicted as taking control of the Company's African employment structures, the same way they control Kurtz. Chrisman also adds that an additional "scrutiny of Conrad's "reification theme additionally involves looking at how market values and reasoning inform idealism itself" (7). The power play of presence, as Bhabha writes, is lost if its "transparency

is treated naively as the nostalgia for plenitude that should be flung repeatedly into the abyss—mise en abîme—from which its desire is born" (T*he Location of Culture* 156). Those narratives show that the "functioning of language in a colonial universe is preternaturally dependent on the instability of its own facts" (Suleri 1). Kurtz is the embodiment of this principle since the coloniser caused his madness. He has also presented an "imperial boomerang" (Chrisman 21), and the power of "colonial regimes over their 'home' centres developed concurrently with the more thrilling programs of overseas violence" (21). Levine's insight into the 18th century Atlantic trade practices hints at a different colonial practice:

> Over the course of the century, the British Empire not only grew – in size, in stature, in profitability – but it also shifted in focus. For the most part, the eighteenth century was an era characterized by Atlantic domination, with North America and, more critically for British wealth, the West Indies at the imperial centre. (13)

The Company's hierarchical structure of operation and employers needs to be reinterpreted through the imperial metropolitan lens, since "corporate power, public opinion and consumption" (Chrisman 22. They are diverse means which animates and controls the Company and Kurtz. Here, Young makes a clear distinction between colonialism and imperialism in their manifestation and practices:

> This extraordinary diversity, both historically and geographically, even within the practices of a single colonial power, or with respect to different historical epochs and successive colonial powers in the history of a single colony…The stress on the diversity of colonialism is strictly appropriate: it was imperialism that constituted a global political system. (Young 17)

New World slavery was also different in being primarily concerned with agricultural production. However, Conrad points out to the production of industrial goods and harnessing of valuable materials:

> Everything else in the station was in a muddle—heads, things, buildings. Strings of dusty niggers with splay feet arrived and departed; a stream of manufactured goods, rubbishy cottons, beads, and brass wire set into the depths of darkness, and in return came a precious trickle of ivory. (Conrad 15)

In other regions of the world slaves performed various tasks and roles. However, in the Atlantic region they were involved predominantly in agriculture. As Levine writes, "The Atlantic slave trade, so closely associated with an era of active European imperialism, was a distinctive and unusual form of slavery" (15). This is also evident in the way that colonialism

and imperialism are related as interdependent practices:

> Although much emphasis is placed on the specific particularity of different colonized cultures, this tends to be accompanied by comparatively little historical work on the diversity of colonialism and imperialism, which were nothing if not heterogeneous, often contradictory, practices. Both colonialism and imperialism involved forms of subjugation of one people by another. The world has a long history of such kinds of domination. (Young 15).

It is the first narrator who "proceeds upon a reductive cultural logic that works to dehistoricise the meaning of 'following the sea', fix a single, symbolic status for the Thames and reinforce normative notions of professional subjectivity" (Chrisman 23). Marlow possesses the psychological insight and has a rational point of view. He does not act, but instead reflects on his own experience and as he tries to "break the spell—the heavy, mute spell of the wilderness—that seemed to draw him to its pitiless breast by the awakening of forgotten and brutal instincts, by the memory of gratified and monstrous passions" (Conrad 61). In *Heart of Darkness*, Bloom suggests, the author is telling his story and simultaneously giving the reader an insight into his feelings and instincts by functioning "first as a narratee, and then as a first-person narrator relaying Marlow's story to the reader" (49). Said's continuous interest in the literary works of Europe confirms this attitude. Conrad's novella captures the imperialist attitude at its height, but allows us also to see that the imperialist venture was circumscribed within a larger history:

> Two narratives or visions become evident: one of the official imperialist enterprise and a second of an unsettling, non-western world associated with the 'darkness' of the story and with Africa, which 'can reinvade and reclaim what imperialism has taken for its own'. Said's essay is an example of his 'contrapuntal reading' which calls for 'a simultaneous awareness' of both dominating and dominated, resistant histories. (Selden 222)

The imperial slave trade was distinctive in a number of ways. This was a trade vast in scale, and it transported slaves much further away from their homelands than was routine in other forms of slavery. Atlantic slavery was unusual in being so racially determined.

2.3. The Return

Marlow is a professional sailor, but he plays the part less well than the Director of Companies. His occasional deviation from his role as the narrator rests solely in his physical and subjective adventures, and his constant digressions in narrating. In the immutability of their surroundings the "foreign shores, the foreign faces, the changing immensity of life, glide past, veiled not by a sense of mystery but by a slightly disdainful ignorance" (Chrisman 23). In Suleri's argumentation, the narrative of colonial and postcolonial stories demands a stronger relation to the "ambiguity represented by the mobility of disempowerment" (1), and to tell the "history of another is to be pressed against the limits of one's own—thus culture learns that terror has a local habitation..." (1). This is an example of the ways *Heart of Darkness* problematizes, as Chrisman writes, the notion of human representativeness as it "places symbolic and situational, material modalities in tension" (24), and moreover criticises an instrumental and formalist reasoning that "renders men mere personifications of their professional functions while at the same time revealing the powerful material impact such instrumentalisation has on subjectivity" (24). With the increase of slavery and the size of plantations, the "line between indenture and slavery, between white and black, grew more visible and much harder to cross" (Levine 16-17). Marlow ponders about the colonising experience of ancient Romans sailing the Thames. His image of the Romans is also elevated to the ideal of Western bureaucracy:

> Imagine the feelings of a commander of a fine – what d'ye call 'em? – trireme in the Mediterranean, ordered suddenly to the north; run overland across the Gauls in a hurry; put in charge of one of these craft the legionaries – a wonderful lot of handy men they must have been, too – used to build ... And perhaps he was cheered by keeping his eye on a chance of promotion to the fleet at Ravenna by-and- by, or he had good friends in Rome and survived the awful climate. Or think of a decent young citizen in a toga – perhaps too much dice, you know – coming out here in the train of some prefect, or tax-gatherer, or trader even, to mend his fortunes. (3-4)

As argued by Chrisman, *Heart of Darkness* questions an allegorical view of metropolitan professional subjectivity. Conrad's text also supplies a critique of the ways in which that metropolitan culture, and economy, is included in the process of imperialism. Conrad's insistence on ivory as the primary interest "reinforces the exploitative decadence of this metropolitan leisure" (Chrisman 27). Similarly, Suleri writes about the "allegorization of empire" (1), which can only take shape in an act of narration that is profoundly "suspicious of the epistemological and ethical validity of allegory" (1), suggesting that the "term 'culture'—

more particularly, 'other cultures'—is possessed of an intransigence that belies exemplification" (1). Instead, the story of culture prevents the formal category of allegory to become a study of how the idioms of ignorance and terror construct a mutual narrative of complicities:

> While the allegory of empire will always have recourse to the supreme fiction of Conrad's Marlow, or the belief that what redeems it is 'the idea alone,' its heart of darkness must incessantly acknowledge the horror attendant on each act of cultural articulation. (Suleri 1)

One of the more brutal aspects of colonialism extends to the area of unemployment. Marlow's thoughts regarding his period of involuntary unemployment are parts of a colonial discourse echoing throughout the novella. Marlow characterises this period in exhibiting colonial thoughts, "I was loafing about, hindering you fellows in your work, and invading your homes, just as though I had got a heavenly mission to civilise you" (5). This ideological reference anticipates two of the major themes of Marlow's African experience, with the first being European imperialism as an unproductive waiting game. Moreover, Marlow's statement exposes the cause of colonialism as a brutal "destruction of African settlements and modes of production…But the statement also implicates volatile structures of employment in African destabilisation" (Chrisman 27). The professional occupations of Marlow's crew are directly implicated in the centre of British financial capitalism, the city of London. In his attempt to re-establish the metropole, Conrad chose London as his primary point of interest:

> The throwaway metaphors and similes, like the casually deployed material objects of leisure, that litter this work, contain within them the seeds of a comprehensive analysis. The challenge Conrad's novella sets is to decasualise imperialism, expose its banality and recentre the metropole as its primary agent. (Chrisman 22)

Even though the civilized values have been abandoned by Kurtz, Marlow's sanity after an extraordinary experience is an important statement by Conrad. The death of Kurtz was caused by the brutishness of instinctual human nature. Kurtz's blood at the end of the novella represents primordial bond with the wildlife and the natives as he returns to the dust of the earth after his death. Conrad identifies Kurtz with the jungle which had "taken him, loved him, embraced him, got into his veins, consumed his flesh, and sealed his soul to its own ..." (Conrad 44). In *Heart of Darkness*, Conrad both demonstrates and reinforces his faith in the strengths of Western value systems through the sanity of the character of Marlow. Faced with the horror of his own brutal origins, Marlow keeps a perspective that returns him secure in his identity to

London. This image stands in contrast to Kurtz, whose divergence from the path of civilized reason is attributed to emotional weakness and insanity. In Conrad's view, insanity is the result of displacement from the Western society, but Bhabha goes further in examining the larger mechanism at work:

> The place of difference and otherness, or the space of the adversarial, within such a system of 'disposal' as I've proposed, is never entirely on the outside or implacably oppositional. It is a pressure, and a presence, that acts constantly, if unevenly, along the entire boundary of authorization, that is, on the surface between what I've called disposal-as-bestowal and disposition-as-inclination. (*The Location of Culture* 156)

Chrisman also discovers Conrad's desire to condemn "metropolitan subjects less for the violent exploitation and domination they sanction, but for their social conformism, psychological superficiality and existential inauthenticity" (35). While Marlow suggests that his "Nellie crew are prevented by their urban institutions from comprehending African 'horrors', the text underscores the structural linkage of those same institutions to the Congo" (Chrisman 36). These institutions surface when an irritated Marlow defends himself against the charges of absurdity made by his crew:

> This is the worst of trying to tell ... Here you all are, each moored with two good addresses, like a hulk with two anchors, a butcher round one corner, a policeman round another, excellent appetites, and temperature normal. (43)

At this point, Marlow openly begins to question and share with the rest of the crew the solid structures that the Western values and its hierarchy are built on:

> You can't understand. How could you? – with solid pavement under your feet, surrounded by kind neighbours ready to cheer you or to fall on you, stepping delicately between the butcher and the policeman, in the holy terror of scandal and gallows and lunatic asylums – how can you imagine what particular region of the first ages a man's untrammelled feet may take him into by the way of solitude – utter solitude without a policeman. (Conrad 44)

Here, Conrad precisely positions the "deathliness of metropolitan life as a metaphysical condition, which, can be overcome through collective surrender to a mythic authoritarianism" (Chrisman 35). What is 'English' in these "discourses of colonial power cannot be represented as a plenitude or a 'full' presence; it is determined by its belatedness" (Bhabha 4). Having survived his adventure and the encounter with Kurtz, Marlow is no longer in imminent danger when surrounded by sailors. This setting resembles the very postcolonial idea of looking back

in the direction of a traumatic past while safeguarded by a physical detachment from it. Marlow not only gives his own account of the events, but initiates a cycle of historical revision, which is the very mechanism of Conrad's complex narration style. Therefore, Marlow is far from having a full presence. This trope of physical distancing but not mental distancing is one of the major aspects of postcolonial thought.

2.4. Apocalypse Now

Apocalypse Now is a 1979 film adaptation of Joseph Conrad's novella *Heart of Darkness*. It was directed by Francis Coppola and written by John Milius and Francis Coppola. Mr Kurtz is portrayed by Marlon Brando and Captain Benjamin L. Willard by Martin Sheen. When a novella is adapted for the screen the director and the writer have to make a series of decisions regarding the choice of dialogue, characters and scene setting. Each reader pictures the characters in his own way when reading a literary text, which makes the casting choices a substantial challenge. When a literary text is adapted into a motion picture, the subject of responsibility of the screenwriter and the director to the text and to the writer of the original text has to be taken into account. The question of what should and could be changed, revised and omitted is naturally asked. Film is both a visual and audio medium, and in terms of liberty of the creative process it is restricted by the existence of a physical time which does not exist in the novella. The restricted range and the limited running time of a movie require the dialogue scenes to be altered and the major plot points to be included. The monologues are turned into voice-overs and the dialogues need to be rewritten or removed. As soon as certain parts of dialogue are taken out and the scenes are altered, the movie to some extent fails to reach the core implications and meanings of the novella. Lacking such a wide series of themes and motifs, the movie becomes a ground for a set of visual images unable to reflect the overall idea. Also, ambivalence happens on many levels of a movie, ranging from characterization, narrative, type of shot, space and time. The use of highlighting through lighting of a character's body while everything else is in dark. The use of light and dark shadows in a single shot are lighting effects that underline the ambivalence of a character. These particular features are common to "film noir and are employed to point to the moral ambiguity of the central protagonist" (Hayward 9).

Joseph Conrad in *Heart of Darkness* directly depicts Marlow's thoughts and reaches his subconscious world. Marlow's narration is personal and "reveals the vulnerability of a

man's personal and communal identity to that inner reality" (Bloom, *Joseph Conrad's Heart of Darkness* 70). The story is an outward dimension and it represents Marlow's journey towards Kurtz. The end of *Heart of Darkness* as a story is fairly simple. Kurtz dies and Marlow returns home. The plot, however, raises the question of how the whole journey has affected Marlow as well as his battle against his primordial instincts. Marlow has both internal and external experience, with the former being the essence of the novella. The greatest challenge when adapting *Heart of Darkness* was finding a visual alternative to Conrad's highly complex narrative technique. Marlow acts as more than a character by providing the readers with a first-person insight as well as Conrad's third-person evaluation of the whole journey. Furthermore, Marlow lacks motivated action which poses a threat to creating a successful narrative structure when adapting a novel into a motion picture.

Heart of Darkness successfully gives rise to a mystery by being structured as a tale which Marlow tells in retrospect. This way Marlow is represented as physically distant from the jungle and the darkness he encounters. The readers are fully aware at the beginning that Marlow has remained sane. The title of the novella suggests a reference to something vital yet surrounded by something which may be not. Marlow's fate is known at the very beginning, he is alive and well, and he continues his civilized life after his experience in Africa. The novella makes use of a narrator as a distancing device, and therefore "accentuates the distancing process by the use of two narrators rather than one" (Bloom, *Joseph Conrad's Heart of Darkness* 50). Marlow has sailed around the world, has an inclination to explore and was raised in a civilized society. He believes that the reason behind Kurtz's disappearance and madness is the jungle which indicates a primordial setting. Marlow realizes that he is moving from one world to another and the deeper he gets into the jungle the more he develops a sense of connection with the natives and the trees. The dramatic conflict comes secondary to the variety of voices that Conrad created in his novella:

> When you have to attend to . . . the mere incidents of the surface, the reality-the reality, I tell you-fades. The inner truth is hidden-luckily, luckily. But I felt it all the same; I felt often its mysterious stillness watching me . . . (Conrad, *Heart of Darkness* 30).

Marlow possesses the psychological insight and has a rational point of view. He doesn't act, but instead reflects on his own experience and as he tries to "break the spell—the heavy, mute spell of the wilderness—that seemed to draw him to its pitiless breast by the awakening of forgotten and brutal instincts, by the memory of gratified and monstrous passions" (Conrad, *Heart of Darkness* 116). In *Heart of Darkness* the story and the plot are interconnected since

the author is telling his story and simultaneously giving the reader an insight into his feelings and instincts by functioning "first as a narratee, and then as a first- person narrator relaying Marlow's story to the reader" (Bloom, *Joseph Conrad's Heart of Darkness* 49).

2.5. The Doom

The title of Coppola's film indicates a disaster on a worldwide scale. Unlike the British colonial policy in Africa which was predominantly profitable for the British empire, the Vietnam War resulted in a major loss for the U.S. military. Consequently, the main characters need to have different political motives that lead to their journey. However, the adaptation revolves around the main character's internal struggle against the wilderness. The main characters Captain Benjamin L. Willard and Charles Marlow speak about a mysterious bond that goes beyond the civilization. By witnessing this power that brought Kurtz to a primitive state of mind Marlow realizes that there is an insanity common to different races and represents an anthropological connection. Marlow is challenged by the discovery of a world which reflects the lifestyle the very first generations of human beings led. He becomes aware of a noncivilized tradition among the Africans and witnesses a once-civilized man who has given in to his subconscious tensions. Marlow is both fascinated and shocked by Kurtz unlike Willard who sees him as an inspiration and a rival. Marlow discovers the battle between sanity and madness that the jungle can bring out in anyone. This battle is quite internal and does not fuel the external dramatic conflict. Instead, Marlow leads an inner and silent battle against himself:

> Marlow is actually suggesting the embattled power of his own most significant qualities, the perceptive sympathy and severe honesty of his narration. Without those qualities his story would be the simple and insignificant one of the single-minded fortitude of a mariner on a dangerous mission (Bloom, *Joseph Conrad's Heart of Darkness* 71).

Faced with the challenge of finding an alternative to Conrad's multitude of narrative voices Coppola applied the style of monologues which give us an insight into Willard's thoughts. He further translated the descriptions into visual metaphors which helps the audience orient themselves when the plot changes its direction due to Willard' internal change. The novella lacks the suspense that follows the main character and the sense of danger that constantly surrounds him. The novel provides the readers with Marlow's point of view which is distant and suggests an exit from the darkness. Both Marlow and Willard commence their adventure with similar attitudes. Marlow has sailed around the world, has an inclination to

explore and was raised in a civilized society. Willard is a professional soldier who is trusted to complete his mission. The Company judgementally states that Kurtz is insane while the American military accuses Kurtz of being disobedient and insubordinate. Marlow believes that the reason behind Kurtz's disappearance and madness is the jungle. It indicates a primordial setting which makes Marlow realize that he is moving from one world to another. The deeper he gets into the jungle the more he develops a sense of connection with the locals and the trees:

> The earth seemed unearthly. We are accustomed to look upon the shackled form of a conquered monster, but there— there you could look at a thing monstrous and free. It was unearthly, and the men were— No, they were not inhuman. Well, you know, that was the worst of it—this suspicion of their not being inhuman. It would come slowly to one. They howled and leaped, and spun, and made horrid faces; but what thrilled you was just the thought of their humanity—like yours—the thought of your remote kinship with this wild and passionate uproar. Ugly. (Conrad 32)

By witnessing this power that brought Kurtz to a primitive, state of mind Marlow realizes that there is a universal madness so powerful even logic and reason could not fight it. Marlow is satisfied that he can observe from a close range a new radical truth. He realizes that there is a subconscious bond between all people that can transcend the notion of civilized world:

> When you have to attend to things of that sort, to the mere incidents of the surface, the reality—the reality, I tell you —fades. The inner truth is hidden—luckily, luckily. But I felt it all the same; I felt often its mysterious stillness watching me. (Conrad 30)

However, Willard does not seek any kind of truth at all since he is only concerned with finding a new and legit reason for assassinating Kurtz. Willard is interested in discovering the depths of Kurtz's madness before he proceeds to kill him. Both characters are connected to the natives in a subconscious way. Willard's reason for killing is justified by the military, but he wants to find another spiritual link to the man he is going to kill. Willard's motive is rather straightforward and builds up suspense throughout the movie. He makes a change from being a professional killer to being a predator. He gives up his military discipline by succumbing to instinctual impulses whereas Marlow realizes the absurdity of civilized norms in the context of the wildlife:

> He must meet that truth with his own true stuff—with his own inborn strength. Principles won't do. Acquisitions, clothes, pretty rags—rags that would fly off at the first good shake. No; you want a deliberate belief (Conrad, *Heart of Darkness* 32).

Conrad's complex use of literary devices is the authentic aspect of Marlow's journey that a visual adaptation can only interpret. *Apocalypse Now* successfully extracted the value of Marlowe's story and further developed into a two-hour narrative structure. In this adaptation the interior shots of the jungle along with Sheen's continuous screen presence dominate the visual aspect of the movie. The extensive use of close-up shots in the adaptation depicts Willard's closed nature and internal struggle. Frequently Willard is framed behind trees or an object, which clearly indicates his spiritual connection to the physical aspects of the jungle. The close-up shots are also used to depict the lack of Willard's self-reflection and reason through his interaction with other soldiers. The ship and trees are constantly present in the frame, which truthfully represents the physical density of the jungle that Conrad describes in the novella. Static shots are used to denote the absurdity and meaninglessness of military code on Willard but are also applied to assert Willard's determination to find a life outside his militaristic identity of obedience and moral values. The monologues are predominantly substituted with a voice-over narration from Willard:

> On the ideological front, the dominant filmic text in western society revolves round the standardized plot of order/disorder/order-restored. The action focuses on central characters and so the plot is character driven. Visually, this ideological relation is represented through the 'reality' effect – the illusion of reality. The continuity of the film is seamless, editing does not draw attention to itself. The mise-en-scène, lighting and colour are appropriate to the genre. Shots follow the codes and conventions dictated by the generic type. (Hayward 93)

In *Apocalypse Now* Willard is established as the main character by appearing in the centre of the frame at the very beginning of the movie. The editing style is carefully paced and represents the aesthetic value. The aesthetic rhythm surfaces early in the movie and the narrative structure becomes evident. It is clear that the major directorial decision involved the camera angles applied to each shot in order to accentuate the role of a particular character in each situation. Kurtz is given a close-up shot instead of a medium shot and thus his insanity is well emphasized. Willard is occasionally juxtaposed against the jungle, which highlights his primordial identity and struggle. The predominant use of wide shots serves as a representation of Willard's world which is slowly turning into savagery. The cross-cutting technique shows the emotional and mythological connection developing between Willard and Kurtz at the end. Richards writes:

> The death of the god king is one of the recurrent elements in all mythologies. Be he Christ or Osiris or Dionysus, the god king dies that his people might live. The gods of Empire have common characteristics (dedication to duty, loneliness, the inspiring dream) and a common destiny (death). (57)

Occasionally characters appear in the wide frame through an establishing shot which supports Conrad's argument about the physical dominance of the jungle on the characters. Areas of the jungle are shot in an asymmetrical style, expressing the imbalance between the rational and the irrational. The costume design denotes the military rank, background and the level of savagery of each character. Willard's insanity is denoted through lighting as his face is slightly darker than anyone else's since he is plunging into his mental darkness. There is an effective use of silence, which substitutes Conrad's pauses in his sentences and which indicates emotional states of his characters in the novella. The silence occasionally dramatizes the exchange of dialogue and foreshadow Willard's fall into the darkness.

2.6. Comparison

There are many parallels that can be drawn between *Heart of Darkness* and Coppola's *Apocalypse Now* and there are a variety of differences and similarities in characters and scenes. They both focus the same narrative in a different context, which allows for various interpretations of its subject matter. *Apocalypse Now* is set in the period of the Vietnam War with Captain Willard as the main character who sets off on a mission to kill Kurtz. Willard lacks the psychological insight that Marlow possesses and does not have a rational point of view. The major difference between *Heart of Darkness* and *Apocalypse Now* is the character motive and a search of meaning. In *Heart of Darkness* the reason behind Marlow's journey is an expedition and an inquiry about the ivory trade in Africa. However, Willard is sent on a mission to assassinate Kurtz due to his disloyalty to the U. S. military. The character of Kurtz, played by Marlon Brando, stays true to Conrad's depiction in *Heart of Darkness.* Francis Ford Coppola transforms Willard into a savage in order to depict the strength of savagery that each human possesses. This approach contrasts Conrad's Marlow who maintains civilized by refusing to succumb to low instincts. At first Willard and Marlow represent a civilized society in terms of intelligence and moral values. When they reach the jungle, their values are put to the test. Marlow keeps up his civilized beliefs whereas Willard rejects the notion of civilized self and follows his primordial desires. Coppola deviates from the novella and makes the character of Kurtz more understandable by having Willard experience the same kind of

madness. Marlow does not abandon his civilized system of values and considers both kinds of truths. This equilibrium is shaken in *Apocalypse Now* when Willard reaches Kurtz and throws his file into the river, rejecting the military and their prejudice against Kurtz. He rejects his civilized belief system and gives himself away to the power of the jungle. The madness of Coppola's Kurtz comes about as a consequence of savagery demonstrated by the U. S. military in Vietnam. Having the soldiers listen to classical music while bombarding the enemy further raises the ambiguity of civilized world. Coppola's Kurtz was faced with the choice of choosing between the savagery of the U. S. military or the tribal one he had discovered in the Vietnam jungle. Marlow's character arc is his discovery of a new truth while Willard's is his subjection to his primitive urges. Willard's self-reflection is rather obscure compared to Marlow who shares with the reader the complexity of his struggle against the madness within himself:

> But his soul was mad. Being alone in the wilderness, it had looked within itself, and, by heavens! I tell you, it had gone mad. I had—for my sins, I suppose—to go through the ordeal of looking into it myself. (Conrad 61)

Even though the civilized values are no longer of importance to Kurtz, Marlow's sanity after an extraordinary experience is an important statement by Conrad. The death of Kurtz in *Apocalypse Now* was caused by the brutishness of instinctual human nature. Willard goes through a ritual which indicates his relationship with the tribe. This way Willard's insanity reflects Kurtz's. Kurtz's blood vividly depicted in the adaptation is a metaphor for his primordial bond with the wildlife and the natives since he returns to the earth after his death. Conrad on the other hand identifies Kurtz with the jungle which had "taken him, loved him, embraced him, got into his veins, consumed his flesh, and sealed his soul to its own ..." (Conrad, *Heart of Darkness* 84). Willard's madness, savagery and insanity are inner values which Coppola exposes through a multitude of visual devices. Francis Coppola succeeded in reflecting these values by relying on the visual aspects of the film as well as deciding on Martin Sheen for the role of Willard. Sheen's acting proved to be a powerful device in depicting the Willard's madness in close-ups and establishing his instinctual connection with the wildlife and the natives. He further contributed to his role by maintaining a bent and slightly insecure posture throughout the movie, truthfully conveying and projecting Willard's internal state into the physical world. Coppola indicates the victory of the savagery over Willard's civilized norms and instead of assassinating Kurtz with a modern weapon, Willard succumbs to the savage tradition of cunning, observing and slaughtering his opponent. Willard's separation from his previous civilized life and values is complete at the end. As he leaves the camp, he

turns off the radio, a device of civilization and the military, and leaves for an unknown destination. The viewer having felt this transformation knows that he will not return to the military and neither to his place in civilized society.

In *Heart of Darkness*, Conrad demonstrates his faith in the strength of Western value systems through the character of Marlow. Faced with the horror of his own brutal origins, Marlow keeps a perspective that returns him secure in his identity to London. This image is a contrast to Conrad's Kurtz, whose abandoning of Western notion of reason is linked to spiritual dynamics and madness. Conrad describes Kurtz's insanity through Marlow's internal monologues rather than a third-person narration. In his words Kurtz is a "inconceivable mystery of a soul that knew no restraint, no faith, and no fear, yet struggling blindly with itself (Conrad, *Heart of Darkness* 61). On the other hand, Coppola stresses the fundamental desire for Willard to return to jungle norms. Conrad urges the readers to relate to Marlow as a narrator and consequently arrive at the same conclusions by the story's end. *Apocalypse Now* depicts the America's view on communism as a social madness and democracy's archnemesis and represents political ideas that marked the Vietnam War. The movie and the novella both embody the theme of madness and insanity in the context of foreign colonial policies. In *Heart of Darkness* the insanity and madness come around as a consequence of colonialism with Africa as the main cause of psychological breakdown as well as physical sickness. In *Heart of Darkness* insanity is the result of displacement from society unlike in *Apocalypse Now* where madness is brought about due to the war. In *Apocalypse Now* most of the soldiers are teenage men with poor psychological insight. They start to become unstable due to being put into an environment that is unknown to them. The soldiers are surrounded by death on a daily basis and the calm of the jungle contrasts the noise of the gunfire.

In *Heart of Darkness* Kurtz dies of a disease whereas in *Apocalypse Now* he is killed by Willard. Besides the differences in the ending scene, there are also many symbolic differences between Conrad and Coppola. Willard doesn't like Kurtz right away but as the story develops, he starts to admire and envy him. On the other hand, Marlow likes Kurtz from the beginning based on the stories and the information given about him and as the story develops Marlow begins to dislike him. In the moments of personal discussion between Willard and Kurtz crosscutting reveals the spiritual bond that exists in the subtext. The exterior shots emphasize the notion of madness that Willard embodies and the movie shifts from the exterior to interior shots to indicate the similarities and contrast between the subjective and objective truth, the private and the inter-personal relationships and attitudes. The film makes use of space as a device by occasionally framing the characters in open areas indicating a collective order

that Willard as a soldier aspires to. The narrow space of the jungle symbolizes Willard's control, liberty and security inside the jungle whereas the exterior shots put a subliminal emphasis on his uncomfortable exposure to the nature and the outside world. Willard's insanity and detachment are highlighted through the use of static shots indicating his military life entangled in rules and discipline. The movie relies heavily on the production design and further applies visual texture, mise-en-scene and a variety of camera movements to express the multitude of truth and meaning preserved through the power of the literary devices in the novella. The world Conrad created in his novella is static from Willard's point of view and never goes through a major change in terms of Marlow's individual values. The adaptation stays true to the story of Marlow and through external means enters and examines his internal world. The movie applies visual metaphors to expresses Conrad's ideas in a symbolic way through the choice of location, space and lighting.

2.7. Adaptation

In *Heart of Darkness*, colonialism is seen from one angle and is reflected through the exploitation of the African people in the Congo. In *Apocalypse Now* the ones persecuted are both the Vietnamese savage enemies and the African American soldiers. The evidence of racism in *Heart of Darkness* is clearly depicted with the Africans being regularly beaten, murdered and prosecuted. The Vietnamese are not exploited like the Africans but instead are viewed as both enemies and savages. Marlow is well aware of the possibilities of becoming a savage and the possible advantages it may have in a given context. Coppola builds from that point and creates a context where Marlow's fears come to life. Willard's transformation embodies the new truth that Marlow discovers in *Heart of Darkness*. Both the novella and the adaptation successfully engage the readers and the audience into the affairs in the jungle. Although set in different contexts both excellently depict the darkness of colonialism as well as the power and the rule that anyone can produce. The major plot structure of the novella is preserved and carefully combined with the visual poetry that Coppola applied. Image and sound truthfully reflect the internal monologues and descriptions and successfully replace the aesthetic gaps that the film as a medium threatens to create. Even though a certain amount of poetic quality and the aesthetic value are lost in the process of shifting from one medium to another, a successful adaptation has been achieved through relying on the advantages of visual storytelling and a careful selection and elimination of parts of the literary source text.

Apocalypse Now confirms the claim that adapting a novella is both an artistic and technical process that asks for a complete understanding of the source text and the possibilities and restrictions of the film as a visual medium. Even though the context has been changed and the ending altered, Conrad's points have been made clear in this adaptation and his arguments have been preserved. The idea of darkness that is brought on by the imperialistic tensions is well preserved in *Apocalypse Now* and therefore proves the universality of Joseph Conrad's novella.

Heart of Darkness excellently depicts the darkness of colonialism as well as the power and the rule that any type of imperialism produces. Conrad invites us to re-examine the similarities between what Laura Chrisman labels as metropolitan play and imperial reality, as well as the relation between the pursuits of leisure and the labour of overseas colonial enterprise. He also invites us to rethink the conception of freely given and forced labour, within both the metropole and the colony:

> Leisure effectively replicates labour, which is not only ironic by nature, but also part of an active commentary on the way the structures of imperialism operate…This results in a notion of leisure that is indistinguishable from that of work. (Chrisman 27)

Apart from being illustrating the encounter with the colonial madness, Conrad exposes the apparently hidden properties of the imperial structures at play in the late 19th century. Therefore, *Heart of Darkness* offers its readers a valuable system of layers interwoven into the novella's story structure. Working within the modernist mode of thought, Conrad tackles the imperialist issues with ambiguity rather than certainty, thereby inviting the readers to examine the postcolonial context of his work with a multitude of possibilities in mind.

3.0. The Remains of the Day

The Remains of the Day is a novel by Kazuo Ishiguro written in 1989. The novel narrates the life of Stevens, a butler, and his relationship with the people closest to him. Other characters include Stevens; father, another English traditional butler, the Hall's housekeeper Miss Kenton, and Stevens' employer, Lord Darlington. Ishiguro's novel uses "quintessentially English stereotypes, such as the gentleman, the butler, and the trope of the country house, in order to reflect on national identity and, more importantly, a national consciousness" (136). The narrative frame of the novel is set in 1956, a major year in British history. On the political scene, it was the year of the Suez Crisis. The British reaction to it has repeatedly been derided as an imperial reflex, a reaction based on prejudices and attitudes inherited from the nineteenth century but quite inappropriate to the modern world. As Christine Berberich states, "the Suez Crisis saw the final diminution of Britain as an imperial power" (135*).* Also, it has been argued that "postcolonial is not simply a historical marker, and that the postcolonial includes any historical form of resistance to colonialism…" (Young 15).

It becomes evident that Ishiguro's primary intentions laid with creating a novel that would effectively represent the demise of the British Empire, illustrated through personal recollections of a butler. The novel is rich with factual historical events and content, and its characters reflect Ishiguro's intentional manipulation of history. The *Remains of the Day* asks us to consider the interwar "activities of an English country house within several larger contexts – private, national, and international" (235). The novel focuses on Mr Stevens, the head butler of an English estate, who travels in 1956 across England to meet with a female ex-co-worker, Miss Kenton. This journey gives Stevens the opportunity to remember and understand better his earlier "professional experience as butler during the 1930s and 1940s" (Shaffer 4). This novel represents a refinement and perfection of the narrative techniques and psychological portraits of its two predecessors. Ishiguro's book belongs with the best of English fiction that treats the English class system with combined satire and relish, and in Shaffer's words, "with perception of both its cruelty and its rigorous ethos, as a distillation of English history" (4). The war largely shaped the pre-war optimistic or idealistic cultural norms, and this idea put to the forefront by the first international conference held at Darlington Hall in the 1920s.

3.1. History as Memory

Ishiguro's previous novels focus on the "aggressive nationalism of interwar Japan (*A Pale View of Hills*) and Germany (*The Remains of the Day*), they draw attention to British anti-Semitism of the 1930s, to US expansionism, and to English imperialist nostalgia in the 1950s..." (Caserio 225). The colonial world throughout the years of the Cold War was a theatre in which the west and the USSR clashed, the USSR encouraging the destabilizing effects of anti-colonialism in order to weaken the capitalist power bloc. Germany, Italy and Japan "took it as a code for the replacement of the post-First World War settlement, driven by Britain, France and the United States, which had been directly responsible for the catastrophic economic depression of the 1930s" (Punter 3). Ishiguro's novel is also written with "historical hindsight" (Berberich 135). In her *The British Empire: Sunrise to Sunset*, Philippa Levine writes that the fear that former colonies would turn "towards communism rather than the free trade capitalism of the western world was a critical factor affecting the process of decolonization" (Levine 194). By "little countries" (144) the villager mentions, he means British colonial possessions such as "Burma, Ceylon, Malaya, Ghana, Nigeria, and India, some of which were geographically small, and some of which were only small from the economic and political perspective of England" (Caserio 225). Colonialism involved an extraordinary range of different forms and practices carried out with respect to radically different cultures, over many different centuries. Robert Young points out to different timelines of British colonialism:

> …four hundred years in some parts of India, scarcely fifty years in some parts of Africa such as Nigeria; or consider the historical and geographical differences between the different ideologies of the various administrative systems of the colonial powers (British direct and indirect rule, French assimilation theory and the direct imposition of metro-politan culture). (Young 17)

Ishiguro's protagonist and narrators insist that their readers "take them at their word yet conditioning these readers to second-guess their perceptions, to read between the lines of their narratives" (Shaffer 7). His novels reconstruct historical and political realities, but history and politics are explored primarily in order to delve into the depths of the characters' emotional and psychological landscapes and only secondarily to explore "World War Two, Japanese fascism, or the English class system" (Shaffer 8). In *The Remains of the Day*, Ishiguro's use of the language is to reveal the character behind it, although Stevens uses it as a device to disguise the truth. The style Stevens uses, including his formal tone and the choice of his words define his character. Often, he even repeats some phrases, or sentences, word by word. Ishiguro

himself is rather reluctant of making the techniques he applies too visible and obviously revealed in his writing. Newly developing disciplines such as anthropology and sciences like physiology emphasized racial difference rather than similarity, "and it was a simple step from marking difference to equating it with moral development. Even in books aimed at British children, this difference was underlined" (Levine 114). It is worth mentioning that both literal and figurative forms reveal Stevens sexual and political repression. It is precisely this dignity, after all, that in his view "comes down to not removing one's clothing in public" (156). As Stevens insists, a butler "must be seen to inhabit his role, utterly and fully; he cannot be seen casting it aside one moment simply to don it again the next as though it were nothing more than a pantomime" (Shaffer 65). As a belated and indignant reaction to the Allies' harsh treatment of Germany after World War I, Darlington strives to give his own contribution to some kind of reconciliation with Germany. This activity "turns him from a private diplomat in the 1920s, trying to mitigate the harsh terms of the Treaty of Versailles, into an anti-Semitic Nazi sympathizer of the 1930s" (Caserio 158).

Alongside Britain's unavoidable entanglement in the rivalries between the USA and the USSR, ideas of European cooperation were actively being reinforced, especially since the 1950s. This recognition of common European interests was rooted to some degree in a fear that communist Russia would turn its attention to Western Europe. Memories of foreign occupation were fresh in those parts of Europe where the Nazis had been temporarily successful invaders. Alliances across western Europe, which would also foster "better trade agreements, were designed to protect these nations from the Soviet giant on its eastern doorstep" (Levine 194). Also, Levine adds that the United Kingdom was a "product of Britain's larger colonial enterprise, and never a natural connection between the quite different groups that, as the Empire was consolidated, were brought together as Great Britain" (Levine 12). The discovery of the English book establishes both a measure of mimesis and a mode of civil authority and order. For it is in between the "edict of Englishness and the assault of the dark unruly spaces of the earth, through an act of repetition, that the colonial text emerges uncertainly" (Bhabha 4). Similarly, Berberich writes about the virtues of Ishiguro's main character as being directly associated with Englishness:

> The disavowal of feeling, the strict partition between the private and public realms, the stiffening of the will to maintain conventional appearances, and the concomitant fear of the collapse of distinction – everything, in fact, summed up for Stevens in the quality he calls "dignity" – is also identified as essentially English. (Berberich 140)

Therefore, *The Remains of the Day* is an example of how a story of a personal fate of one man can reflect on a large, social-historical canvas. It is a painful re-membering, a putting together of the dismembered past to make sense of the trauma of the present' (Bhabha 63). Dealing with individual and collective memory and facing it, is an important subject that reoccurs within the discourse of British novelistic writing. Stevens' account of the story is the only one available to the reader. Stevens' nostalgia, class and dignity are inner values which Ishiguro exposes through a variety of literary devices. The director of the movie adaptation succeeded in reflecting these values by relying on the visual aspects of the film as well as deciding on Anthony Hopkins for the role of Stevens. Hopkins proved to be quite capable of controlling his facial expressions in order to restrain himself from reaching a fully emotional relationship with other actors. He further contributed to his role by maintaining a strict and upright posture throughout the movie, truly projecting Stevens' internal state into the outside world.

3.2. Dignity as a Suit

Stevens adds that he remains reluctant "to change too much of the old ways" (12) and that "strange beds have rarely agreed" with him (38). As Christine Berberich points out, notions of Englishness are present in the novel:

> It is not only the setting, of a country house with an authentic lord, which gives it a very English outlook, but also the protagonist himself…The profession of the butler is, very much like the ideal of the gentleman, one of those quintessentially English ideas, imitated, but also ridiculed worldwide, and that often through the media. (136)

In *The Remains of the Day,* Ishiguro consequently warns of the dangers of a nostalgia which clouds the past. What he does is to warn of "mindlessly copying and applying traditional ideals without recognizing the need to adapt them to changing times" (Berberich 138). *The Remains of the Day* is "one of the most profound novelistic representations of repression masquerading as professionalism, yet it is also aimed at an entire nation's mythical sense of itself…it associates Stevens' deceptive self-conception" (Shaffer 87), with that of England's at large:

> In Victorian times – the halcyon days of the profession – the butler, along with the cook, housekeeper, valet and lady's maid, was one of the upper servants. He had to ensure the smooth running of the household, supervise the other servants, and he was in charge of the house silver and the wine-cellar. The average butler started service in a minor position in the household, and from there worked his way up to the position of under-footman, first footman and under-butler. (Berberich 138)

Stevens' professional distance from political implications would have been insignificant if Darlington had not been associated with anti-Semitism. Regretfully, it was up to Stevens to do the firing of the Jewish women, forcing him demonstrate his loyalty to His Lordship, and confirm his professionalism. As Stevens asserts, "a butler's duty is to provide good service, and not to "meddle in the great affairs of the nation" (149). By the late eighteenth century, "western opinion took seriously a quasi-scientific hierarchy that argued for a racial ladder of development that placed white northern Europeans at the pinnacle of reason and progress" (Levine 114). While Stevens claims that "my every instinct opposed the idea of their dismissal," he nevertheless also reasons, "my duty in this instance was quite clear . . . there was nothing to be gained at all in irresponsibly displaying such personal doubts. It was a difficult task, but . . . one that demanded to be carried out with dignity" (110). Tackling the issues with Miss Kenton in a "businesslike'' way, Stevens counsels her, "we must not allow sentiment to creep into our judgement" (110), meaning that "our professional duty is not to our own foibles and sentiments, but to the wishes of our employer" (111). Britain, by the late 1950s, was anxious to play a part in this new alliance, more particularly when enhanced colonial trade proved unable to pull Britain out of its economic slump, and unrest in colonial arenas was growing costly to control. Britain applied for membership of the European Economic Community (EEC) in 1961, a sign of disengagement from its close economic ties with its colonies. France, however, vetoed Britain's "membership on the grounds that its ties to the Commonwealth and to the USA rendered Britain insufficiently European" (Levine 194). As head of the household, the butler was highly respected by his fellow servants, who addressed him as "Mister" – primarily because he was their immediate superior, but also because his position had grown out of "former gentlemanly professions; master and mistress of the house called him by his surname" (Berberich 138).

As Berberich indicates, "dignity, sorrow at lost values, repressed emotions and "unwavering loyalty are also defining characteristics of gentlemanliness" (140). Ishiguro undermines this particular ideal of England by showing how the "soil in this "Garden of Eden" could nourish the seeds of a destructive fascism, and how the protagonist's professionalism

which nurtures those same seeds could mask a self-destructive, paralyzing disengagement" (Shaffer 89). These gentlemanly themes all serve to show how Stevens constructs his life. This means returning full circle to ideas of self-fashioning. Stevens believes that in modeling his life according to these themes, "in trying to offer loyal, dignified service to a great man like Lord Darlington, some of this man's glory will rub off on to himself" (Berberich 140). Stevens remembers his time of serving at the Darlington Hall of the early 1920s, and his recollections seem to indicate that all in the English society was still in order. Aristocratic Lord Darlington resides in the ancestral seat of his family, and Stevens commands an army of servants. The world described by Stevens in these memories is one of country houses, aristocratic visitors and banquets, with Stevens as the head of staff, organizing everything, in his own words, "like a general might prepare for a battle" (61). Ishiguro's narrative style is not always easy to follow but is intriguing and captivating. With this narrative technique, as Berberich argues, Ishiguro "leaves open the possibility of diverse and individual interpretations" (143). Stevens' life is based on he considers the key quality of a gentleman. These include dignity, repression of emotion, and unconditional loyalty. His service to Lord Darlington, his duty and behaviour evolve around the notion the question of dignity. The question of dignity for Stevens is ultimately linked to the problem of being a great butler. His entire life is devoted to reaching the ideal and virtue of being a master butler. The world of servants also has its own hierarchical structure, and its written and unwritten rules which naturally follow. He declines Farraday's proposal to see his own country, saying "It has been my privilege to see the best of England over the years...right within the walls of Darlington Hall itself" (10). Stevens is driven by the obsessive wish to attain perfect mastery of his servility, walking in the footsteps of an older glorified butler, his father. Stevens places his belief in a type of "equal opportunity and does not think that only the established aristocracy deserves the services of a butler" (Berberich 13). With the Darlington Hall's image as a fortress, Ishiguro makes it evident that beyond the external hierarchy of the functions and distinctions there prevails an internal order with its own secret laws. The opinion that "greatness" can only be associated with freedom and conflicts with any kind of servitude, is a product of a moral tradition. Admittedly, Stevens is no more than a servant, "'I hope you don't think me very rude. But you aren't a manservant of some sort, are you?' . . . 'I am indeed, sir'" (154). The notion of the greatness of a servant stems from a fundamentally alienated consciousness:

> The servant-hall "philosopher," who seems to have freed himself from his bonds in order to open up to the pleasures of intellectual speculation like those of free human beings, reveals that the reality of his servitude is not just material. That is why his argument proceeds from the very type of unreliable stance, of which, as demonstrated by James Phelan and Mary Patricia Martin, Stevens becomes only partially aware at the very end of the novel. (Berberich 135)

Ishiguro analyses the idea of the gentleman and deconstructs not only its importance but also the respectability that has always followed it. The novel is constructed around essential gentlemanly values, such as tradition, honor, loyalty, dignity and duty. But more importantly, Ishiguro questions their validity. He presents its readers a butler as protagonist. This gives new insight for critical argument, as Ishiguro shows how members of different social classes react to the ideal of gentleman:

> You see, I trusted. I trusted in his lordship's wisdom. All those years I served him, I trusted I was doing something worthwhile. I can't even say I made my own mistakes. Really – one has to ask oneself – what dignity is there in that? (Ishiguro 180)

The Remains of the Day is a novel about the liberal conscience..." (Caserio 158). However, the tragedy for Stevens is that this attitude towards life keeps him not only physically in the dark, but also in emotional and intellectual abyss. While he feels secure in the assumption that he is doing his duty, the reader realizes that "Stevens' insistence on following orders is equal to a refusal to think for himself" (Berberich 149). Stevens, within his professional suit of dignity, resembles a repressed political conscience. Insisting that a butler's "professional prestige" lies "most significantly in the moral worth" of his employer (89), and that, as a professional, he serves humanity by serving "the great gentlemen of our times in whose hands civilization" has been entrusted (90). Stevens narration claims to be offering his readers accurate reconstructions of their pasts when in fact he attempts to conceal the shame associated with it, "reestablishing the 'professional' status quo ante" (Shaffer 66).

3.3. Suppression

According to Stevens, it is a person' dignity in performing his or her own duty, and dignity has to do essentially with a "butler's ability not to abandon the professional being he inhabits" (36). Elevated to the point of perfection, both greatness and dignity neutralize the split between the professional person and the private individual. Berberich considers that the great butler has "essentialized his duty to such a degree that nothing in his actions has anything

to do with merely playing a role, or adopting an artificial identity" (135). Stevens' clothes reveal his identity since clothes hide nakedness and conceal true constitutions. They also serve as devices of self-expression in that something about identity is divulged in one's choice of attire. Stevens' narrative functions as an attempt to clothe his sexual and political repression, however much it finally reveals about both. His narrative obscures as much as it reveals the true nature of his earlier life at Darlington Hall. Shaffer hints at a possible tragedy of Stevens' rediscovery of his professional persona:

> His journey, however, fails to accomplish its purpose, culminating not comically, in his new-found ability to cast off his "professional suit," but pathetically, in his reaffirmation of the necessity of wearing it at all times. (66)

Dignity is here not understood as a universal attribute that belongs to every human being. Interestingly, Stevens describes dignity as a suit:

> They wear their professionalism as a decent gentleman will wear his suit: ...he will discard it when, and only when, he wills to do so, and this will invariably be when he is entirely alone. It is, as I say, a matter of "dignity." (36)

The butler is involved, as Shaffer puts it, in a struggle between the side of him that wishes to "cast off his clothing and the side that wishes to keep it securely wrapped about him" (84). Stevens decides against exploring English countryside for fear of "sustaining damage" to his "travelling suit" (94). The Cold War's heavy involvement in the politics and economics of imperialism had a profound effect on British decolonization. As Britain would find out in the 1950s, the price of "American friendship could be intensely humiliating to a power that had colonized so very much of the globe in the past" (Levine 194). Ishiguro uses traditional setting in order to question the immediate past, and to investigate a sense of English national guilt. For Stevens, Lord Darlington is the centre of his universe, and he strives to exist in his shadow. In an argument with Miss Kenton, he says that his lordship has made his decision and there is "nothing for you and I to debate over..." (111). *The Remains of the Day* is far from a simple nostalgic novel. However, the nostalgia raises the political questions to the surface, such as questions regarding British Appeasement politics, aristocratic sympathizing with the Nazis, and the stance of the individual towards them. The novel is critical of its very nostalgia, and, as such, *The Remains of the Day* is an "important contribution to late twentieth-century literature" (Berberich 136). In the novel's opening, Stevens initially considers a round-trip expedition to the West coast to visit Miss Kenton whom he has not seen in two decades. When Stevens thinks of his travelling clothes, he considers an outfit which might be "appropriate on

such a journey, and whether or not it was worth my while to invest in a new set of clothes" (14). A simple everyday activity turns into an overcomplicated journey where dignity is shown as a constructed burden:

> I am in the possession of a number of splendid suits, kindly passed on to me over the years by Lord Darlington himself, and by various guests who have stayed in this house and had reason to be pleased with the standard of service here. Many of these suits are, perhaps, too formal for the purposes of the proposed trip… (14)

Stevens' mistake in the attempt at attaining dignity is his failure to recognize that the notion of dignity itself is a constructed myth. He explains that that "it was towards the end of the day during a quiet week and I had been enjoying a rare hour or so off duty" (123). The private face of Stevens is obscured by his professional mask. Professionalism and dignity, in Stevens mind, can be worn like a suit. The idea of dignity as clothes reappears again later in the novel during a conversation with a doctor: "'What do you think dignity's all about?' ... 'It's rather a hard thing to explain in a few words, sir. ... But I suspect it comes down to not removing one's clothing in public'" (156). In the pursuit of his professional dignity, Stevens neglects his dignity as an individual. His quest for dignity costs him his personal freedom and individuality. But simultaneously Stevens finds it hard to relate to him as a father. It is the same with Miss Kenton. He appreciates her as a dedicated professional but fears her as a woman. The real test for Stevens comes during the major conference of 1923, when his personal obligations collide with his professional ones. When the guests sit in the dining room for the final dinner, Stevens' father is on his deathbed. He acknowledges that the "situation is most distressing" (Ishiguro 104). His father's death comes at an inappropriate time. Despite almost superhuman efforts, his carefully worn mask breaks on two occasions. Young Mr. Cardinal is the first to realize that something is wrong, and it is finally Lord Darlington himself who stops him: "'Stevens, are you alright? ... You look as though you're crying.' I laughed and taking out a handkerchief, quickly wiped my face. 'I'm very sorry, sir. The strains of a hard day.'" (Ishiguro 83) Stevens hides behind his duty as a butler. He avoids his father's sickbed because he is afraid of displaying his emotions. Stevens cannot hide his feelings at his father's death, but he fears a breakdown might lead to the loss of his dignity. For Stevens, "dignity and grief are incompatible" (Berberich 145). Stevens believes that his behaviour at his father's death is something to be proud of. His refusal to be distracted by it, and his determination to put the

conference first, is a triumph of some mysterious kind, something Stevens remembers with pride after more than three decades later, "For all its sad associations, whenever I recall that evening today, I find I do so with a large sense of triumph" (Ishiguro 87). Regarding Miss Kenton, things are even more complicated for Stevens. Although he explains early on in the novel that he does not approve of inter-staff marriages, it is obvious that Miss Kenton means much to him. However, there is only one uncovered instance of his feelings for her in the novel, but he does not see the significance of it:

> Then she was standing before me, and suddenly the atmosphere underwent a peculiar change – almost as though the two of us had been suddenly thrust on to some other plane of being altogether. I am afraid it is not easy to describe clearly what I mean here. All I can say is that everything around us suddenly became very still. ... Miss Kenton's manner also underwent a sudden change; there was a strange seriousness in her expression, and it struck me she seemed almost frightened. (124)

Miss Kenton's advances are a threat to Stevens' professionalism. He believes that opening himself to a romance with his co-worker would ruin his successful reputation as a butler. He twists his head at an "unnatural angle" (124) in order to avoid further contact with Miss Kenton. The turning point in their relationship comes in the mid-1930s, when Kenton makes an unmistakable sexual "advance" at Stevens. Stevens depicts Miss Kenton as "advancing," "invading," and "pursuing" (124). Stevens responds, "I looked up to see Miss Kenton advancing towards me. I shut the book, and clutching it to my person, rose to my feet" (124). Further, he says "Miss Kenton, but I see little point in our continuing. You simply do not seem to appreciate the importance of this discussion" (130). She discovers that he is merely reading a passionate love story. His claim that he reads these romances strictly "to maintain and develop" (125). Kenton's intrusion simply "heightens his sexual dissociation" (Shaffer 72). During his last encounter with Miss Kenton, she imagines a "life I may have had with you, Mr. Stevens", after which Stevens finally admits the true state of his heart and mind, sharing that "at that moment, my heart was breaking" (174).

3.4. Adaptation

The extensive use of close-up shots in the adaptation depicts Stevens' closed nature and emotional detachment. Frequently Stevens is framed behind a piece of furniture or an object, which clearly indicates his devotion to the material aspects of the Darlington Hall. The close-up shots are also used to depict the lack of Stevens' sensibility and passion through his interaction with other butlers. Objects and furniture are constantly present in the frame, which truthfully represents the material richness of the Darlington Hall that Ishiguro describes in the novel. Static shots are used to denote the heaviness and burden of servitude on Stevens but are also applied to assert Stevens' refusal to discover a meaningful existence outside his internal identity of class and dignity. The monologues are predominantly substituted with a voice-over narration from Miss Kenton, which further underlines the distant nature of Stevens who rarely addresses the external world directly and emotionally:

> Meta is Greek for 'with' or 'after', thus metalanguage means literally a language with or after a language, a language that refers after another language – that is, a language about a((n)other) language. Metalanguage is an articulated discourse on other discourses, that is, a speech act or text about other speech acts and texts. In this respect, film theory is a metalanguage: it is a language about film texts or discourses. (Hayward 227)

Therefore, texts and speech create their own metalanguage in a motion picture. An example is a narrative that "refers to its own narrative procedures: in its self-referentiality it is producing a metalanguage" (Hayward 227). Stevens is established as the main character by appearing in the centre of the frame at the very beginning of the movie. In the same shot he is placed between two clocks and walks forward into a crowd of people who through the use of a dissolve disappear from the screen, leaving Stevens alone in the room. This type of director's decision truthfully replaces Ishiguro's introduction of Steven's character and metaphorically indicates his entrapment in physical space as well as time. However, the editing style is somewhat rapid and subordinated to the visual rhythm that to a large extent dominates the aesthetic value. In this process the overall aesthetic tone commences to fade, and the narrative structure is weakened. The movie was shot in CinemaScope film technique, which is applicable for framing horizontally and having empty blocks of space next to the characters in close-up shots. Wide shots filmed in CinemaScope emphasize the environment rather than the character, which was not the case with filming in a 4:3 aspect ratio. It is obvious that the major directorial decision involved the camera angles applied to each shot in order to visually demonstrate the dominance of a particular character in each situation. Lord Darlington is mostly given a

medium shot instead of a close-up and thus his high social position is emphasized. Stevens is occasionally juxtaposed against furniture, which highlights his material sense of belonging and identity. The predominant use of close-ups serves as a representation of Stevens' world which is internal. The cross-cutting technique shows the emotional connection developing between the characters. Occasionally characters appear in the wide frame through an establishing shot which supports Ishiguro's argument about the physical dominance of the Darlington Hall on the characters. Film texts act as their own metalanguage. Narratives which comment on other narratives in the text "are metalanguages, more commonly termed metanarratives" (Hayward 227). Areas of the Darlington Hall are shot in an asymmetrical fashion, underlining the imbalance between its homely elements and its material architectural value. The costume design denotes the rank, background and the social class of each character. Stevens' dignity is denoted through lighting as his face is slightly darker than anyone else's since he has devoted his life to servitude. Lord Darlington is well lit and his camera angle is slightly below his line of sight. There is an effective use of pauses, which makes up for Ishiguro's description of emotional states of his characters in the novel, which is impossible to project onto the screen. The pauses frequently dramatize the exchange of dialogue and foreshadow the rise of future confrontations. The movie irradiates with the aesthetic value of film noir, and to a large extent resembles the suspense-based visual styles of the Hollywood movies from the 1940s:

> The effect is often to problematize the spectator's reading of a film. The interrelatedness of the different levels of narration at work in the text function to reposition the spectator – it is not intended for there to be a 'safe' or single reading. Alain Resnais' films are remarkable exemplars of this sustaining of multiple metanarratives, but mainstream cinema of course uses these practices just as widely. (Hayward 227)

James Ivory uses the camera to play with eye contact and point of view of Stevens and Miss Kenton to create a feeling of mutual respect and gender differences that underline their relationship. In the moments of personal discussion between Stevens and Miss Kenton crosscutting reveals the spiritual bond that exists in the subtext, which Stevens insists on avoiding. The well-lit interior shots emphasize the notion of nostalgia that Stevens embodies while the daylight exterior shots resonate with a sense of freedom and calm one could find in nature. The movie shifts from the exterior to interior shots to indicate the similarities and contrast between the subjective and objective truth, the private and the inter-personal relationships and attitudes. The exterior often shows the garden and the road to the Darlington Hall as well as the nearby town. The film makes use of space as a device by occasionally framing the characters in crowded rooms, thus indicating a collective order that Stevens as a

butler aspires to. The open space of the Darlington Hall symbolizes Stevens' control, liberty and security inside the Hall whereas the exterior shots put a subliminal emphasis on his uncomfortable exposure to the nature and the outside world. Stevens' dignity and detachment are highlighted with static shots indicating his stationary life devoid of any sense of adventure and conflict. Hopkins' posture recreates the gentlemanly attitude of Stevens that Ishiguro describes in the novel. The movie relies heavily on the production design and further applies visual texture, mise-en-scene and a variety of camera movements to express the multitude of truth and meaning preserved through the power of the literary devices in the novel. The world Ishiguro created in his novel is static from Stevens' point of view and never goes through a major change in terms of Steven's individual values. Both the novel and the adaptation successfully engage the readers and the audience into the affairs at the Darlington Hall. This adaptation asserts the claim that adapting a novel is both an artistic and technical process that asks for a complete understanding of the source text and the possibilities and restrictions of the film as a visual medium. Ishiguro's points have been made clear in this adaptation and his arguments have been preserved. Stevens strives for perfection in his obsession with dignity. And that obsession with perfection means the avoidance of all human contact of a nature that is anything less than professional. He is afraid that, by showing affection for another person, he may appear vulnerable to the world. However, the extent he goes to maintain his professional status are extreme. The adaptation stays true to the story of Stevens and through external means enters and examines his internal world. The movie applies visual metaphors to expresses Ishiguro's ideas in a metaphorical way through objects, space and lighting.

4.0. A Passage to India

The plot of *A Passage to India* centers on an Englishwoman, Adela Quested, who travels to India with the elderly Mrs. Moore whose son, Ronny, she is supposed to marry. However, Ronny, a British magistrate, is constantly preoccupied with work. Desiring to see the real India, Adela and Mrs. Moore arrange a trip with Dr. Aziz to the local attraction of the Marabar Caves. Throughout the novel, Forster demonstrates his imaginative ability to construct and reconstruct the significance of India past. As Ashcroft indicates, any non-European experience could only be absorbed into the European frame as a "mirror image, or more appropriately, the negative of the positive concept of the civilized…the demonic opposite to the angels of reason and culture" (Ashcroft 157). Forster does not negate the foreign colonial presence and the culture it imposed in the colonial period on his country. On the contrary, he positions his world at the centre, depicting European values as similar to Indian beliefs. Amidst order and chaos, *A Passage to India* is strongly suggestive of the modernists' insistence on ambiguity, or even of the poststructuralists' celebration of radical indeterminacy. This should cause no surprise since the influence of Western aesthetic thought on Forster has been quite profound. Indian history attaches Forster to the past, to ancestral heritage and indigenous cultural matrices. However, a re-examination and departure from it opens out to the wider world and the external relations of the emerging nation. With a significant lack of historical background in Forster's novel, the British might appear to take their rightful place beside the Indians. There a postcolonial reading Forster's novel attempts to approach the literary text from a factual side of India's complex history.

4.1. The Muddle of Imperialism

Forster's *A Passage to India* indicates multiple barriers to intercultural understanding and acceptance. Forster escapes the charge of ideological cultural displacement only because the novel also contains powerful, and critical affirmations of the positive, humanistic aspects of India and its cultural traditions These include "the selfishness inherent in human nature, cultural differences which cannot be bridged, and the human potential for insanity" (Bloom, *Exploration and Colonization* 140). Reason cannot fully grasp existence to discover any meaning. The universe is a confused muddle, a "frustration of reason and form" (Forster, *A Passage to India* 282), rather than a mystery which conceals a reasonable purpose. In the political sense of the novel, the muddle is the dominant aspect:

> Further, he argues that although 'No national character is complete', the 'English character is incomplete in a way that is particularly annoying to the foreign observer. Muddle, he implies, is the most characteristic condition of the English man or woman, and it is that single concept that echoes through all of Forster's novels. (Bradshaw 102)

Moreover, Forster's muddle of order and chaos, causality and contingency is directly related to the dominance hierarchy established by the British rule. Also, an example for this point is the scene when Fielding loses his collar stud and Aziz gives him his own. Afterwards, when Ronny notices that Aziz's collar during the party is missing, he remarks: "Incredible, aren't they, even the best of them? . . . They all forget their back-collar studs sooner or later" (Forster, *A Passage to India* 83). It is evident that in the novel Ronny Heaslop symbolically represents the intellectual who belongs to the political elite he supports. Mrs. Moore, when describing Ronny, claims "One touch of regret—not the canny substitute but the true regret from the heart—would have made him a different man, and the British Empire a different institution" (42). The whole incident of Aziz's trial is characterized by a fundamental lack of cultural understanding. Ronny's ruthlessness comes after the political decay of his intellect caused by imperialism and political expediency. Aziz's liberation, on the other hand, is indicative of the fracturing of an idealistic dream conceived for the development of the British Raj. But Lean advocates tolerance and understanding in the widest sense and his Englishmen are more open-minded, a phenomena Richards explains in detail. On the other hand, Forster refuses such a position in the text. Fielding says, "Indians know whether they are liked or not—they cannot be fooled here… That is why the British Empire rests on sand" (230). Forster shows how intolerance results from the unequal power relationship between English and Indians, from the imperialistic relationship itself. Mrs. Turton says of the Indians, "They ought to crawl from here to the caves on their hands and knees whenever an Englishwoman's in sight" (211). Levine explains this phenomenon:

> Ideas about the developmental difference between blacks and whites found an especially fertile medium of culture in the self-congratulatory and dominantly Christian environment of Victorian Britain, a place well convinced of its moral and political superiority over not just its own colonized peoples but over its local European rivals as well" (114).

The ruling position of the British does not connect with Indian or Indians in a non-biased way. And it is his position in the imperial structure which causes his later defect, his lack of true regret when he tells his mother that now "I prefer my smoke at the club amongst

my own sort, I'm afraid" (22). The following critical insight illuminates this point further:

> The films offer no political, economic or constitutional justification for the Empire. Its justification lies in the strength and nature of British character and the moral superiority of the British to everyone else by virtue of their commitment to a code of behaviour which involves the preservation of law, order and justice for love of those qualities. (Richards 40)

All possible friendships are doomed to fail due to the colonial reality, even if Mrs. Moore and Aziz are quite optimistic in their attempts to establish a cultural dialogue:

> 'I like mysteries but I rather dislike muddles,' said Mrs Moore.
> 'A mystery is a muddle.'
> 'Oh, do you think so, Mr Fielding?'
> 'A mystery is only a high-sounding term for a muddle. No advantage in stirring it up, in either case. Aziz and I know well that India's a muddle.'
> 'India's - oh, what an alarming idea!'
> 'There'll be no muddle when you come to see me,' said Aziz, rather out of his depth. Mrs Moore and everyone - invite you all - oh, please.
> The old lady accepted: she still thought the young doctor excessively nice; (58)

However, their efforts are interrupted when Mrs. Moore tells Ronny that Aziz privately criticized the Callendars to her at the mosque. In reaction, Ronny says he will report the conversation to Major Callendar. He offers justification by saying, "If the Major heard I was disliked by any native subordinate of mine, I should expect him to pass it on to me" (26). The final relationship between the British Empire and India is that of ruler to subordinate. When Mahmoud Ali asks the question of "whether or not it is possible to be friends with an Englishman" (5), it is clear that he is talking about Ronny, who has insulted him in court that day:

> It is impossible here. Aziz! The red-nosed boy has again insulted me in court. I do not blame him. He was told that he ought to insult me. Until lately he was quite a nice boy, but the others have got hold of him. ''Yes, they have no chance here, that is my point They come out intending to be gentlemen, and are told it will not do. Look at Lesley, look at Blakiston, now it is your red-nosed boy, and Fielding will go next. (6)

And Ronny speaks of the Indians, "They all hate us" (181), and he announces, "I am out here to work, mind, to hold this wretched country by force" (41). As an individual who works in education, Fielding establishes a friendship with Aziz and maintains it in spite of the colonial context. After Fielding marries Stella, he becomes associated with the government as

a school inspector. Also, his views regarding the Raj change. Forster further explains Fielding's position: "He had thrown in his lot with Anglo-India by marrying a countrywoman, and he was acquiring some of its limitations" (285). Similar to the other British officials, Fielding starts to show colonial attitudes as a result of his position. The novel does not describe the events which took place in the past decade, except only the trial. However, the novel is full of references to real events. The most crucial of these was the "1919 uprising in the Punjab which the British brutally suppressed" (Bloom 138). Also, in Amritsar General Dwyer "ordered his troops to fire on an unarmed crowd, killing nearly four hundred" (138). Also, Indians were to "surrender their British titles, withdraw from Government-controlled schools, and go on fasts" (Bloom 140). This is made obvious when the Nawab Bahadur abandons his title and becomes Mr. Zulfiqar. The Non-Cooperation Movement ceased prior to demanding independence. However, the establishing of British rule had significant consequences on the native people of India:

> Across India, changes in the relationships between landholders, farmers and the state tended to disadvantage the old aristocratic classes, as well as leading indirectly to the growth of a strong middle class, especially in Bengal. The activities of missionaries – who succeeded in disseminating Western education where they often failed in making converts – and the EIC's need for English-speaking intermediaries both contributed to the rise of the English language. (Fhlathúin 26)

And Forster, with friendship his in mind, surely approves when Aziz tells Fielding, "Clear out you fellows, double quick, I say. We may hate one another, but we hate you most... We shall drive every blasted Englishman into the sea, and then . . . and then . . . you and I shall be friends" (288). Scholars have argued over the economic basis of imperialism, particularly regarding the British colonies taken in the late nineteenth century where political and psychological motives may have played dominant roles. To this end, Harold Bloom makes the point that "there is little dispute over why the English came to India. From 1600 to 1858 the English were represented in the subcontinent not by their government but by a commercial organization, the East India Company" (*Exploration and Colonization* 139-140). The importance of recognizing economic exploitation is that it puts the issue of friendship in perspective. No event or sequence of events can "resolve these narrative instabilities: they are born of a clash of cultures, a conflict of values, and the impossibility of some kind of connection that transcends the individual" (Bradshaw 100). Also, the readers have little understanding of why the English are in India in the first place. Hamidullah and Mahmoud Ali and ask "whether or no it is possible to be friends with an Englishman" (5). Such friendship is impossible simply

due to existence of the British Raj. Forster's primary interest lay in the prejudice of the British in India. On one occasion Mrs. Callendar says, "The kindest thing one can do to a native is to let him die" (20). The Anglo-Indians, as Forster describes them, act emotionally instead of rationally: "Any native who plays polo is all right. What you've got to stamp on is these educated classes" (164). From a postcolonial perspective, Western values and "traditions of thought and literature, including versions of postmodernism, are guilty of a repressive ethnocentrism" (Selden 218-219). The notion of Britishness, in imperial terms, has to include the notion of cultural superiority which prohibits the idea of racial equality. Forster applied modernist themes, but his "impulses and values did not allow him to espouse a modernism that lacked both a strong ethical grounding and a commitment to illuminating human life in society" (Bradshaw 102). Instead of Aziz, the narrator responds:

> 'But the horses didn't want it - they swerved apart; the earth didn't want it, sending up rocks through which the riders must pass single file; the temples, the tank, the jail, the palace, the birds, the carrion, the Guest House, that came into view as they issued from the gap and saw Mau beneath: they didn't want it, they said in their hundred voices, "No, not yet," and the sky said, "No, not there."' (288)

This modernist gesture "must figure into our understanding of Forster's novelistic canon even if we hesitate to claim Forster as a modernist" (Bradshaw 101). For Said, the West's gestures of friendship must be accepted only in their own terms, and so the imperialism that has been challenged reasserts itself. His analyses of sexuality, gender, class, and nationality constitute some of the more modern aspects of his novels" (Bradshaw 102). Godbole points out that good and evil "are both of them aspects of my Lord" (177). Despite his experimental conclusion to *A Passage to India*, Forster does not abandon certain Western ideologies. That which Forster presents remains tangled in ideologies and contradictions of his period. At the very end of the novel Aziz tells Fielding:

> We shall drive every blasted Englishman into the sea, and then . . . and then . . .you and I shall be friends," the Englishman asks him, "Why can't we be friends now? It's what I want. It's what you want. (288)

The question is never answered by Fielding or Aziz because their horses drift apart. Fielding and Aziz cannot be friends until India becomes an independent nation. Forster insists on struggle for friendship, and against all the barriers to friendship:

> The postcolonial dream of discontinuity is ultimately vulnerable to the infectious residue of its own unconsidered and unresolved past. Its convalescence is unnecessarily prolonged on account of its refusal to remember and recognise its continuity with the pernicious malaise of colonisation. (Gandhi 7)

For Forster, Aziz signifies not only a simple pre-invasion idea of Indian nationality. Also, he is a unique image of modern Indian nationalism. With his novel, Forster managed to stir the readers' imagination and draw his own path towards the Indian world. Forster was not interested in Indian nationalism as much as he was in the unity of British and Indian cultures. Forster perceived the negative attributes of British colonial ideology as well as its more positive aspects, and believed that a unity could be accomplished by reviving literature:

> The great heroes of Empire were heroic individualists who embodied the national character in its noblest form - stoicism, service, duty. Almost all of them died, making the ultimate sacrifice and becoming effectively the gods and martyr saints of an imperial religion, representing a potent fusion of Protestant Christianity and British imperialism. (Richards 41)

Looking back on the concept of nationalism, a connection can be drawn between Aziz's trial and India's awareness that its culture should not be dependent on the English culture. Rather than simply presenting an image of nationalist action through his writing and sensibility, Forster managed to combine the mysteries of India with more contemporary nationalistic aspects to which his readers could better relate. Aziz therefore helped to reclaim the culture of his own country, which is separate from the English culture that was forced upon India for so many years:

> Sometimes I shut my eyes and dream I have splendid clothes again and am riding into battle behind Alamgir. Mr Fielding, must not India have been beautiful then, with the Mogul Empire at its height and Alamgir reigning at Delhi upon the Peacock Throne? (55)

It seems that Aziz is calling for a return to essentialist notions of the nation. Forster was aware that India's identity as an independent country would above all be a reflection of its culture, including literature. Aziz's nationalism was not completely apolitical, but he was nevertheless a staunch advocate of Indian independence.

4.2. The Collision

At the beginning of the novel, Forster presents Adela's own preconceived vision of India. This image of India is shattered when Aziz and Adela separate at the Marabar caves outing and Adela finds herself alone in one of the caves. As Aziz searches for her, Adela's built up sexual repression manifests as a sexual awakening. She hurries out of the cave and down the mountainside. When everyone returns from the expedition, Aziz is arrested for attempted rape. Because Adela is a British woman, and Aziz is a local Indian man in British-occupied India, bias prevails in Aziz's trial. Several of Carl Jung's notions could contribute to this complex collision between these two individuals. Adela and Aziz's collision can be understood not only in terms of their cultural categories, but also in terms of their racial, class and gender differences. In Jung's view, the anima and the animus are the opposite sexual archetypes of the human psyche, with the anima being in a male and animus in a female. These are derived from feminine and masculine archetypes of the individual experiences, as well as encounters with the opposite sex. However, the animus does not appear as "one person, but as a plurality of persons" (Jung 207). Jung observed behaviours in animals that were triggered by external impulses, and similarly human behaviours can be heavily shaped by outward forces, and as the anima "produces moods, so the animus produces opinions: and as the moods of a man issue from a shadowy background, so the opinions of a woman rest on equally unconscious prior assumptions" (Jung 206). This important distinction meant that it was now possible to analyse archetypal differences rather than just assume it as a predetermined reality. This becomes evident when Adela experiences flashes of her preconceived image of her future, including a new awareness that experiencing the reality of India is beyond her spiritual grasp:

> How lovely they suddenly were. But she couldn't touch them. In front, like a shutter, fell a vision of her married life. She and Ronny would look into the Club like this every evening, then drive home to dress; they would see the Lesleys and the Callendars and the Turtons and the Burtons, and invite them and be invited by them, while the true India slid by unnoticed…But the force that lies behind colour and movement would escape her even more effectually than it did now. She would see India always as a frieze, never as a spirit, and she assumed that it was a spirit of which Mrs Moore had had a glimpse. (Forster, *A Passage to India* 3)

Lean's decision to include this scene heightens the sexual tension present in Adela prior to her visit to the cave. Her decision to investigate the caves indicates her strong curiosity and widening distance from her British upbringing. The well-lit areas of the Marabar Caves emphasize the notion of bright new-found truths while the daylight exterior shots resonate with

a sense of freedom one could find in the open fields of India. The motion picture shifts from the exterior to interior shots to indicate the similarities and contrast between the subjective and objective reality, the individual and collective norms and values. The exterior includes daily aspects of Indian people, while camera movement through the Caves provides the opportunity to display Adela's sense of intimacy and private spaces. The contained space of the setting conveys intimacy, and anger and passion constantly fill the space between the characters. Sound is used to recreate the type of expressiveness found in the novel where hesitations and sighs contain meaning according to the context they take place in. The scene clearly indicates that Adela is sexually inexperienced, confused, and intrigued. In her study *Captive Bodies: Postcolonial Subjectivity in Cinema*, Gwendolyn Audrey Foster writes:

> Critics are remapping the landscape of cinema history as the center of struggle over ownership of the body, reminding us that cinema has been mired in the Masters discourse. Film imagery is grounded in both a presence and absence of images of slavery, Colonialist appropriation of Native American, African, and female bodies, and a whole range of signifiers of bound bodies, captive knowledge, holding desire and resistance hostage to its referents. (6)

Also, the female body is "held captive, in order to maintain existing gender conditions, to define masculinity and femininity" (Foster 6). When asked to testify, Adela says, "When shall I be free from your fuss? Was he in the cave and were you in the cave..." She decides of all people, "They do not exist, they were a dream" (182). Sexual awakening is a major theme in Forster's novel, explored primarily through the character of Adela. Moreover, Lean risked missing the whole point of the novel and turning it into a biased depiction of either the British or the Indians. Adela is horrified to witness Aziz who embodies the image of a subaltern person, whereas Aziz sees a reflection of his animus in Adela, which accounts for the phenomenon of love at first sight, and their strange clash triggers a perpetual inner battle in Adela. Marks clearly points out to the underlying dynamics of the cultural struggle:

> "Intercultural" indicates a context that cannot be confined to a single culture. It also suggests movement between one culture and another, thus implying diachrony and the possibility of transformation. "Intercultural" means that a work is not the property of any single culture, but mediates in at least two directions. (6)

Similarly, Jung claimed that when a man "recognizes that his ideal persona is responsible for his anything but ideal anima, his ideals are shattered, the world becomes ambiguous, he becomes ambiguous even to himself" (Jung 195). The novel suggests the presence of some indescribable power and predicament whose scar Aziz wears and even shares

with Adela, but whose nature is unclear to him. On the other hand, Adela is depicted as a victim of her class persona too. As a result of the influence of his anima, Aziz is confused since he does not understand Adela, what she seeks in the caves. The audience is left with the complex effects of this clash once Adela leaves the caves. Having been completely integrated in the values of her world, Adela's confrontation with Aziz permanently induces a new cycle of self-realization. As soon as she leaves the caves, her inner conflict begins to rise, and her refusal to recognize himself constitutes the action of the film. This delusion is projected in a more idealized form, as Aziz sees Adela as both indestructible and frail in her appearance. She believes that Aziz is only a member of his inferior nation and cannot be considered as a person. The aim of individuation is "nothing less than to divest the self of the false wrappings of the persona on the one hand, and of the suggestive power of primordial images on the other" (Jung 174). Only the perspective changes from how Aziz envisions himself, initially, and how Indians see him, to how others see him, particularly Adela and the British. Jung's concept of individuation is the quest for wholeness that Aziz constantly undertakes in the play, the quest to become conscious of himself as an individual human being. Aziz's bewilderment is therefore underlined. Jung described Persona as an element of the personality, a "mask, designed on the one hand to make a definite impression upon others, and, on the other, to conceal the true nature of the individual" (Jung 192). The British upper class, as a consequence of their idealized image of India, has subordinated Indians and deprived them of their self-esteem and freedom of choice. Aziz believes that he belongs to the spiritual world through his education and spirituality, even though he is slowly transforming into a nationalist. Through Aziz's monologues, it is clear that his ideals remain conflicted inside himself:

> You can talk to Miss Quested about the Peacock Throne if you like - she's artistic, they say.' 'Is she a Post-Impressionist' Post-Impressionism, indeed! Come along to tea. This world is getting too much for me altogether.' Aziz was offended. The remark suggested that he, an obscure Indian, had no right to have heard of Post-Impressionism — a privilege reserved for the Ruling Race, that. He said stiffly, I do not consider Mrs Moore my friend, I only met her accidentally in my mosque,' and was adding, 'A single meeting is too short to make a friend,' but before he could finish the sentence the stiffness vanished from it, because he felt Fielding's fundamental goodwill. His own went out to it, and grappled beneath the shifting tides of emotion which can alone bear the voyager to an anchorage but may also carry him across it onto the rocks. (56)

The narrative of *A Passage to India* depicts a time when British dominion created a different sense of what it meant to be British. The British characters have a deep investment in their ruling status, but this investment is based on delusion. The audience feels the intensity of

Adela's emotions as they become part of her response to India. This scene precedes Adela's experience in the caves and prepares us for her realisation in the courtroom that her memory, overwhelmed by her emotions, and body, has betrayed her. Mrs Moore, however, does not share Adela's expectations of India. As a result, she is open to connect closely with India. When she first encounters Dr Aziz at the mosque, he instantly recognizes her as different because she does not treat him as a subaltern. During their short encounter, they create a connection based on their shared humanity:

> How fortunate that it was an 'unconventional' party, where formalities are ruled out! On this basis Aziz found the English ladies easy to talk to, he treated them like men. Beauty would have troubled him, for it entails rules of its own, but Mrs Moore was so old and Miss Quested so plain that he was spared this anxiety. Adela's angular body and the freckles on her face were terrible defects in his eyes, and he wondered how God could have been so unkind to any female form. His attitude towards her remained entirely straightforward in consequence. (57)

The narrative outlines his gradual loss of faith in the British. His disillusionment and growing cynicism are mirrored by the growth of the independence movement in India. As a result of corrupt and rigid execution of imperial power, Aziz has become a nationalist too, giving the following vision of India, "Not until she is a nation will her sons be treated with respect" (238). These phrases are repeated at the end of the novel when Aziz cries, "Clear out, all you Turtons and Burtons. We wanted to know you ten years back—now it's too late" (286). In this way, his personal experience works as a metaphor for the relationship between the Indian people and their British rulers. Towards the novel's end, Aziz re-established close ties with Mrs Moore through Stella Fielding. Furthermore, he no longer has hard feelings about Adela. What distinguishes the plot of *A Passage to India* from that of Forster's earlier fictions is that "primary instabilities in the action are resolved two-thirds of the way through the novel" (Bradshaw 99). This well-structured plot acts as a mysterious force that controls the characters and takes them to a predetermined destination. Forster puts an emphasis on seeking other ways of expression beyond the story and plot without renouncing the two. He suggests that writers should aspire to setting the characters free of the plot by letting them develop. As a result, the plot should come about as a natural consequence. Forster was a modernist writer and he insisted on seeking new and deeper truths through his novels:

> … Forster is also drawn to suggesting the beauty, the mystery, the meditative, mythic, and numinous quality of human life that inhabits the ordinary and, in so doing, he approaches instead the realms of Woolf and Joyce. (Bradshaw 102)

In his *Aspects of the Novel* he claims that novels are quite capable of reaching beyond the basic dramatic elements that flourished with theatre, and the writers should strive to focus on avoiding the plot-based structure of the novel in favour of seeking the truth by creating and developing the characters and letting them come to life. It can be argued that Lean's desire for an epic is of individual preference and predominantly more interesting than the execution of Forster's ideas.

4.3. Lean and Forster

The main argument against imperialism in Forster's *A Passage to India* is that it subjugates India's rich and long tradition and culture to the Western value system. However, Lean's priority were melodramatic scenes of personal interaction. As a result, Lean's approach stands in contrast to the complex muddle that Forster revealed in his novel. The exterior and interior scenes and the metaphoric subtexts have been arranged accordingly in order to reach a formal aesthetic structure. Static shots are used to denote the heaviness and burden of the British Raj, whereas dynamic shots are applied to depict scenes of intense verbal exchanges. The editing style resembles mainstream Hollywood movies with rapid cuts to action and plot-altering dialogue scenes. The movie relies heavily on the production design and further applies visual texture, *mise-en-scene* and a variety of camera movements to express the multitude of truth and "meaning preserved through the power of the literary devices in the novel. As a consequence of his reserved British persona, Lean had toned down the colonial aspects of the novel in favour of a focus on personal relationships which seem to trivialize the muddle and the exercise of colonial power. Unlike Forster, Lean was interested in the social instead of political effects of the British Raj. Because of the "reality-effect which seamlessness produces, the spectator is easily stitched into the narrative…, the process of recognition and identification is under way…" (Hayward 194). Therefore, Lean was quite selective when adapting Forster's novel due to its overt and extensive imperial references. Lean's epic was clearly focused on developing a successful plot structure, and his dream-like Victorian romanticism overshadows the colonial dominance of the British Raj. His India is a mythic one, grounded in his own nostalgic memories and in the pro-Western cultural views. Lean gave male characters mostly a medium shot in order for their social position to be emphasized. White characters are

frequently juxtaposed against Victorian exteriors which highlights their sense of belonging and identity. The movie occasionally shifts from the exterior to interior shots to indicate the similarities and contrast between the subjective and objective truth, the private and the inter-personal relationships and attitudes. The film makes use of wide spaces as a visual device by occasionally framing the characters in open areas indicating a collective order that the British aspire to. The open space of the Victorian station indicates the British dominance, liberty and security for the foreign culture. The movie applies visual metaphors to expresses ideas in a symbolic way through the choice of location, space and lighting. The predominant use of close shots of white characters serves as an indication that the British colonial society was extremely hostile to Indian people. The cross-cutting technique reveals a sense of dialogism occurring between the characters, and tensions in dialogues are represented by rapid cross-cutting. The production design denotes the environment and the social class of each character. A narrow-minded society is presented as a romantic and a highly held cultural model rooted in formalities and outward appearances. Lean's story becomes a reconciliation of two opposite worlds, even though the British administrators have created a community separate from the rest of Indian society. In the world beyond the British enclave, the Indian characters organise their lives according to a different understanding of the society:

> The gods of Empire were British archetypes, embodying the values and virtues of Britishness. They were produced in Britain and in America, where the chivalric values and the Protestant evangelical values that underpinned Britishness could appeal equally. (Richards 57)

This is highlighted in the opening of *A Passage to India* with the shot of lines of the military parade along the streets of Bombay, including the Victorian buildings and a railway station. When the camera cuts to a close-up of a pair of Indian women in the crowd, unimpressed by the lavishness of the British Raj, it indicates that this is a divided society. From his *Aspects of the Novel* it is obvious that Forster had doubts about the dramatic elements of the novel. However, Lean's dramatization dominates all the novelistic aspects of Forster's novel. The story appeals to the ear but it does not offer any kind of melody while "the eye can easily gather up the sounds of a paragraph or dialogue when they have aesthetic value and refer them to our enjoyment" (Forster 39). As a critic writes, Forster "focuses his attention exclusively on the lyrical and prophetic modes" (Bradshaw 100). The muddle Lean depicts is not a result of imperial politics, but rather of interpersonal cultural struggles. From this it becomes evident that Lean subdued Forster's complexities to the simplicities of the narrative

coherence of the genre:

> Genres function ideologically to reproduce the capitalist system. They are hermeneutically determined, that is, there will always be closure, a resolution at the end. In this respect they provide simple common-sense answers to very complex issues, the difficulties of which get repressed. (Hayward 93)

Also, the India that Lean imagines is both a fantasy and a mystery, which is more about his own desires and dreams than it is about the reality of the country or its people. However, Lean showed that adapting a novel is an artistic and authorial process that requires a complete understanding of the source text and the possibilities and limitations of the film medium. Lean and his cinematographer used moving, tracking and panning shots gave new life to static scenes. Crosscutting between two scenes is a convenient technique to build suspense, and it was used in the film adaptation to give the movie a new emotional intimacy. Adhering primarily to the dramatic aspects of storytelling, Lean is focused on creating a mystery. In dramatic terms the mystery is a "pocket in time and it occurs crudely" (Forster 87). It is crucial to a plot and cannot be understood without an intelligent involvement. In critical opinion, Lean knew that a departure from the classic narrative "would limit the audience for this adaptation, particularly in the vital market of the United States" (Dudley 10). On the other hand, intercultural cinema needs to move "backward and forward in time, inventing histories and memories in order to posit an alternative to the overwhelming erasures, silences, and lies of official histories" (Marks 24).

Lean's covert imperialism does not cast a large shadow on its technical and artistic effect. For Lean, Forster's novel was inspiring since it dealt with a subject matter familiar to his British background. This final film of Lean's career is a demonstration of power of a true visionary and craftsman, a tribute to those films that made Hollywood the dominant film industry. On the other hand, Forster claims there is a constant struggle in a novelist between developing a successful plot and letting his characters flourish independently. A writer has to round things off, and usually the characters die while he is at work, and "the final impression of characters is through deadness" (Forster 95). The adaptation stays true to the story of two worlds created by Forster, and David Lean entered and examined their public and private world through visual means. In the book the lines the characters exchanges are crucial to exposing their inner state and feelings. The longer titles dramatize the exchange of dialogue and foreshadow the rise of upcoming conflicts. The camera plays with eye contact and point of view of characters to create a feeling of mutual attraction and passion. In the moments of

mutual passion longer takes are used to demonstrate the calm and unity. During the moments of conflict, rapid crosscutting illustrates the muddle of India. Lean places characters in settings that challenge or console them, reflect or reveal a state of mind that shapes their attitudes. The movie develops from this approach and Lean applies visual texture, *mise-en-scene* and different camera movements to express the layers of truth and meaning represented through the power of written text in the novel. The film adaptation relies on visual metaphors to represent Lean's own ideas through symbols and juxtaposition. Lean extracts the plot structure of Forster's novel and through his use of cinematic techniques creates a visual poetry. Although a significant amount of poetic quality and the multitude of meaning are lost in the process of shifting from one medium to another, a successful adaptation has been accomplished through relying on the advantages of visual storytelling and the careful selection of parts of the literary text.

5. Conclusion

This thesis has demonstrated the complexity of novels as a literary medium and of films as an audio-visual medium in the context of adaptation. Also, the thesis outlined the role of the film medium in adaptation of literary texts and authorial decisions made in that process.

The first section argues that Conrad's depiction of colonialism in his novella *Heart of Darkness* maintains the modernist framework and presentation in supposedly unresolved structural contradiction. Furthermore, he offers important and fresh insights into the social and economic implications and meanings of modernist literary style. In the embodiment of Kurtz Conrad has successfully demonstrated ways in which empire can take on an ideological status.

The novella embodies, in the character of Kurtz, the theme of madness and insanity in the context of foreign colonial policies. Unlike the British colonial policy in Africa, which was predominantly profitable for the British empire, the Vietnam War resulted in a major loss for the U.S. military. Consequently, the main characters have different political motives that lead to their journey. Conrad's complex use of literary devices is the authentic aspect of Marlow's journey that a visual adaptation can only interpret. *Apocalypse Now* successfully extracted the value of Marlowe's story and further developed it into a two-hour narrative structure.

Ishiguro takes into consideration how former colonial powers have assumed dominant cultural roles that were traditionally primarily political and economic. The Suez Canal crisis and Nazi propaganda in pre-World War II Britain as a historical background are present in Kazuo Ishiguro's novel *The Remains of the Day*, but they are approached in an indirect fashion. Ishiguro's points have been made clear in this adaptation and his arguments have been preserved. One of the most striking elements in the novel that illustrates the profound differences created by colonialism is the possibility of friendship between members of the colonizing and the colonized population.

Unlike Lean, even if the political barriers are overcome, Forster is still doubtful that friendship within a colonial context could be established. The muddle Lean depicts is not a result of imperial politics, but rather of interpersonal cultural struggles. From this it becomes evident that Lean subdued Forster's complexities to the simplicities of the narrative coherence of the genre. However, Lean showed that adapting a novel is an artistic and authorial process that requires a complete understanding of the source text and the possibilities and limitations of the film medium. On the other hand, Lean demonstrated that any attempt at widening the audience globally would primarily have to deal with the problem of the novel's fundamental narrative.

The study of this paper is based on those issues tackled in the used literature which demonstrate the role of the dominant culture, former empires and colonizers. The rising influence of American film industry in the world also has the potential to create standards and ideological rules that will be adopted globally.

The specific political position of the colonial powers mentioned in the novels, is underlined in relation to personal experience of different characters. The major plot structure of the novels is preserved and carefully combined with the visual poetry that the directors applied. Coppola partly deviated from Conrad's novella by having offered the audience a reasonable cause of Kurtz's madness, which stands in contrast to Conrad's Kurtz whose madness comes about as an ambiguous consequence of a primordial setting. This is evident is in *Apocalypse Now* where the madness of Coppola's Kurtz is a result of barbarism demonstrated by the U. S. military in Vietnam. Ivory made use of dynamic shots and various camera angles and framed the characters in crowded rooms, thus indicating a collective order. The vast area of the Darlington Hall indicates an illusion of freedom, liberty and security. James Ivory emphasized Stevens' dignity and detachment by using static shots, thus revealing his restrained persona.

Lean's adaptation casts a shade on the muddle as a result of insisting on power of cinema and his craftsmanship. In doing so, he remained within the constraints of genre. Image and sound in these adaptations do not substitute the internal monologues and descriptions but successfully replace the plot holes that cinema can create. The aesthetic quality found in the novels fades in the process of adaptation, but aforementioned successful adaptations have been achieved through relying on the advantages of cinematic storytelling and a precise selection and elimination of parts of the literary source text. The theoretical and research section defined and revisited colonial mechanisms in the selected primary texts, i.e. the novels and their film adaptations. The research also achieved the goal of the paper by presenting and explaining how different imperial mechanisms operate through culture and their growing role in the postcolonial era.

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