New Approach to the Literary Education for the Novel Wuthering Heights Against Cinematic Adoption

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Abstract

The current research addresses the shift of thematic perception of Wuthering Height in films from being originally a classical novel addressing a complex non-ideal relationship to an arguably romantic idealistic love story. This study argues that the relationship between Heathcliff and Catherine goes beyond simple love story as adopted in 1939 film by William Wyler. On the contrary, the genuine theme of the work explores a dark ambiguous relationship which incorporates dark psychological notions of primitiveness, deception, selfishness, aggression, abuse, indifference, and violence. Through analysing extracts of the novel and revealing the psychological implications of the text itself in terms of characters' behaviours, reactions in certain incidents in addition to other story elements, the criticism provided in this study elevates the literary contribution of the target novel of the nature of human relationship to a level of psychological complexity which illuminates on the reality of the concept of love as ambiguous and paradoxical rather than to a simplified reflection of love as "ideal" and "pure", as inaccurately illustrated in the cinematic work in the 20th century. Moreover, the study affirms that cinematic adoption of many classical novels appears to have tendency to neglect the psychological complexity that the literary work depicts in depth in the narrative for the sake of advertising for less sophisticated representation of theme to evoke idealistic sensationalism, popularism, and attractive appeal to the audience.

I. INTRODUCTION

Wuthering Heights, an 1847 novel by Emily Brontë has been widely considered as one of the greatest novels ever composed in English literature. The novel is known to be a great literary work influenced by Gothic fiction (Rena-Dozier, 2010), primitive psychology (Levy, 1996), and dark Romanticism (Novak, 1976). Many criticisms and reviews of the novel (Woolf, 1925, Shaw, 1916, Watson, 1949, Brick 1960, Miller 1980, Pietrzak-Franger, 2012) indicate that the novel incorporates powerful genius of imagination, passionate paradox of hate and love, and psychological intensity of complex feelings in human relationships. Similar to Gothic literary works, the novel might evoke multiplicity of emotions to the reader including disgust, confusion, sorrow, sympathy, and shocking horror while the text shows ambiguous disjoint cohesion, fragmented coherence, overshadowing symbolism, and savage paradoxes. All of such overlapping contradictory aspects whether textually or psychologically constitute the Gothic flavour of the literary work. Still, Gothic perception of Romanticism whether literary or conceptually, the popular definition of Romanticism has placed a shadow upon the literary definition of Romanticism, especially the Gothic themes (Kravitt, 1992, Wellek, 1949, Perry, 2017).

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Instead of conceiving Romanticism in terms of the Gothic paradox of identity, the Self, human psychology, and a romanticist concept such as love, the term is associated immediately with the general definition of romanticist ideal love and happiness without complexity nor darkness or ambiguity, in other words, without Gothicism. Generally, it is reasonable to state that literature, especially top classics have been simplified to popular definitions (Zaiac, 2012, Casetti, 2004) and themes, particularly in cinema and movies since popular simplification of complex literary theme is a cinematic direction to properly advertise the attractive aspects of the movie to the audience and popular perceptions of concepts such as relationships, love, and the desire for happy endings. Obtaining the appeal of audience through complexity might be challenging comparing to the ideal cinematic embodiment. More specifically, the personification of complex theme through cinematic exemplification of characters, setting, or discourse require more literary thoughtfulness and power of cinematic expressiveness, otherwise, the movie might be distant and indifferent to the watcher who is more likely to be a layman. On contrast, manifesting idealism of love and popular features of romanticism in a relationship is normative in nature and easily imaginable in principle as people are identified with idealism, at least conceptually. Many people might lack this adopted cinematic romanticism, but they can still conceive abstractedly while it requires genius artistic representation of the literary work for the reader or the watcher in this case to be able to resonate with the Gothic complexity of Wuthering Heights for instance. In simple terms, cinema adopts the simpler "ideal" version of the novel (Elliott 2004, Bluestone, 1968).

However, the romanticist cinematic representation comes not only at the expense of genuine representation of the novel itself, but it also twists the perception of 19th century Romanticism who aspired the world for its depth in representing the sophistication of human psychology and the philosophical shadows, paradoxes, and sensual experiences of characters and life events. Nonetheless, cinema believes that adopting the genuine version of the novel in its fierceness, immorality, coldness, and ambiguity will leave the audience dull and depressed. Instead, it is believed by many critics (Film Daily, 1939, Mosher, 1939, Nugent, 1939) that the 1939 drama film adoption approximates with artistic directory skill and fine representation a version of the novel which seldom to have been produced in cinema for the complex challenges of such work to show to the audience. This begs the question of whether to welcome "attractiveness"-based approach in cinema as a legitimate artistic justification of literary novels, which means the more the novel can be transformable into a more audience-appealing image, the more creative the cinematic production is. In reality, such approach does indeed work in making the film successful and entertaining to the watchers and viewers and meet the ends of advertising the film, subliminal messages, and associative popularism. Syllogistically, cinematic production of the Gothic theme of the novel might not be tenable as appealing to the audience due to its dark psychological representation of emotions, actions, and events. However, this claim appears to execute Gothicism in the world of films and even to deprive the world from its manifestations in theatres as well because of the claim that Gothicism is eventually pessimism, but even the worst kind: the psychological one (Cox, 1992, Pieterse, 2016). On the contrary, this research emphasizes that Gothic pessimism is not a mere attitude, but rather admission to the dynamics of reality, yet with a difference from nihilism, it adds art to life as a shadow or even as a spiritual or supernatural being. Gothic art is a literary perception of reality, of Man, of morality, of religion, and of even supernatural beings such as demons, Afreet, Jinn, etc. In the cruel images of the novel, Heathcliff's gloominess, his intense relation with his supposed "half-sibling" Catherine, Hindley's cruelty, the fierce setting, and the Gothic pressure of the text itself, the Gothic theme is art in principle in which in context, the images of the characters, their behaviours, and their complexities play a thematic role to the Gothic perception of life. Immorality, abuse, violence, evil, forbidden love, cruelty, multiplicity, etc. are all genuine representations of day-to-day life and are the true evidence that human psychology goes beyond objectivity and extends to ambiguous subjectivity, artistic genius, and mysticism in transcendentalist

reality which possibly perceived by Gothicism. The genuine adoption of the novel might necessarily be doomed to impossibility and non-cinematic attractiveness because only 20th cinema believes that producing Gothic complexity is depressing to the audience (Harrison's Reports, 1939). The intense descriptions of the plot including the character's psyches and the Gothic image of the setting requires cinematic understanding of the Gothic consciousness as dynamic, entertaining, illuminating, and quite engaging to watch. If pessimism as a concept similarly to romanticism is represented according to the popular definition, the cinematic representation will turn most likely depressing to the audience. While if the conceptual definition of associated pessimism of the 19th century is embodied in its Gothic radicalism in representing the multiplicity of the story elements through intensity, cinema will resonate with Gothic representations as appealing option to the watchers. Such is the case of Wuthering Heights which stands as a fine Gothic representation of the psychological reality of human psyches, relationships, and love as dark and conflicting as in the case of Heathcliff and Catherine. Japanese animation might have captured this Gothic intensity in cinematic work much better than the Western cinema, which explains the audience's modern admiration to animation generally as they creatively embody images of intense representation in terms of movement, feelings, and consciousness. Generally, this Eastern cinematic adoption appears to succeed in incorporating philosophical representation of Romanticism, particularly Gothicism.

This current research addresses multiple of themes which reveal that Wuthering Heights is a novel of Gothic psychological complexity rather than simplicity and is far from being a romanticist love story. In fact, the novel is a story of abuse, violence, immorality, love and hate paradox in the realm of the dark psychology of their inner transcendentalist being. The research also supports cinematic adoption of Gothic literature in its original image through the implementation of the Gothic intensity in terms of body language, movements, feelings, and Gothic reflections, which turn the cinematic adoption as interesting instead of depressing.

II. LITERATURE REVIEW

Wuthering Heights is a classic novel written by Emily Bronte and published in 1847. The novel is set in the harsh, isolated moors of Yorkshire and follows the intertwined lives of two families, the Earnshaws and the Lintons. A prominent feature of the novel is the style of narration in which a group of nested stories are told by various narrators who express their subjective perception of the surrounding events. Apart from cinematic adaptations, the major theme of the destructive power of love is undeniable throughout the story, however, the romance between Catherine Earnshaw and Heathcliff seems to intensively passionate, paradoxically dark, and stands as a literary contradictory piece of love and hatred in the most primitive fashion. Therefore, the novel has been interpreted as a reflection of the fragmented, post-Romantic worldview of the 19th century.

However, the cinematic adaptations of the novel from 1930s until the present day have been controversial among scholars and received severe criticism for its fidelity from the source literary text for the sake of cinematic, advertising, and subliminal purposes. Nevertheless, as Shachar (2012) emphasizes that Adaptations Studies need to shift its research focus from the concept of fidelity or faithfulness of the adaptation to the source text to the dialectics of intertextuality and provide text-specific analyses that might reveal cultural, ideological, and psychological aspects of the choice of adaptation. Christine Geraghty also emphasizes that 'it is widely recognized that it is time to move on' from these debates (Geraghty, 2008, p.1). For example, Elliott (2003) adopts historical understanding to re-formulate the debate between novels and films through recognizing the anachronistic relationship between the analogies of cinematic nineteenth-century novels. More specifically, the idea is that a nineteenth-century novel such as Wuthering Heights has been aesthetically convenient to be cinematic and to have literary progeny,

making historical relevance of the direction of 19th century novels as distinct from modern novels in regard to western film.

Although some researchers note that critics should move beyond the notion of infidelity as being the primary approach to analyse adaptation, the notion remains significant in making distinction between various adaptations of the literary work (Bluestone, 1957) and provide more understanding of the genuine themes of the work and its literary connection to adaptations and mis-adaptations.

William Wyler's 1939 adaptation of Wuthering Heights is purposely directed toward the audience as embodiment of ideal love and naïve romance. However, as Oroskhan (2022) notes that this literary adoption is intentionally produced to advertise of American dream and a cinematic tool to rebuild its shattered status during the Great Depression. It is true that critics should investigate the intertextuality of the adaptation and analyse its cultural & historical underlying structure, in other words, to understand why adaptation was made in the fashion presented in cinema. However, this approach should not be singularized at the expense of aesthetic appreciation, as both approaches are supposed to work in complimentary relation. Literary criticism on adaptations provides aesthetic insight into understanding the past as expressed through the original aspects of the novel while making relevance to or distinction from the later-on adaptation. Through making distinction of the aspects of the adaptation, critics might be able to transcend the aesthetic appreciation into comprehension of what is beyond the text (Harold, 2018, Souriau, 1955). In William Wyler's British film Wuthering Heights (1939), starring Laurence Olivier as Heathcliff and Merle Oberon as Catherine Earnshaw, starts with a storm which Lockwood struggles to combat. However, the film chooses the setting to be in California which is added at the expense of the original Gothic setting. The absence of the atmospheric Yorkshire moors is a radical change since the Gothic setting plays a significant role in Gothic literary works as it contributes to the totality of the major theme along with the other story elements (Oliver et al, 2021). Typically, there are two types of infidelity: thematic infidelity & story infidelity. In the case of Wyler's film, story infidelity can be tolerated as long as the thematic aspects of the novel are preserved. Yet, the film exploits the novel into a tragic romanticist relationship without cinematically representing the original thematic features where the relationship between the protagonists is characterized with a paradox of love and hatred, dark psychology, primitive tendencies, and queer belief of the severe effect of loss of each other. Halliwell (2008) notes that Wyler's adaptation has established the current romantic (stereotypical) view of the novel, which is a radical departure from the novel's much broader focus. As a result, the literary departure has influenced other forms of adaptations such as operas including Carlisle Floyd's opera (1958) and Bernard Herrmann's version (1965/1982). This means that infidelity can be extensive in nature and transcend its effect into other literary forms.

Overall, Wuthering Heights is a complex and layered novel that continues to be studied and analysed by literary scholars today. Its themes of love, isolation, and the destructive power of passion have resonated with readers for generations, making it one of the most enduring works of English literature. Whether thematic or story infidelity, the current study emphasizes that the aesthetic departure of Wyler's 1939 film has changed the literary image of Wuthering Heights from a Gothically & emotionally complex novel into a tragic romance story. Subsequently, romanticism as a Gothic concept has been misused out of its 19th century so as to be compatible with the status quo of popular definition of romanticism to the American audience, while Gothic cinematic representation is prejudiced to be depressing and cinematically 'unattractive' to the audience.

RESEARCH QUESTIONS

This study has two main research questions:

1.   Is Wuthering Heights a romanticist love story?

2.   Is Gothic representation of cinema is depressing and too pessimist to be produced in cinema?

III. DISCUSSION

Four main themes will be discussed thoroughly and in each, Wuthering Heights unfolds more dark, complex, and indifferent from being embodiment as story of sensual relationship or ideal love.

1.   Loss of adaption

Wuthering height, as with many classic novels has been adapted many times in films. Unlike some famous classic novels that have been adapted time and time again like Dracula for Frankenstein, Wuthering Heights is one of those books where the public image of what the strong is than it is originally in the novel itself. One of the earliest adaption Wuthering Heights was 1939 film by William Wyler and this film pretty much sets the ground work for how the future of adaptions of the image of the strong would go in this film. Substantial changes to the novel have been made. For instance, all the second volume of Wuthering Heights is completely cut from the story. All the scenes that cover Heathcliff revenge on second generation are completely gone from the film and instead it just focuses on the class romance between Catharine Edger and Heathcliff. It does keep the death of Heat Cliff in the story, but the circumstances around the death have obviously been changed because the whole revenge plot is removed. Moreover, the film downplayed how violent the original book was (Pufendorf, 1999, Rinder, 1997).

The actual novel of Wuthering Heights is full of violent scenes from the beginning to the end, whether it is Heathcliff as a child throwing boiling applesauce on someone's face, Catherine's slapping her lover edge Linton across the face on Hindley who threatens to flare his son alive and then drops him on the floor, or Welly having a knife shoved in her mouth. As the novel included much violence, it was certainly controversially shocking at the time. Based on a review of Wuthering Heights around time it was just published, it was said of characters: "we know nothing in the whole range of our fictitious literature which presents such shocking picture of the worst forms of humanity. There is not in the entire dramatics of the persona a single character which is not utterly hateful or thoroughly contemptible, even the female characters excite something of loathing and much of contempt. Beautiful and loveable in their childhood, they all, to use a vulgar expression "turn out badly" (DeRosa, 1998, pp. 27-43).

More interestingly, this review exactly describes how people used to reflect what actually people nowadays might say as well of the book. People are quite shocked by now brutal these characters can be and subsequently, they believe that Catherine and Heathcliff are not in love with each other and the story is not actually a love story (Hernández, 2004).

Because many of the film adaptions have followed in the footsteps of the 1939 film in cutting off the second volume of the book and downplaying the violence, a public perception of Wuthering Heights as a class-based novel and class-based romance between Catherine and Heathcliff and Edgar Linton was created. In fact, this theme might constitute some part of the book, but it was certainly not what the book has to offer and I would argue it was not even the central point of the book either.

What is more ironic about this diversion though is that Bronte herself seems to take the mick out of people that would interpret Wuthering Heights as some kind of brutal love story. At one point Heathcliff is talking about his marriage to Isabella and he was taking the mick out of Isabella for falling in love with him and thinking that he is a good person. He says of Isabella that she married him because he was the hero in a romance. It sounds actually ironic for the fact that Bronte just seemed to be kind of signalling this is not a love story at least not in the traditional fashion (Denby, 2012). Yet, it has been interpreted

over time and been adapted into films idealistically as a love story. Overall, the reason why Wuthering Heights is perceived as a love story is due to these adaptions extracted in this study.

2. Abuse and violence

There is definitely a theme in Wuthering Heights about childhood abuse, especially looking at the ways that children are treated and how they are affected consequently in the later stages. In fact, the previous review captured well the various stages of children when they are young, kind, spiritual, delightful and a bit naughty due to their abusive history and then they turn terrible people (Lodine-Chaffey, 2013).

In this research, I will try to focus on whether or not Catherine and Heathcliff, actually love each other at all because some critics (Levin, 2012, Tamura, 2003, Watson, 1949) argue that they actually did not love each other and there was again much evidence that might suggest as such. They seem to get along very well as children but as soon as Catherine meets the Linton's and starts becoming more civilized, she starts to turn on Heathcliff and sometimes she says some quite cruel things to him at one point when he just wants to hang out with her because he has been condemned to being a servant. She basically tells him to bug her off because he was boring and because he had nothing interesting to say as he belonged to a lower caste as the novel shows in P.68: "Should I always be sitting with you? She demanded, growing more irritated" "What do I get? What do you talk about? You might be dumb, or a baby, for anything you say to amuse me, or for anything you do, either".

This reaction does not sound like someone who is particularly in love. On the contrary, it makes Catherine sound pretty narcissistic and self-centred as if the only thing that matters to her relationship with Heathcliff is how entertaining he is for her (Massé, 2000). This does not really seem to be the source of behaviour one expects from a loving person, and this is just one example of many similar instances. Later on, Kathy would actually punish herself by starving herself in order to punish other people for doing things that she did not like, and of course Heathcliff is just as bad as Catherine, if not worse. The entire second volume of the story has Heathcliff taking revenge on Catherine's daughter, and you would think if he really loved Catherine he will care for her daughter in some way or at least let her live her life given that she is the product of the person that he claims to have loved but of course he does not (Alhaj, 2015, Gold, 1985).

In the final scene that Catherine and Heathcliff have been together but neither of them was particularly nice to each other, one might think that knowing that Catherine is going to die, Heathcliff would be quite nice to her in that moment but he was not. They did have moments of passion with each other sure but at the same time they were saying some pretty abusive and quite horrible things to each other (Hasan, 2010).

Heathcliff basically told Catherine that she deserves her death because she is brought it upon herself, which is not really the kind of thing that one anticipates for someone to say with whom you are meant to be in love with. More shockingly, Catherine also seems to relish in the fact, that her death is going to cause Heathcliff and definitely Edger a lot of pain. It seems to be for her the ultimate revenge again, which is not really the sign of loving person. Therefore, there was definitely a lot more than to the interpretation that Catherine and Heathcliff might not really love each other at all. They both might just had a bit of lust for each other, but that was probably as far as it goes, because if you are in love with someone you would not treat them in the way that these two characters treat each other.

3. Wild children

This research emphasizes that Catherine and Heathcliff actually do love each other, but in order to understand the kind of love that they had for each other we had to look back at the very beginning of the novel when things were working well. (Jia & Zhu, 2017)

Catherine and Heathcliff had very tough upbringing, and they did not really have any stable authoritative figure throughout their entire childhood. They do have Earnshaw at the beginning of the story, and he just favoured Heathcliff for good parenting. Heathcliff is not really taught any boundaries by Earnshaw because he was the favourite one. Catherine was described as not being a particular favourite of any one, so she is basically left her own devices. When Mr. Earnshaw dies and Hendley comes back, he casts Heathcliff down to status of a servant and just leaves him to fend for himself. Hendley does not really bother to raise her either as he was too busy smooching his new wife. Instead of having the nurture, care, and warmth of an authority figure Catherine and Heathcliff turn to the moors, they turn to wild nature. Nelly does really good job of summarizing this wild up bringing which these two characters have as manifested in P. 44: "They both promised fair to grow as rude as savages, the young master being entirely negligent of how they behaved, and what they did, so they kept clear of him. He would not have seen after their going to church on Sundays" (Brontë, 2008).

Catherine and Heathcliff were just typical children. They were immoral in the way that children were, but unlike most children who receive guidance. Catherine and Heathcliff received none, but they rather kept playing wild games out on the malls beaming more and more savage as the day goes by and as Nelly notes, even her authority with them starts to win overtime. They just become these wild creatures because they had got no one there to guide them (Crider, 2022).

When thinking about whether Catherine and Heathcliff love each other, It is significant to bear in mind that this primitive psychology that they have developed, the kind of love that we would call love was somewhat socialized. It was something that we develop as we grow up as people, similar to the idea of treating someone with respect and dignity and all that stuff. It was something that children did not really do. Catherine and Heathcliff never learned to do such behaviour because they have never been raised in that way. To say that they did not love each other simply because they had not grown up in that way might a bit unfair. It was important to see their love as something that is primitive and unfriendly. That is why their love was incredibly violent and aggressive, because they had not been civilized. They had been trained to treat each other in very civilized way and dance around eggshells with each other. They were very forthright about their desires and their passions. Therefore, it was violent and volatile kind of relationship (Gao, 2006, Harris, 1980).

4.   Lust not Love

Some might argue that if the love that Catherine and Heathcliff have is just a primitive thing, they must have had lust and not love for each other. However, either perception of their relationship as love or lustful seem to be a hasty conclusion. When one looks at the way they do describe their love for each other, it seems to go beyond something that is most incestuous of love, or at least the way they view other shows the incestuous theme comes from a few elements. First of all, they were raised as brother and sister. The way they described their love in words for each other was as if they were siblings or familial sort of way, rather than being a more lustful or romantic sort of way (Markousi, 2019, Goetz, 1982, Solomon, 1959).

In one of the most famous speeches from the story, Catherine declares that she was Heathcliff and he does a similar thing later on when Catherine was dying, he was saying "how can I live without my soul". More interestingly in the part of that phrase from Heathcliff, he was not saying soul mate, he was not saying there was other soul made of my soul, but rather he was referring to his actual soul, an actual part of him was going to die (Schakenraad, 2016, Nussbaum, 1996). This description appears to have their relationship go beyond the concept of lust. Because if one were having lust after someone who were not calling them their soul, and not saying they were them, it suggests instead they see each other extensions of their own beings and this seems evident of the

declaration of love that someone might yield, but again it was still very different kind of declaration from someone like Edgar. Moreover, he might have described Catherine as his soul mate but he certainly would not describe her as a part of his own being in that way.

The current research reveals in the passages they utter these words to describe their love for each other. They also show how they feel something quite substantial about each other. It was greater than lust but still the same as the kind of civilized or socialized love. Most people were comfortable how Catherine and Heathcliff had grown up in the wild quite literally on the moors and their love and their relationship were going to reflect on the unpredictable upbringing in the wild while the love they had was going to be volatile and all over the place. It might not be something that most other people who have not had the experience can recognize, whether the readers themselves who were reading the novel or even the characters in the novel look at romance and just go what on earth that Bronte was romanticizing in an abusive relationship (Boynton, 2019).

This research argues that Catherine and Heathcliff love each other in the sense that it is the kind of romance that people should have with each other as she is trying to signal the kind of love of any person who would want her. The joke mentioned at the beginning of the story reveals further of the emotional objective of Bronte. Bronte was directly poking fun at any one would imagine this kind of relationship to be in reality as being like the dreams or fairy tales. In fact, this relationship was ultimately incredibly destructive as it destroyed Catherine and half way through the novel it destroys Heathcliff as well because for the rest of the novel he was just a revenge machine. He was not even a person anymore and eventually he died as well, so I would not say Bronte was trying to romanticize abusive relationship at all.

She certainly wants to tell a story about her, and she certainly wants to convey a different kind of love, but unlikely she was championing or being positive about it. Instead, she just wants to explore this extreme. She would reside in all of us for a while when we think it was correct to say Catherine and Heathcliff do love each other and, in some capacity Wuthering Heights. It is a bit of a love story. Certainly, the love theme was not centralized in the novel nor was not meant to be sensitive either. Therefore, ultimately to answer the question whether Wuthering Heights was a love story is not really the idea. It was a romance and it was literary work that had been born out of these adaptions the downplay of the violence and the abuse and cut the second part of the story and turn it into a class romance. When looking at the violence in the story, the whole second act did not have Catherine in it.

The current research argues that the assumption that the central part of the book is this love story is off the rail. It is true that Heathcliff and Catherine were in love with each other, but the love they had was very strange and primitive one and not based in the way they were raised. It was the kind of the love we might have for each other if we were raised in similar fashion and if we never had authority figures to guide us and show us how to care for other people. It was primitive kind of love that is very wild, very selfish, very deep in some ways and strong and passionate but at the same time quite vain and selfish as well. Some people might think that could never be a kind of love and love just excludes this kind of behaviour, but I personally disagree. The point of Wuthering Heights was to show us how dark love is, how cruel it can be at times. Paradoxically, the most interesting part was about the unusual love theme implemented in the story (Kokilam, 2016).

IV. CONCLUSION

This research emphasizes that Wuthering Heights cannot be a simple love story whether romantically or sensually. Instead, the novel is itself a trigger for pondering morality, good and evil, and dark psychology. The relationship between Heathcliff and Catherine is

a paradox of indifferent love and intense hate and is a genius psychological representation of the dynamics of human feelings toward each other through abuse, violence, coldness, supressed love, and lust for vengeance. The analysis through investigating different extracts of the novel and certain responses is evidential of the loss of adoption in cinematic work of the original Gothic spirit of the novel as well as its aspects generally as a literary movement. In addition to the analytical nature of this study, it also urges future studies to investigate the reasons behind cinematic bias for ideal popular representations as the sole option of appeal to the audience. While Gothicism cinematically proves a success in other types of films such as animation in Japanese cinema as well as possibly European cinema to some extent, encouraging to explore the aspects of Gothic cinema in its original forms.

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