UNIVERSIDADE FEDERAL DO CEARÁ
CENTRO DE HUMANIDADES
DEPARTAMENTO DE LETRAS ESTRANGEIRAS
PROGRAMA DE PÓS-GRADUAÇÃO EM ESTUDOS DA TRADUÇÃO

SAMIRA SILVA DE SOUZA LIMA

THE TRANSLATION OF MONOLOGUES AND DIALOGUES TO SCREEN: THE CASE STUDY OF WOMEN IN LOVE (1969)

FORTALEZA
2024

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Dissertação apresentada ao Programa de Pós-graduação em Estudos da Tradução da Universidade Federal do Ceará, como requisito à obtenção do título de mestre em Estudos da Tradução. Área de concentração: Processos de retextualização. Área temática: Tradução - práxis, historiografia e a circulação da comunicação.

Orientador: José Cyriel Gerard Lambert

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2024

Dados Internacionais de Catalogação na Publicação
Universidade Federal do Ceará
Sistema de Bibliotecas
Gerada automaticamente pelo módulo Catalog, mediante os dados fornecidos pelo(a) autor(a)

L71t Lima, Samira Silva de Souza.
The translation of monologues and dialogues to screen: : the case study of Women in Love (1969) / Samira Silva de Souza Lima. – 2024.
128 f. : il. color.

Dissertação (mestrado) – Universidade Federal do Ceará, Centro de Humanidades, Programa de Pós-Graduação em Estudos da Tradução, Fortaleza, 2024.
Orientação: Prof. Dr. José Cyriel Gerard Lambert.

1. Descriptive translation studies. 2. Descriptive adaptation studies. 3. Polysystem Theory . 4. Narratology. I. Título.

CDD 418.02

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Aprovada em: 26/02/2024

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AGRADECIMENTOS

Agradeço a Deus e a Nossa Senhora de Fátima por nunca terem me abandonado, nem me deixado perder o ânimo, mesmo nas circunstâncias mais sombrias. Por terem colocado em minha vida as pessoas maravilhosas às quais dedico meus próximos agradecimentos.

Agradeço ao meu amado marido Ithaú Sabin, companheiro incansável, sempre com um sorriso no rosto para enfrentar todas as situações, revigorando minhas energias e me fazendo crer que sou capaz.

Agradeço ao meu tão sonhado filho Rudá Sabin que, mesmo ainda em meu ventre, colaborou e me inspirou para que eu conseguisse concluir esta empreitada e alcançar esta conquista. Desejo que ele possa ver em mim um exemplo de força e de perseverança.

Agradeço a minha mãe, dona Bá, pois, sem seus esforços e sem sua determinação para investir em mim e em meus estudos, nenhum dos meus sonhos teria sido possível.

Ao meu querido amigo Hélio Parente, por seu apoio com conversas acolhedoras e com a leitura atenta desta pesquisa, oferecendo sempre sugestões pertinentes.

Ao meu orientador, José Cyriel Gerard Lambert, por ter sido tão gentil e incansável ao me guiar durante todo este processo. Por ter acreditado que eu poderia fazer mais e por ter me instigado a aprimorar este trabalho. Foi uma honra ser orientanda de um nome tão célebre para os Estudos da Tradução. Um homem humilde que dedicou a mim toda a atenção possível e o melhor de seu trabalho.

Ao professor Rafael Ferreira, por sua generosidade constante, sempre tão prestativo e acessível, um anjo da guarda de todos os discentes da POET. Por ter me dado orientações preciosas e por ter me enchido de esperança de que tudo iria dar certo.

À professora Andréia Guerini, por sua postura gentil e acolhedora ao analisar este trabalho e por suas ricas contribuições.

Ao professor Walter Costa, por seu apoio e por sua generosidade ao sanar minhas dúvidas e me orientar com valiosos conselhos sobre como conduzir a vida acadêmica.

ABSTRACT

Women in Love (1969) is a film adaptation, directed by Ken Russell, of D. H. Lawrence's modern English novel *Women in Love* (1920). This study analyzes the strategies involved in translating monologues and dialogues to the screen, understanding their impact on the constitution of the filmic narrative structure. First, we investigated the techniques used by the filmmakers in translating monologues and dialogues, and examined how these choices influenced the development of the main characters. Second, we explored the strategies Lawrence employed in elaborating monologues and dialogues within his narrative, focusing on how these techniques build characters who either challenge or attempt to preserve the moral values of their time. This research builds on the strengths of Descriptive Translation Studies (Toury, 1995), considering that the translation process must be studied from a rather analytical and not prescriptive perspective. We also observed the norms (Toury, 1995) which may have worked as constraints to the translation process. In this study, the film adaptation is understood as a form of translation, and it is the focus of investigation, based on Descriptive Adaptation Studies (Cattrysse, 1992, 2014). We adopted a polysystemic perspective of analysis, considering the socio-historical and political aspects of both source and target environments (Even-Zohar, 1990). Finally, we used Narratology Studies (Bal, 2017) to build on our narrative analysis. The results indicate that the filmic narrative rearranges the distribution of the characters' lines, mostly by eliminating secondary characters and reallocating their dialogue to the primary ones. This strategy seems to more consistently develop the main characters, thereby avoiding the confusion of multiple parallel narratives. The movie places greater emphasis on the romantic relationships involving Gudrun, Gerald, Ursula, Rupert and, to some extent, Hermione, reinforcing their protagonism. Additionally, lengthy philosophical internal dialogues and monologues from the novel were either reduced or eliminated, which accelerated the narrative pace. This approach is effective within the cinematographic medium, especially because this film is influenced by the norms of a different historical period, marked by significant social and moral transformations. The focus on the erotic and subversive relationships among the main characters seems to be an effort to update the narrative's impact for the target culture.

Keywords: Descriptive Translation Studies; Descriptive Adaptation Studies; Polysystem Theory; Narratology.

RÉSUMÉ

Women in Love (1969) est une adaptation cinématographique réalisée par Ken Russell du roman de D. H. Lawrence *Women in Love* (1920). Cette étude analyse les stratégies utilisées pour transposer les monologues et dialogues à l'écran, en comprenant leur impact sur la constitution de la structure narrative du film. Nous avons étudié les techniques employées pour traduire les monologues et dialogues, et examiné comment ces choix ont influencé le développement des personnages principaux. Nous avons exploré les stratégies mises en œuvre par Lawrence dans l'élaboration des monologues et dialogues au sein de son récit, en nous concentrant sur la manière dont ces techniques construisent des personnages qui remettent en question ou tentent de préserver les valeurs morales de leur époque. Cette recherche s'appuie sur la Traduction Descriptive (Toury, 1995), en considérant que le processus de traduction doit être étudié d'un point de vue analytique et non prescriptif. Nous avons observé les normes qui ont pu fonctionner comme des contraintes pour le processus de traduction. Dans cette étude, l'adaptation cinématographique est comprise comme une forme de traduction, et elle est au cœur de l'investigation, fondée sur les Études Descriptives de l'Adaptation (Cattrysse, 1992, 2014). Nous avons adopté une perspective polysystémique d'analyse, en prenant en compte les aspects socio-historiques des environnements source et cible (Even-Zohar, 1990). Enfin, nous avons utilisé les Études de la Narratologie (Bal, 2017) pour appuyer notre analyse narrative. Les résultats indiquent que la narration cinématographique réorganise la distribution des répliques des personnages, principalement en éliminant les personnages secondaires et en réaffectant leurs dialogues aux personnages principaux. Cette stratégie semble développer de manière plus cohérente les personnages principaux, évitant ainsi la confusion des multiples récits parallèles. Le film met davantage l'accent sur les relations amoureuses impliquant Gudrun, Gerald, Ursula, Rupert et Hermione, renforçant ainsi leur protagonisme. Les longs dialogues et monologues philosophiques ont été soit réduits, soit éliminés, ce qui a accéléré le rythme narratif. Cette approche s'avère efficace dans le cadre du médium cinématographique, d'autant plus que ce film est influencé par les normes d'une période historique différente, marquée par des transformations sociales significatives. L'accent mis sur les relations érotiques et subversives entre les personnages principaux semble être une tentative de mettre à jour l'impact du récit pour la culture cible.

Mots-clés: Traduction Descriptive; Études Descriptives de l'Adaptation; Théorie des Polysystèmes; Narratologie.

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SUMÁRIO

1 INTRODUCTION

This research was conducted from 2020 until 2023. The whole process of writing this dissertation was patiently oriented by the professor José Lambert (KU Leuven). Also, I express my gratitude to professors Walter Costa (POET/UFC), Rafael Ferreira (POET/UFC) and Andreia Guerini (PGET/UFSC) for their solid contributions concerning this work. They have all been generous and extremely competent.

The objects of this research are the film adaptation *Women in Love* (1969), directed by Ken Russell, and the modern English novel *Women in Love* (1920), by David Herbert Lawrence (D. H. Lawrence). Despite dealing with different languages, film adaptations have proven the close relationship existing between Literature and Cinema. Cintas has talked about the increasing production of audiovisual translations throughout the decades, culminating in the consolidation of this area of study in an academic level:

> From a sluggish and shaky start in the late 1950s and early 1960s, research into this field experienced an unprecedented and remarkable growth at the end of the twentieth century, triggered by the digital revolution of the 1990s and the solid establishment of translation as an academic and research subject at university level. Nowadays, the interest in this field is clearly alive and kicking, and thanks to the fertile ground provided by the prolific audiovisual industry in its many incarnations – cinema, television, internet, DVD, Blu-ray, 3D – AVT has become a prominent, resolute and healthy area of academic research within the wider discipline of Translation Studies (TS) (Cintas, 2012. p. 280).

A novel is usually seen as an individual creation. Even though the writer counts on the suggestions of a few friends, he/she typically writes and publishes it alone. On the other hand, translating a novel to a movie is a cooperative activity, since it involves the collaboration of many professionals on the making of the translated text. Among those, the two more frequently referred to are the director and the screenwriter. In this regard, it is important to mention that the screenplay of the movie was written by Larry Kramer. However, our object of study is the finished cinematographic product only, since it was not possible to have access to the screenplay. This is one of the limitations of this research.

When we deal with such a phenomenon that holds together two complex areas of study, the challenges are multiplied. It raises issues and provokes discussions. Therefore, the film adaptation process, here considered as a translating practice (Cattrysse, 1992), stands out as an object worth studying.

It is well known that the traditional perspective of analysis for literary translations is

strongly evaluative, based on the orientation of literary criticism. As Theo Hermans points out (2014, p.8): “The conventional approach to literary translation, then, starts from the assumption that translations are not only second-hand, but also generally second-rate, and hence not worth too much serious attention”. As a consequence of such a problematic attitude:

> The outcome, needless to say, is an invariably source-oriented exercise, which, by constantly holding the original up as an absolute standard and touchstone, becomes repetitive, predictable and prescriptive - the implicit norm being a transcendental and utopian conception of translation as reproducing the original, the whole original and nothing but the original (Hermans, 2014. p.9).

Our approach goes against this traditional perspective, which judges the translated text in terms of relative fidelity or outright sacrilege (Hermans, 2014). The starting point of our analysis is that it is not possible for both novel and film adaptation to have the same parallel function. To support these principles, we are adopting Toury’s views on translation, and Cattrysse’s views on film adaptations as translations. For this reason, the adapted text is here seen as a narrative that owns a lot of the source text, but that is also relatively autonomous. Therefore, the focus of study is the translated text, once a descriptive approach “describes how and explains why an adaptation was made the way it was” (Cattrysse, 2014. p.52), rather than just points out differences and losses in relation to the source text.

The literary text and the film adaptation are here understood as being part of a system hierarchically structured: a polysystem (Even-Zohar, 1990). Both source and target environments have been investigated throughout this work. However, there is a subversion of the conventional order of chapters, which usually puts the source text in priority over the adapted one. Considering the target-oriented approach, the film adaptation is here prioritized, being addressed right in **CHAPTER 2: THE FILM ADAPTATION AND ITS CONTEXT OF PRODUCTION**. The novel and its author are studied only in **CHAPTER 3: THE NOVEL AND ITS CONTEXT OF PRODUCTION**.

Hence, based on productive approaches such as the Polysystem Theory (Even-Zohar, 1990), Descriptive Translation Studies (Toury, 1995), and Descriptive Adaptation Studies (Cattrysse, 1992; 2014), it is possible to find new perspectives to investigate translation phenomena of this kind. Also, in order to make sense of intricate narrative structures, we used the principles of Narratology Studies (Bal, 2017) to guide our

analysis. Our research rests not on a single method, but on multiple concepts that complement each other.

Such a diverse yet complementary theoretical and methodological foundation aims to broaden our horizons of study. Building on these strengths, this research is not limited to the structural analysis of the texts, nor endorses the criteria of fidelity to the source text. On the contrary, it stresses the importance of external factors, such as socio-historical, and cultural conditions, which constitute the context within which the translation process occurs. These external factors are referred here as norms and constraints (Toury, 1995). In this perspective, we believe a polysystemic approach is the most fruitful path to study this complex phenomenon. As Theo Hermans (2014, p. 12) states: "[...] the polysystem theory seems sufficiently inclusive and adaptable to stimulate research in a variety of fields, not least that of literary translation".

The movie *Women in Love* is a film adaptation directed by Ken Russell, which was released in 1969. The narrative was adapted to the screen by Larry Kramer, and it is declared publicly to be based on D. H. Lawrence's homonymous novel. The screenplay is not the object of study of this research, since we could not have access to it.

In general, the film had a positive reception. It won the Golden Globe Award for Best English Language Foreign Film. Glenda Jackson won an Oscar for Best Actress in a Leading Role (1971), considering her performance as Gudrun Brangwen. Glenda also won the National Board of Review Award (1970), the National Society of Film Critics Award (1970) and the New York Film Critics Circle Award for Best Actress. The movie earned other Academy Awards nominations: Ken Russell for Best Director; Billy Williams for Best Cinematography; Larry Kramer for Best Writing (Screenplay Based on Material from Another Medium).

However, before being considered a huge success by the authorized critic, the movie was also a target for censorship during its production. It was investigated for containing scenes considered sexually scandalous. During this process, the filmmakers negotiated and finally managed to escape from the censors. This episode, along with other issues, will be addressed in detail in **CHAPTER 2: THE FILM ADAPTATION AND ITS CONTEXT OF PRODUCTION**.

The overall plot of the movie is similar to that of the novel: it is centered on the

relationships involving two couples, and the scenes take place in a similar space and time as the novel. Although the two plots are virtually very similar, we must consider the fact that the novel was written in the 1920s and the movie was produced and released in the 1960s. Thus, it is expected that they present substantial differences related to their context of production and also to their means of expression. The cinematographic works as well as the novels both deal with particularities related to their means, which may either limit or expand their expressive power. In this way, given the construction complexity of these two narratives, it is appropriate to investigate this adaptational phenomenon in a polysystemic approach (Even-Zohar, 1990).

D. H. Lawrence was a prolific author, who wrote various sorts of texts concerning numerous subjects. Due to the richness of themes in his writings, they have been investigated in many fields and from several points of view. In the early 1950s, a trial put the banishment of *Lady Chatterley's Lover* (1928) to an end and a phenomenon called "Lawrence Revival" took place (Beynon, 1997). We will address it in detail in **CHAPTER 3: THE NOVEL AND ITS CONTEXT OF PRODUCTION**.

In the field of Film Adaptation Studies, however, to this date, research related to his works is not abounding. There is a book written by Jason Mark Ward (2016) concerning the adaptations of Lawrence's short stories to the screen. Also, we could find two book chapters on this matter written by Nigel Morris (1992), in the book *D. H. Lawrence: a reference companion* (1996). Finally, there are other related studies which have been published in articles. At least since 2014, the professor Carlos Augusto Viana da Silva (Universidade Federal do Ceará) has been conducting research works on lawrencian adaptations to screen from the perspective of Comparative Literature. This scholar advised me during my scientific initiation scholarship in 2016, being the first who inspired me to do research on D. H. Lawrence.

As noticed, the number of published materials on Lawrence is large. Nonetheless, according to the survey we did on *Google Scholar*, on *CAPES' Catalog of Theses and Dissertations* and on *Scielo's Database*, the translation of lawrencian monologues and dialogues to the screen was never the focus of any investigation, thereby constituting a research gap. Observing the construction of monologues and dialogues is crucial to understand the narrative focus and rhythm, then making sense of which directions were taken by the adapters to recreate the narrative on screen.

Women in Love (1920) brings several moments of philosophical monologues and internal dialogues. We believe this matter could be a challenging feature for the adapter to manage on screen, therefore consisting of an interesting research source. Film spectators usually demand a more dynamic plot, which is not compatible with lasting quarrels on philosophy. In this light, the aim of this research is to investigate the strategies involved in the making of *Women in Love* (1969). Also, we have observed the implications of the filmmakers' choices to the constitution of the main characters throughout the filmic narrative structure.

The final version of the novel *Women in Love* was published in 1920. However, the narrative was submitted to various changes before that, in an attempt to escape the censorship that ruled England at the beginning of the 20th century. There are numerous characters in the novel, but the focus relies on two couples: the two women are sisters, and the two men are linked by an intense and ambiguous relationship of friendship and love. The narrative takes place in a mining town in England right after World War I. The contradictions of an aristocratic society in this socio-historical context are deeply explored in the characters' dialogues and monologues. In the novel, the plot often becomes secondary in relation to these philosophical quarrels. In the film adaptation, there is a more dynamic rhythm due to the strategies used, which we will address in detail in **CHAPTER 5: ANALYSIS.**

One of the main discussions in the literary narrative is the attempt to understand the true meaning of love and the search for a true connection of the individual with the soul. It also deals with controversial topics, problematizing the condition of men and women in the modern world, and questioning the social structures that governed England in the early 20th century. Some characters present avant-garde attitudes that challenge in many ways the moral values of their time, whereas others try to preserve traditions.

In need of proper contextualization, a good starting point is to understand the position of the director and that of the writer within their respective environments: if it was either more peripheral or more canonical. Hence, it is necessary to investigate social, historical, and cultural aspects of each context of production, also considering the reception system. These factors may function as constraints to the adaptation process, therefore, playing a vital role and being essential to understand the particularities of our objects of study. Also, they are relevant to make sense of the impact of the film adaptation on the

target system (Toury, 1995). Considering this, we have dedicated two chapters with subsections in order to contextualize both the source and the target texts.

In **CHAPTER 2: THE FILM ADAPTATION AND ITS CONTEXT OF PRODUCTION**, we examine Ken Russell's position within the English Cinematographic System from the 1950s until the 1960s. We provide quotes from variable sources concerning the reception of this movie by the critics. Finally, we observe some technical procedures, such as criteria for casting the actors used by Ken Russell in the translation process of *Women in Love* (1920) to the screen.

In **CHAPTER 3: THE NOVEL AND ITS CONTEXT OF PRODUCTION**, we have first investigated the reception of Lawrence's works in England from the 1910s until the 1960s, in order to understand his position within the English Literary System. Secondly, we have observed the reception of *Women in Love* (1920) within its system, right after its publication until the Lawrence Revival period.

Throughout **Chapters 2 and 3**, quotes from authors, critics, screenwriters, producers, directors, and actors were taken into consideration in order to clarify the production and the reception process. Some among them are even amusing but more importantly insightful and informative. These marginal quotes seek to present the author's, the critics' and the filmmakers' points of view, which constitute some among other sources for our analysis.

In **CHAPTER 4: THEORETICAL FOUNDATIONS**, we discuss the theoretical and methodological foundations of this study, which is mainly based on the Polysystem Theory (Even-Zohar, 1990), the Descriptive Translation Studies (Toury, 1995) and the principles of Film Adaptation as Translation (Cattrysse, 1992; 2014).

In **CHAPTER 5: ANALYSIS**, we present the research results. We have selected some dialogues from the movie which we believe to be more symptomatic and, then, contrasted and compared them to the monologues and dialogues in the novel. Results pointed out that, in this adaptation process, philosophical dialogues and monologues from the novel were often either rearranged or omitted from the movie. In the discussion section, we attempt to explain the reasons why some lines were transferred to the main characters, why monologues were reduced and transformed into dialogues, and, finally, why some lines were simply omitted. Also, we tried to understand the implications of these options for the construction of the filmic narrative.

In the **FINAL CONSIDERATIONS**, there are some general reflections on the contributions of this work mainly to the fields of Descriptive Translation Studies and Descriptive Film Adaptation Studies. Besides that, we point out some limitations of this research, which may open up the path to other future investigations.

2 THE FILM ADAPTATION AND ITS CONTEXT OF PRODUCTION

In agreement with our theoretical methodological pathway, we strongly believe that the context of production of a translated text plays a decisive role in the make-up of this product. On this matter, we quote Toury:

> Any attempt to offer exhaustive descriptions and viable explanations for states of affairs of this kind would require a proper contextualization, which is always specific to a given case and never adequately evident already. Rather, the establishment of the position of translations in a culture forms an integral part of the study itself (Toury, 1995. p.23).

It is essential to bear in mind that the film adaptation is 50 years ahead from the context of production of the novel. The historian Eric Hobsbawm refers to the historical period that came from the writing of *Women in Love* (1920s) until its film adaptation in 1969:

> An Age of Catastrophe from 1914 to the aftermath of the Second World War was followed by some twenty-five or thirty years of extraordinary economic growth and social transformation, which probably changed human society more profoundly than any other period of comparable brevity. In retrospect it can be seen as a sort of Golden Age, and was so seen almost immediately it had come to an end in the early 1970s (1995, p.6).

In the first section of this chapter, we will make sense of the position of the director Ken Russell within the English Cinematographic System, considering the period from the 1950s to the 1960s. We have selected this time frame due to the fact that his career as a television director took off in the 50s and 60s. In the 60s, Russell made his first move as a film director, although the movie was considered a failure by the authorized critics. In the 60s, the director and his team made *Women in Love* (1969), one of our objects of study.

Ken Russell expanded his career as a director precisely during this Golden Age mentioned by Hobsbawm (1995): a contradictory period of opportunities and economic growth, as well as a period of transformation of social values. Certainly, these historical and cultural changes constituted norms and constraints to the creative work of this director.

Throughout the second section of this chapter, we explore the social historical and cultural environment that surrounded the production of *Women in Love* (1969). We discuss

the possible reasons behind the choice of adapting this novel rather than any other. It was also relevant to observe the reception of other film adaptations of Lawrence's novels in order to make sense of the critics' expectations when analyzing *Women in Love* (1969). Finally, there is a subsection dealing with the process of casting the actors to play the main characters (Gudrun, Ursula, Birkin, Gerald and Hermione). We believe that the choice of actors is a relevant part of the context of production, which directly influences the composition of the cinematographic characters.

2.1 Ken Russell's position from the 1950s to the 1960s in the English Cinematographic System

Ken Russell started working as a photographer and filmmaker. He was firstly seen as a relevant director for his art documentaries of famous musicians, created for British Broadcasting Corporation (BBC). On the occasion of the director's death, Dennis Lim (2011) talked about the early years of Russell's career in The New York Times:

> Mr. Russell's work as a freelance photographer and filmmaker led in 1959 to a job at the BBC, where he made dozens of arts documentaries, most notably a 1962 piece on the composer Edward Elgar. It was unusual at the time for its use of re-enactments. His other subjects included the composers Prokofiev and Debussy, the dancer Isadora Duncan and the painter Henri Rousseau.

His pioneering work making creative adaptations of composer's lives lifted him to success. At the television film program *Monitor*, the director was seen as groundbreaking, after he started using actors to interpret the artists' life situations instead of only commenting on the facts with a narrator. This technique was something really unusual at that time. It is important to understand that the complexity of the endeavor of translating facts of real life to the screen is enormous, as Jirayudh Sinthuphan explains:

> To translate someone's life into another medium is not an easy task. It involves the process of taking that life apart, selecting and researching into its most telling elements, in order to put them back together in a manner that will do its owner justice (Sinthuphan, 2015 p.7).

Due to his sensibility and creativity in executing these projects, the reception of these works was very positive, making the director gain prestige. It opened the path for new opportunities.

Russell's debut feature film was *French Dressing* in 1964 (Check **APPENDIX I** for more details on Russell's filmography). It was a promising movie before it was released, as

we can realize from this excerpt from the magazine *Box office*, in the section London Report from June 1963:

> A comedy about a film festival which takes place in a seedy seaside resort began shooting last week at Associated British Elstree Studios. Entitled "French Dressing." it stars James Booth and Roy Kin near and has been written by Peter Myers and Ronald Cass, the two scriptwriters responsible for "The Young Ones," and "Summer Holiday," the Cliff Richard musicals which have broken big box office records over here. The film is directed by Ken Russell, a prize-winning TV director whose first feature production this is, and produced by Kenneth Harper (Gruner, p.15, 1963).

Ken Russell was already seen as "a prize-winning TV director" in 1963. Despite the fact that the director had achieved good fame, this comedy film was later considered a disaster by Russell himself, as he explained in his autobiography *Altered States*:

> The film was a flop. No one offered me a second chance. The big screen, the big time, had been an illusion. Suitably chastened, I returned, like the prodigal nephew, to Auntie BBC where I was able to convince Huw Wheldon that we should drop our traditional documentary form of storytelling with its Ministry-of-Information-type commentary and let our artists speak for themselves. He had misgivings but eventually concurred and I was soon able to put Harper's advice into practice (1991, p.34).

As we could see in this excerpt, although his first movie was not a success, he kept working for BBC. In 1965, the movie *The Debussy Film* was considered a critical success, starring Oliver Reed as Claude Debussy:

> The Debussy Film was first shown as a Monitor Special on 18 May 1965. It was directed by Ken Russell and highly anticipated after his treatment of Elgar, Prokofiev and Bartok. Russell's take on Debussy was his most experimental piece to date, stretching the bounds of television and showing some of the flamboyance that marked his later cinematic work (HISTORY OF THE BBC, 1965).

In 1967, the director produced his first film adaptation of a novel: *Billion Dollar Brain* (1967). It is a British espionage film based on the novel *Billion-Dollar Brain* (1966), by Len Deighton. The star Michael Caine played the secret agent Harry Palmer, the protagonist, who was also an anti-hero. It was distributed by the Company United Artists.

Russell also directed *Dante's Inferno* in 1967, starring Oliver Reed as Dante Gabriel Rossetti. The director cast Oliver Reed for *Women in Love* (1969) as well. This particularity of casting the same actors regularly will be explored in more details in the next section: **2.2 Women in Love (1969) and its context of production**.

During his participation on the TV program *Open house with Gloria Hunniford* in 1999, Ken Russell talked about his educational background. He used to study ballet with the intention of becoming a professional, but he realized that he was too old for that: he started at the age of 20. Also, Russell talks about his fascination for music, a topic that had been

present in his whole career. As it was mentioned before, he started at BBC as a movie biographer of great musicians. Being exposed to these artistic influences, the director put his vision on screen.

Based on the director's own words and on the following analysis of his work, we can affirm that Russell's formation played a huge influence on his unique use of soundtrack and dance in *Women in Love* (1969). In an interview for Roman Ilies, Greg King and Andrew Pendelton, talking about classical music, Russell (2013) affirmed:

> "Classical musical has such a range of feeling […]. I use classical music a lot. And also it told me the strength of the right image with the right music. And so you will find it running through all my work. The music brings forth an image of what I want to put on the screen".

On this matter, we highlight the relevance of the remarkable sound tracking in *Women in Love* (1969). The "Cattle Scene" is representative of these director's artistic influences. At this moment of the movie, the audience sees the remarkable power of music and ballet. Gudrun and Ursula are having a picnic, when Ursula starts singing the sweet melody of *I'm Forever Blowing Bubbles* (by John Kellette *et al*.). Gudrun graciously dances while Ursula sings. Suddenly, the sisters are surprised by a large group of buffaloes. Gudrun asks her sister to keep on singing, while her dancing moves change the tone of the scene to a much more powerful conflict between a woman (mankind) and furious cattle (natural instincts). Finally, she wins the battle against the group of animals. They go away subdued by her power.

Not only this song we have mentioned, but the whole soundtrack of the movie is remarkable. Check **ANNEX B** for more details. Each track plays an important role to set the scene tones, which are often very intense and dramatic. The movie had its original music composed and conducted by Georges Delerue.

2.2 Women in Love (1969) and its context of production

Considering our perspective of analysis, it is crucial to investigate the function of a translation product within a culture, as Cattrysse (2014, p. 52) explains: "the term 'adaptation' is redefined as any phenomenon that functions as an adaptation in one particular space-time context". In this sense, it is interesting to notice that, since the very title, the connection to the homonymous source text is made clear. The cinematographic text presents itself as a film adaptation right from the start, aiming to function as an adaptation within the target system.

The translation always emerges for some reason in the context of production, and this function to be occupied will govern the very making of the translated text. One of our duties as researchers is to investigate these motivations, as Toury explains:

> Thus, the [function] of a translation within a culture or a particular section thereof should be regarded as a strong governing factor of the very make-up of the product, in terms of underlying models, linguistic representation, or both. After all, translations do not come into being in a vacuum. Not only in the act performed in a particular cultural environment, but it is designed to meet certain needs there, and/or occupy a certain 'slot' within it. Translator may therefore be said to operate first and foremost in the interest of the culture into which they are translating, whichever way that interest is conceived of (Toury, 1995. p.6).

The translated text is a product which arises from the needs of the target context. Also, it is given a function in the target culture. In this sense, we must investigate this scenario in order to make sense of the reasons why this adaptation emerged, why it was produced in one way rather than the other, and what function it plays. In the light of Descriptive Translation Studies, we approach our objects of study from a three-dimensional perspective:

> By considering the interdependency of translation as product, process and function, and by relating regularities uncovered by such a description with features of the sociocultural context constraining them, DTS also aspires to both understand and explain the described regularities (Rosa, 2010. p. 98).

For instance, the repertoire of film adaptations from that time period plays a huge influence in the making of a new film adaptation, since they contribute to the constitution of translation norms. This concept will be further explored in section 4.1 from **CHAPTER 4: THEORETICAL FOUNDATIONS.**

Therefore, our starting point for this section is to question why the producers have chosen to adapt *Women in Love* (1920) instead of *Lady Chatterley's Lover* (1928), considering that the latter was Lawrence's passport to 1960s success. In order to understand this choice, we must consider the studies of Richard Beynon (1997). During this period of Lawrence Revival, the sales of *Lady Chatterley's Lover* (1928) boosted the sales of his other novels:

> Lawrence and his work had become a part of the sixties. The massive sales of Lady Chatterley's Lover continued throughout the decade, and led to a huge increase of

> interest in his other works, so that during the decade as a whole, world-wide sales of Lawrence's books totalled around ten million copies (Beynon, 1997. p.12).

From this, we can realize that *Women in Love* (1920) was also well known at that time, so this would bring an audience to watch the film. More than being popular, at that time, the novel was already considered Lawrence's masterpiece and a canon of English Literature (Beynon, 1997). Besides that, to that date the novel *Lady Chatterley's Lover* had already been adapted once to the film *L'amant de Lady Chatterley* (1955), by Marc Allégret. The audience also had seen *Sons and lovers* (1960), by dir. Jack Cardiff and *The Fox* (1968), by dir. Mark Rydell. Therefore, for the sake of innovation, it would be more efficient to pick a novel which also had prestige and addressed controversial topics, but which had not been adapted so far.

The screenplay of *Women in Love* (1969) was written by Larry Kramer. The journalist Alexander Larman (2023) explains this initial part of the adaptation process:

> The genesis of the film came in the mid-Sixties, when the American filmmaker – and subsequent Pulitzer Prize-winning playwright – Larry Kramer had had some success with co-writing the 1968 sex comedy Here We Go Round the Mulberry Bush. He came into contact with the Canadian director Silvio Narizzano, who suggested that Kramer produce an adaptation of Lawrence's Women in Love: the novel's strong sexual themes would have been unthinkable to adapt in earlier times, but given the rise of permissiveness and the opportunity to depict human behaviour frankly and explicitly on screen, the opportunity now seemed a viable one.

The permissive atmosphere from the 1960s seemed to be appropriate to receive the film adaptation of such a daring novel. The translation norms had changed throughout the years, then what would be considered unacceptable on screen would now be seen as an artistic possibility.

Larman (2023) explains how Kramer ended up writing the screenplay himself:

> However, after Kramer initially commissioned the then-modish dramatist David Mercer to adapt the novel, and it resulted in what he later called "a horrible Marxist tract", Kramer wrote the screenplay himself. As he said, "I became a writer not by choice but out of necessity… I wanted to show you can convey emotion along with action and that ideas and talk and beautiful scenery are not incompatible in films. My first draft was all dialogue, the second was mostly visual. The end result was a combination of both".

Ken Russell was only invited later, after the screenplay was finished, as Larman (2023) clarifies:

> It was with some desperation that he turned to Russell, who at that point was well known for his experimental and often challenging BBC films about such composers as Elgar, Bartók and Debussy, but was not regarded as a commercially viable director: his sole major picture to date, the Len Deighton adaptation Billion Dollar Brain, had flopped, despite the bankable presence of Michael Caine in the lead role of laconic spy Harry Palmer. Nor did he have any interest in literature, preferring classical music. He was not an obvious choice to make the picture.

According to Russell (1991), Kramer's ideologies were related to fighting for gay rights and to supporting campaigns for AIDS victims. Concerning the screenwriter's career, he had no prestige to that date, being virtually unknown.

The film's budget came from the company United Artists. The director's previous work influenced the executives' decision of investing in the production, as Larman (2023) explains:

> He was fortunate that two high-up production executives at United Artists, who would produce the film, were admirers of the visual pizzazz of Billion Dollar Brain, and informed him that, in Russell's recollection, "they thought it got a raw deal from Right-wing critics and that I could do better with a more sympathetic subject".

Although we could expect that Ken Russell would know Lawrence very well, since this author was in the spotlight in the sixties, this was not the case. In his autobiography, Russell (1991) talks about his first contact with the adaptation project of *Women in Love* (1920) to the screen. He believed that the producers picked as the director because of his increasing success at BBC. What they did not expect is that the director would actually mistake D. H. Lawrence for T. E. Lawrence. Hence, Russell rejected the project for assuming Lawrence was overrated having only read the screenplay adaptation, as he earnestly confessed:

> I suppose United Artists initially considered me for the project because they saw it as a highbrow art movie and were mindful of my work on Monitor. And when they asked me if I'd be interested in looking at a script based on the Lawrence epic, I naturally said "yes," thinking they meant Lawrence of Arabia. So imagine my surprise when I discovered there was another Lawrence besides T.E., who in his way, was equally famous. But judging by the script they sent me, D.H. seemed overrated, and although the action was set in a northern mining) town, the locales seemed closer to California than Derbyshire. Reluctantly, I passed. U.A. suggested I read the book (Russell, 1991, p.61).

When Russell finished reading the novel, his mind changed completely. Then, he not only accepted to be part of the project, but he also could realize what aspects he would like to focus on in the film:

> It was a revelation and full of good things, including Gudrun hypnotizing a herd of cattle and, incredibly, the nude wrestling scene. I saw the possibilities immediately and communicated my enthusiasm to U.A. [...]. Lawrence's characters were based on real people. For the first time in my short feature film career, I felt comfortable with the material I had to work on (Russell, 1991, p.61-62).

The director trusted Kramer's enthusiasm. Since they started working together, they aligned their ideas and adopted a rather reverent posture towards Lawrence's work, trying to preserve and even update crucial aspects of his poetics, especially those concerning sexual issues. The filmmakers openly aimed to be faithful to the lawrencian poetics, as we can realize from this excerpt of Ken Russell's autobiography:

> I agreed to work with Kramer because, although we were as different [...], we shared a passion for Women in Love. Larry had fought for the rights, which had proved to be an extremely complex procedure, for several years, and for me it was a once-in-a-lifetime chance to bring to the screen a unique classic. [...] I praised a couple of fine scenes of Kramer's own invention, but together we agreed that the screenplay should more closely reflect Lawrence's original work. After a month or so Kramer's revised script went off to the printers and we got down to the casting (Russell, 1991. p.62).

It is significant to notice how the screenwriter and the director made their decisions based on their personal view of the author, while also trying to plan items in the reception. Kramer based his script writing not only on *Women in Love* (1920), but also on other works from Lawrence, as Larman (2023) explains:

> He roamed freely through Lawrence's writings, saying that while "slightly more than half" of the finished film was taken from the novel, he had also used the author's poems, essays and letters in order to create an unorthodox but effective screenplay, that would simultaneously do justice to Women in Love and to Lawrence's wider sensibilities, too.

When we analyze the reviews of other film adaptations of Lawrence's novels (section **3.1.1 Lawrence Revival and the Advent of (Film) Adaptations**), we realize that the critics actually expected to see Lawrence's complexity on screen. At that time, the faithfulness to the author's poetics was a crucial criterion to both filmmakers and critics, constituting a norm. This screenwriter's attitude of dealing with other lawrencian writings goes together with this translation constraint.

The movie *Women in Love* was released in 1969. It had worldwide box-office success. The filmmakers chose to make clear the connection between the filmic narrative and Lawrence's novel. At the beginning of the movie, the credits are shown, and it appears on the screen in eye-catching letters: “Women in Love from the novel by D. H. Lawrence”. This emphasis on the book and on the author can be explained not only by the producers’ personal taste for lawrencian works, but mainly by Lawrence’s repositioning in the 1960s English Literary System. Although we are considering those autobiographical sources, we could never take them as the final word on the understanding of the translation process. From a systemic perspective of analysis, the scholar Patrick Cattrysse (2014, p.58) makes it clear that even the so-called free-willed options taken by the producers are not merely individual choices:

> Systemic features suggest that individual so-called ‘free-willed’ choice and avoidance occur within sets of options, and that these sets of options are determined by conditioners that play at either an infra-individual level [...] or transcended the free-willed individual, for example in that they limit the range of options, or that they determine the actual choice or avoidance of one option instead of another.

The prestigious position occupied by the source text within the culture of arrival makes the direct association to it something positive for the filmic narrative. In this reverential position, the more elements of the source text are emphasized in the presentation of the adaptation, the more it can be said to the present itself that it is a movie worth watching. This strategy is related to the insertion of peritextual elements, as Cattrysse explains: “Intentionally placed indications of adaptation are termed peritextual when physically annexed to the text” (Cattrysse, 2014, p.236).

The critics were developing solid knowledge on Lawrence’s poetics and, as we have mentioned, the tendency was to expect the film adaptation to live up to these features. Despite the attempt of being faithful to *Women in Love* (1920), the reviewer Vincent Canby (1970) found the film good, but rather superficial in relation to the novel, as he published in The New York Times on March 26, 1970:

> If you think of D. H. Lawrence's novel, “Women in Love,” as a kind of metaphysical iceberg, then you can accept the film version, which opened yesterday at the Fine Arts Theater, as a loving, faithful, intelligent, visual representation of that part of the iceberg that can be seen above the water. It looks right, and it sounds right, but you can only guess at its actual dimensions.

This value-laden judgment was the norm of that time, even in academic studies concerning film adaptations. For the sake of this investigation, however, we believe that the expectation that Ken Russell's film adaptation would be a repetition or a retelling of Lawrence's narrative would be misleading. On the contrary, they should be considered separate art pieces conveying a partially shared idea (Cattrysse, 2014). Although they showed this inclination to be as close as possible to the novel, what is relevant for this research is understanding the process and not judging the level of proximity to the source text. In order to translate D. H. Lawrence's narrative to the screen, Ken Russell and Larry Kramer took some poetic liberty, perfectly plausible especially due to their means of expression. Moreover, they suffered external constraints such as the critics' expectations and others that we will address in the following.

An important matter in relation to the construction of the film adaptation is that concerning time. Historically, the context of production of the film adaptation is completely different from that of the novel. It is relevant to investigate how far Russell would let his translation bring Lawrence into a contemporary discussion of modern issues. The movie was produced in a different period from that of the novel. It is clear that there was an attempt to preserve the 1920s atmosphere in the movie, but Russell updates the narrative main discussions concerning sexual customs.

Concerning the position of women in society, a revolution was taking place. During World War I, many women left the housework to occupy working positions, since the men were out fighting in the trenches:

> La Première Guerre mondiale change les choses: en France et en Angleterre, les femmes remplacent à l'arrière les hommes, mobilisés au front. L'arrivée massive des « munitionnettes » (environ trois cent mille, en France) oblige les usines à accélérer la division du travail et à réorganiser leur espace, avec création de chambres d'allaitement et introduction de surintendantes d'usine dont les rapports constituent un précieux témoignage sur les femmes en usine (Perrot, 2006. p. 144).

After World War I, many countries supported women's the right to vote, despite the objections of the radical parties, as the historian Michelle Perrot (2006, p.183) explains: "Après la Première Guerre mondiale, de nombreux pays accordent le droit de vote aux femmes".

Moreover, in 1969 decisive historic events, such as World War II and Sexual Liberation, had already taken place and the mentality of that time was much different from

that of the 1920s. Arthur Marwick even associated the atmosphere of the sixties with the word “permissiveness”:

> Permissiveness’—that is to say, a general sexual liberation, entailing striking changes in public and private morals and (what I am particularly keen to stress) a new frankness, openness, and indeed honesty in personal relations and modes of expression (Marwick, 2012. p.30).

The critics expected a lawrencian film adaptation to be daring and polemic in order to live up to their view of the author. We will address critical reviews on previous Lawrence’s film adaptations in CHAPTER 3, section **3.1.1 Lawrence Revival and the advent of (film) adaptations**. It was then crucial to find a way to make the story to be in the sixties as shocking and relevant as it was to the readers of the twenties. Emphasizing the sexual matters addressed in the novel would prove to be a good strategy. The screenplay writer Larry Kramer knew it very well, as Ken Russell (1991, p.62) told us in his book: “‘I believe in this project very much,’ he [Larry Kramer] told me. ‘And just like Lawrence, we're gonna probe deeper into sex than ever before.’”. In this sense, the male nude wrestling scene was a determinant of the repercussions of the film.

According to Russell (1991), the first version of the film adaptation script had Birkin (Alan Bates) and Gerald (Oliver Reed) wrestling in the water. Getting in the lake would possibly prevent the overexposure of their bodies. Nevertheless, Oliver Reed interfered in the script to create the most iconic scene of the movie: the first frontal male nude in the history of cinema. Ironically, he had not read the book to prepare for his part, only the screenplay. This intervention was inspired by his girlfriend, who had read the novel.

In his book, Russell (1991) explained in detail how Oliver came up with this idea of changing the script. He appeared with a girlfriend at the director’s house, arguing that she had read the book and had assured him that the wrestling scene was different from the one he had read in the script. Reed realized the potential of the original idea from the novel and tried to convince Russell, whom he used to call “Jesus”:

> "She says the wrestling scene is different in the book, Jesus."[...] At that moment an attractive girl stepped from behind Oliver's back into the candlelight. She wore glasses and an evening dress. Oliver was in a dinner jacket. [...] "She's read the book," said Oliver[...]. "In the script," said Oliver, "you've got the two naked men wrestling in the pouffy moonlight on a river bank". "Then they fall into the river and continue wrestling in the water," I said. "All in slow motion like a pouffy commercial," he added disparagingly. "Well, if Birkin and Gerald are going to strip off and wrestle nude at all then it's more plausible if they do it in a natural setting than in Gerald's stately home amongst suits of armour," I said. "But that's how it is

> in the book. "It's one thing to get away with it in a book and quite another to bring it off on the screen," I said. "You mean it's more of a challenge," he said. "It's bloody impossible." “Is it?”, he asked, looking around the room (1991, p.67).

Russell tried to argue back, referring to the constraints related to adapting the scene more faithfully to the book. Still, Oliver insisted in a very peculiar way: he performed the scene the way he imagined it was in the novel, forcing Russell to play Birkin. Oliver wanted to show that it was possible and even preferable to make the scene closer to the novel. Russell was convinced by such peculiar arguments. And history would prove Reed was right. As this report was extracted from the director’s autobiographical book, we can imagine there may have been some peculiarities added to the original situation in order to make the story more iconic. Nevertheless, we believe it was generally true, since Russell and Oliver confirmed the same story in different interviews.

Russell’s concerns were related to the censorship of that time. Concerned with the regulation of movies, members of the film industry created the British Board of Film Censors (BBFC) in 1912. Despite being almost half a century ahead from the context of the novel and despite the historical changes, the censors were still on duty in the sixties. It was then expected that they could interfere in the adaptation process somehow. This may be the one reason why the first version of the wrestling scene was thought to be in a lake.

During an interview for *Gloria Hunniford TV Show* in 1999, the director pointed out the “Wrestling scene” as his most iconic memory of the movie *Women in Love* (1969). He explained that it was almost cut out by the BBFC, but the chief censor, John Trevelyan, talked the other censors out of this idea. Ken Russell said he argued to the British censors that the scene was crucial to the narrative since it was a moment of pure connection between the two men, Gerald and Birkin. Also, he stated that he could not bring himself to film Lawrence’s novel without this scene. He assured that it was Lawrence’s original idea, not Russell’s, so the director should respect the writer’s vision. He finished saying that these arguments worked well, and the scene was included, becoming a groundbreaking scene in cinema.

After all, the situation might not have been as simple as it seems. Therefore, it is relevant to bring different sources on this matter. On the occasion of Ken Russell’s death in 2011, many articles were published in newspapers as a retrospective of his career and all mentioned this groundbreaking scene.

According to Ben Child (2011), from *The Guardian*, in an attempt to escape censorship, director Ken Russell and producer Larry Kramer approached the chief censor and kept him involved in every step of the creative process. However, the film only passed the censure after Russell agreed to cut some parts of the fight scene, with frontal nudity, between Birkin (Alan Bates) and Gerald (Oliver Reed). Endorsing this version of the story, the journalist Dennis Lim (2011), from *The New York Times*, addressed the same episode by saying:

> "Women in Love" became infamous for an extended wrestling scene between the two male stars, Oliver Reed and Alan Bates, that showed full-frontal nudity. It made it past the British censorship board only after Mr. Russell agreed to trim a few shots, though nudity remained.

In 2011, Anita Singh wrote an article focused on the repercussions of this scene, which was published in *The Telegraph*. She questioned why the film censors allowed "one of the most controversial movie scenes in British film". First, the article addressed the negative effects of this scene on the reception system: "Moral campaigners were outraged when it appeared in cinemas in 1969, the first time that male full-frontal nudity had been allowed on screen". Then, Singh revealed that the filmmakers and the censors were acting together for a purpose that was considered illegal. Larry Kramer took John Trevelyan for lunch and invited him to take part in the movie's production:

> More than 40 years on, it has emerged that the film-makers and censors were "in cahoots" to ensure that the scene was approved. Ken Russell, the director, and Larry Kramer, the producer of the DH Lawrence adaptation, wooed the chief censor, John Trevelyan, by taking him out to lunch and offering to make him part of the "creative experience". Mr Trevelyan was shown the script at every stage and helped to shape the finished product, requesting that the homosexual overtones be "handled discreetly". When he expressed doubt about the "clearly visible genitals" on display, Russell responded by offering to darken the shot. Mr Trevelyan agreed, and declared the film "brilliant" (Singh, 2011).

Anita Singh (2011) also pointed out that, less than 10 years before *Women in Love* (1969), the same BBFC harshly censored the movie *The Wild One* (1953), directed by Laslo Benedek, especially for the attitudes of Johnny Stabler (Marlon Brando). They considered this character a symbol of insulting and malicious behavior. However, the ban lasted until 1967, but until now the DVD carries a PG certificate, as the journalist explained:

> In 1954, the censors were so appalled by Marlon Brando's character in The Wild One that they banned it altogether. The ban lasted until 1967, and the reasons are revealed in a letter to Columbia Pictures from the chief censor of the time, Arthur Watkins."The Wild One would expose the board to justifiable criticism for certificating a film so potentially dangerous on social grounds," Mr Watkins wrote. His ruling stated: "Brando is certainly an accessory to larceny, malicious damage to

> property, false imprisonment, assault and battery, insulting behaviour and reckless driving". Brando's performance made the character of Johnny Stabler "attractive, admirable [and] imitable" and could have a "harmful influence" on young men, particularly Teddy Boys, the BBFC added. "We regret we are unable to issue a certificate for this spectacle of unbridled influence" (Singh, 2011).

The producers of *The Wild One* (1953) also tried to reach an agreement with the board of censors, but this was not possible at the time:

> An executive from Columbia Pictures wrote back, describing the decision as a "terrible" one and attempting to reassure the BBFC that "what our film portrays is a matter that could not happen in England". But his pleas fell on deaf ears. The film is deemed so innocuous now that the DVD carries a PG certificate (Singh, 2011).

The different treatment of those two situations by the board of censors is a clear example of the change of mentality in the late sixties. Moreover, we can see the importance of analyzing our object from a systemic perspective and not only considering the structures of the text in isolation. From these excerpts, we could see that the elaboration of the film adaptation was directly influenced by this power play involving the filmmakers and the censors.

In general, *Women in Love* (1969) had good repercussions in its system of arrival. Evidence shows that the film had a positive reception from authorized critics. Moreover, according to Dennis Lim (2011), this film adaptation boosted Ken Russell's career. The film was critically acclaimed and connected with the sexual liberation politics of the 1960s:

> Mr. Russell's feature-film career began with a couple of lightweight genre assignments, the romantic comedy "French Dressing" (1964) and "Billion Dollar Brain" (1967), a spy movie with Michael Caine. But it took off with "Women in Love," a sensuous period piece that connected with the liberated sexual politics of the late '60s. Although the film was generally well reviewed and a mainstream success — it earned Mr. Russell his one Academy Award nomination for best director and Glenda Jackson an Oscar for best actress — it was also the first glimpse of his flair for provocation.

Katy Stoddard (2011), from *The Guardian*, also reassures that the movie had positive critical acceptance and that it consolidated Russell as a renowned director. In 2001, the same newspaper published a text written by the director himself where he highlighted the importance of *Women in Love* (1969) in his career: "[...] the D H Lawrence movie went through the roof, so understandably they were going to look with a friendly eye on any other movie I might propose" (Russell, 2001).

2.2.1 The casting for Ursula, Gudrun, Birkin, and Gerald

Once we understand how the production staff got together and what their view on D.H. Lawrence was, it is also relevant to understand the casting dynamics. All these pieces of information are clues for the researcher to understand the producers' adaptation policies and the constraints they may have to deal with. Regarding the criteria for selecting the cast, Ken Russell explained that Alan Bates, who would later play Birkin, showed real interest for this role. He only had to make some effort trying to convince the director to cast him, since he was already Kramer's first option. On the other hand, Russell was quite sure about casting Oliver Reed one more time, as he explained:

> Alan Bates was keen to play the role of Birkin - based on Lawrence himself - and actually grew a beard to convince us of his resemblance to the author. To my mind, the likeness ended with the whiskers, but Alan was a fine actor and Larry's first choice. United Artists concurred and also went along with my plea for Oliver Reed as Gerald, a wealthy mine owner (1991, p.62).

During his interview with Gloria Hunniford in 1999, Russell explained his preference for working repeatedly with the same actors, such as Oliver Reed and, later, Glenda Jackson. The director explained that he liked to work with professionals who had this quality of feeling what they had to do for the scene, almost telepathically understanding the director's view. Russell said he understood his role as that of a professional who would conduct the scene without blocking the performers' creative minds.

Also, in his book *Altered States*, the director explained what qualities he saw in Oliver Reed that could make him a great Gerald Crich. However, Russell admitted that Reed was not as good as Glenda Jackson:

> In my opinion, Oliver Reed also should have received an Oscar-for daring to act opposite Glenda, who has eaten lesser men alive. Oliver was good as Debussy, capturing the brooding sensuality and threatening calm that is so characteristic of the man and his music [...]. Oliver is a physical actor and spends more time wrestling naked than in polite conversation at the dinner table. Which brings us to Women in Love where he was called upon to do both and acquitted himself with credit. But there were difficulties (1991, p. 64-65).

As we can realize, Russell was sure from the start who he wanted to cast for Gerald Crich. On the other hand, casting the "women" for *Women in Love* (1969) was not that easy.

The director explained in his book that he saw in Jennie Linden, who would play Ursula, the quality of stealing the scene. Larman (2023) presents some details on this matter:

> The casting of the female leads was altogether trickier. Jennie Linden, hit her to best known for her roles in science fiction and horror pictures, was cast as Ursula, as more established actresses such as Faye Dunaway had turned down the role, believing the Gudrun character to be more interesting.

Before making their decision, they watched many casting sessions of actresses either too physically appealing or too reserved:

> Choosing the females was more problematic, and we sat through many casting sessions without finding either of the "Women" of the title. Some of those we interviewed sprawled in chairs with mini-skirts riding high, flashing their physical credentials, while others sat prim and proper and displayed only their acting diplomas. It seemed that we would never get lucky until I saw a screen test of Jennie Linden. [...] nothing seemed to faze her, and it was she who stole the scene. [...] we all thought that Jennie would make the perfect Ursula and lost no time in signing her up (Russell, 1991. p.62).

Glenda Jackson, who would play Gudrun, was not an obvious choice as well. The director had already seen her in the movie *Marat/Sade* (1967) and was impressed with her performance, yet at that moment she was off his radar. Russell had watched many other auditions when she appeared to his eyes. Afterward, he became quite sure she would play the perfect Gudrun. Glenda had this quality of being sometimes simple and other times incredibly beautiful. Russell only decided to change her hair into a subtle shade of red, he explains:

> I'd seen her in the Marat/Sade movie and been hugely impressed, but in that she'd worn a long dress and I only had eyes for her face. Sometimes it seemed downright plain and at others incredibly beautiful, and in that ambivalence lay the secret of her allure. [...] It only remained to dye her mousey hair a subtle shade of red and give her a Louise Brooks haircut and she was ready to go before the cameras[...] (Russell, 1991. p.63-64).

It is plausible to think that the director had already in his adaptation project the idea of a strong, charming, and eye-catching woman to play Gudrun. Dyeing Glenda's hair in red played the effect of turning her into an even more challenging and modern Gudrun.

Everything seemed to be set, yet little did they know that Glenda was pregnant. When they got the news, the producers thought of recasting. The many nude scenes were vital to the movie, and the figure of an expectant mother would completely ruin their project of Gudrun:

> A week prior to the start of principal photography our insurance doctor dropped a bombshell. Glenda was pregnant. We had no alternative but to think seriously of recasting. In addition to a nude bathing scene, there were also a few nude wrestling scenes beneath the sheets, and Gudrun was supposed to be a nubile young woman-not an expectant mother. U.A., when they heard the news, were aghast, but I was determined to have Glenda at any cost and set about convincing them that her condition would not be a problem. Eventually, they decided to take a gamble and we started on schedule as planned. [...] Yes, the loose-fitting clothes of the period helped us a lot, as did the fact that Glenda played an artist and carried a large portfolio of drawings around in front of her. It was a demanding role, both mentally and physically, and she certainly earned that Oscar for Best Actress of 1970 (Russell, 1991. p.64).

As we can see, Russell was very confident in casting Glenda against all odds. This is evidence of the prominence he planned to give to Gudrun throughout the film adaptation. Therefore, the director was quite sure what he expected from the actress and would not like to risk his plans in this sense. The filmmakers preferred to eliminate the nude scenes from the waist down. In the movie, only Gudrun's breasts appear. This factor which is outside the movie script played a huge influence on the making of Gudrun on the screen.

From these excerpts, it is possible to infer that *Women in Love* (1969) was not meant to be a production with big celebrities. The director and the screenwriter themselves occupied a rather peripheral position in the cinematographic system of the 1960s. None of the actors and actresses cast was a superstar at that time. Their fame was not significant enough to boost the film release either. The director trusted the screenplay and the talent of the actors and actresses, together with the features they had in common with the characters they would represent. The only big name involved was Lawrence's and this may explain why they made the relation of the film with the novel so explicit.

After analyzing all those aspects in the context of production, we can reassure Toury's statement that: "[...] the strategies a translator resorts to, and the resulting textual-linguistic make-up and translation/source relationships, may be seen as affecting the position of the end-product in the recipient system" (Toury, 1995. p.7). All these strategies indeed affected the position of *Women in Love* (1969) in the system of arrival.

3 THE NOVEL AND ITS CONTEXT OF PRODUCTION

Here we have focused on the time frame from the 1910s, when the novel was written, until the 1950s, when the phenomenon called "Lawrence Revival" took place. It is important to bear in mind that we are talking about the period right before and after the First World War, which, according to Hobsbawm (1995, p.6):

> [...] marked the breakdown of the (western) civilization of the nineteenth century. This civilization was capitalist in its economy; liberal in its legal and constitutional structure; bourgeois in the image of characteristic hegemonic class; glorying in the advance of science, knowledge and education, material and moral progress; and profoundly convinced of the centrality of Europe, birthplace of the revolutions of the sciences, arts, politics and industry, whose economy had penetrated, and whose soldiers had conquered and subjugated most of the world; whose populations had grown until (including the vast and growing outflow of European emigrants and their descendants) they had risen to form a third of the human race; and whose major states constituted the system of world politics.

Considering such a complex historical scenario, we can see that Lawrence was inevitably influenced by all this atmosphere while producing his works. The author had serious critics against this bourgeois society worried about appearances. Despite the fact of being English, he felt dislocated in his own birthplace, trying to find new experiences in many other countries. Lawrence wanted to subvert the moral order in his narratives, for this reason being ferociously censored and even banned in England.

The first section will deal with the position of D. H. Lawrence within the English Literary System, focusing on the repercussions of his works until the 60s. In the second section, we will specifically address *Women in Love* (1920), its context of production and its reverberations until the 1960s.

3.1 D. H. Lawrence and his position in the English Literary System until the 1960s

D. H. Lawrence was born in 1885 and passed away in 1930. Despite the fact that he did not live so long, he was an extremely versatile writer, who wrote novels, novellas, short stories, poems, and essays, among other genres. It was not simply a variety of artistic forms, but a variety of arguments, styles, and truths he questioned (Beynon, 1997). Immersed in a modern world, being a contemporary of Virginia Woolf and James Joyce, yet he did not use modernist techniques in his writing, as the scholar Carlos Augusto explains:

> A remarkable trait in the author's writing is the traditional narrative structure used in his works. Unlike other modern texts that show more experimental and impressionistic characteristics, as observed in the works of his contemporary English writers, he made the choice of constructing his narratives with a more linear development, showing more realistic situations. But, at the same time, Lawrence also brings innovation to his texts through the depth of the discussions raised by the presence of controversial themes (da Silva, 2020. p. 243).

In his works, Lawrence dealt in depth with complex themes related to the condition of men and women in modernity, presenting the characters' reflections, but without using the technique of stream of consciousness. His innovation was more related to themes than to structure.

According to Beynon (1997, p.8), Lawrence was considered a promising writer by critics when he published his early works. However, as he was maturing his poetics, the critics started changing their perspective. Lawrence was then seen as a dislocated artist, with odd themes, therefore being moved to a peripheral position in the English Literary System. The scholar Fernihough discusses the complex nature of understanding Lawrence's poetics:

> On a multiplicity of levels, Lawrence's writing does exactly that: it crosses lines, between linguistic and social registers, between literary genres and traditions, between whole discourses and disciplines. It is this refusal to respect lines or boundaries which, more than anything else, accounts for both the bafflement and the fascination of many of Lawrence's readers, and for the difficulty of doing critical justice to his works. It is perhaps small wonder, then, that Lawrence's position on the literary map has, at times, seemed far less secure than that of, say, Joyce or Woolf. But it is worth noting that this has only really been true within academic circles. In the broader cultural sphere, Lawrence has retained his popularity (Fernihough, 2001. p.03).

Despite the harsh criticism, the author remained confident in his project of creating a new way of writing novels:

> For Lawrence, it was precisely the desire to approach character in a new way, to turn away from the 'novel of character' which so dominated English fiction, that seemed the way forward to a new form, to a new novel. [...] In his decision to pursue his instinct, to abandon the safety of the known and acceptable, he moved into a world where his critics could not and would not allow (Beynon, 1997. p. 9).

In his literature, he addressed philosophical dilemmas of his time while striving to develop a new approach to novel writing. Concrete events unfold underneath the characters' reflections on internal dilemmas and social structures. As a consequence, Lawrence is not considered an exponent of the modernist movement. The critics associated him with Late Realism, probably because of his vivid descriptions of natural landscapes, even though he constantly dealt with crucial modern issues in all his narratives (Beynon, 1997). Lawrence

always kept in dialogue with the controversial aspects of modern life, even attempting to develop his own philosophy.

Throughout his writings, Lawrence developed a philosophy related to the integrality of man. In order to understand this complex idea, it is necessary to go back to Ancient Times. As the scholar Lourdes Gonçalves (1997; 2017, p.32) explains, Greek Classical Philosophy was based on man's search for the integrality of being. This meant the balance between reason and intuition. In the Renaissance, the search for balance reappears and Humanism brings the idea of the tripartite concept of man, who would achieve fulfillment by finding the balance between the animal (body), the rational (mind), and the emotional (heart). After the Renaissance, no other literary school was associated with this ideal. The excess of rationality fostered by Neoclassicists provoked a reaction of valorization of emotions afterward in Romanticism. In Realism, there was the predominance of reason and, in Naturalism, an emphasis on the instinctive aspects of man. According to Gonçalves (1997; 2017), in modern times, Lawrence rescued the concept of the tripartite man, since he believed man is divided into three constitutional pillars: reason, emotion, and instinct. The main objective of life would be to find the balance between these elements.

To Lawrence, the "reason" was related to the intellectual world, with attitudes such as thinking rationally and acting according to social constraints. The unbalance caused by the overuse of reason was often represented in his literature by marriage for convenience, which would culminate in what he calls "counterfeit love". The "emotion" was related to dealing with our own feelings instead of suppressing them. In his works, this unbalance was usually related to the lack of spontaneity. The "instinct" is associated with contact with nature and the free living of sexual experiences. This type of unbalance is represented by sexual repression and by the automatized habits of modern life, living among machines. Therefore, the man's search for balance was a vital theme in all his writings. Lawrence criticized the modern lifestyle whose practices were bringing unbalance to mankind: the predominance of the mind, rationalizing everything, was fatal to human health. His discontent against a mechanical world of repetitions was evident, and he used the voice of his characters to express this idea: "But better die than live mechanically a life that is a repetition of repetitions" (Lawrence, 1996. p.224).

Lawrence was also a critic and wrote several essays reflecting on literature in general and also talking about his own work, trying to explain his own poetics. It is necessary to be careful when working with an author who has written numerous metalinguistic papers on his creative process. The researcher's position gets even more delicate when Lawrence openly

reveals that some of his characters were based on people who were part of his life or even based on himself, like Rupert Birkin. Despite the fact that "there is often a noticeable difference between the narrator's style and that of the actors" (Bal, 2017. p.8), in *Women in Love* (1920), the narrator's voice and especially Birkin's voice are sometimes hard to distinguish. Moreover, they typically seem both to function as a projection of Lawrence's mind in the narrative.

Once knowing that those quarrels from the book are extracts of a real-life experience, we can face two dangerous temptations: looking for faithfulness or mistaking the author's voice for the narrator's, instead of analyzing the characters' construction and the narrative structure. In this sense, despite any similarities of ideas, we must state a clear distinction between the author and the narrator's voice, as Mieke Bal (2017, p.11) explains:

> When [...] I discuss the narrative agent, or narrator, I mean the (linguistic, visual, cinematic) subject, a function and not a person, which expresses itself in the language or images that constitute the text. This agent is not the (biographical) author of the narrative. The narrator of Emma is not Jane Austen. The historical person Jane Austen is not without importance for literary history, but the circumstances of her life are of no consequence to the specific discipline of narratology.

In this light, investigating the author's life in order to measure to what extent that narrative is faithful to facts of real life is not a productive approach for our purpose of analysis. This way, the researcher may go into a path of judgment of the author's conduct in his personal life instead of analyzing his work itself. By looking for autobiographical faithfulness, we run the risk of getting stuck at the surface of the text. These documents are relevant indeed, but they should not hold the only truth about the meanings implied in his narratives. Otherwise, it would not be necessary to analyze his narratives anymore, the final word would have already been spoken, as Mieke Bal (2017, p.11) states: "The appeal to the author to authenticate interpretations is an argument of authority – the two words 'author' and 'authority' are not coincidentally linked". Although we believe biographical elements are in the surface of analysis, we also recognize that these facts play a relevant role for the researcher to understand the artist's point of view.

In the same way that the author's words are not final, the researcher must be aware that his interpretative power as a reader is limited as well:

> But to confer all interpretive power to the reader also has its problems. The reader is surely indispensable in an interactive view of narrative. But the reader is neither alone in this, nor omnipotent. The social embedding of reading, the cultural commonplaces that influence how we read, make the individualistic view that each reader does it all, untenable (Bal, 2017. p.11).

In this perspective, to avoid an imprecise analysis, it is crucial to have a solid scientific base on previous studies. Thus, the methodological background of this research is based on the Polysystem Theory (Even-Zohar, 1990), the Descriptive Translation Studies (Toury, 1995), the principles of Film Adaptation as Translation (Cattrysse, 1992; 2014) and on Narratology Studies (Bal, 2017).

The structures surrounding a text may be related to social, cultural and historical contexts. These aspects play a crucial role and, therefore, must be taken into consideration if we want to understand the positions of our objects of study in the source and in the target systems. This theoretical path conforms with Mieke Bal (2017, p.10)'s methodological proposal:

> Such discussions are possible and relevant because interpretation is both subjective and susceptible to cultural constraints[...]. This turns narrative analysis into an activity of cultural analysis, for the subjectivity in analysis is a larger cultural issue. Subjectivity, understood as the crossing, in culture, of individual and social existence, also characterizes the concepts themselves.

Thus, it is significant to add that Lawrence was part of the working class himself, since his father was a miner and his mother was a public teacher. He brought a great part of his experiences to the center of his texts. The complex relationships among different social classes are constant tensions in his narratives, especially in *Women in Love* (1920). His stories deal with human beings growing into modernity and into subjectivity, exposed to society while facing moral dilemmas of many sorts. We might see Lawrence's characters as, but not only, an expansion of Lawrence's personal philosophy in these subjects.

Lawrence wrote several novels. *Sons and Lovers* (1913), *The Rainbow* (1915) and *Women in Love* (1920) are very well-known, together with his later and most polemic work: *Lady Chatterley's Lover* (1928). Some of these writings were objects of censorship trials. Moreover, the controversy concerning his works was not limited to his own lifetime period. When his life came to an end in 1930, he was already a famous author, but he had a remarkably bad reputation, being publicly known as a talented writer who had become a pornographer.

One of the issues addressed by Lawrence is the role of women and men in sexual relationships, therefore his works caused scandal and suffered strong censorship (Carter; McRae, 1996). Sexuality had already been addressed in other novels of Lawrence's

contemporaries, however, the treatment in those was hidden in poetic structures and much more subtle:

> The first and most obvious models available to Lawrence for the representation of sexuality were the novels of his own contemporaries. But when one compares Lawrence's treatment of sex with that of other novels of the period, it soon becomes clear to what extent other major novelists evade sex altogether or represent it in very oblique, aestheticised terms. This is perhaps not surprising given the climate of likely censorship [...]. And its opacity is typical of the various devices novelists evolved to describe sex in a cultural context of reticence and censorship (Torgovnick, 2001. p. 43-44).

Since the novels in the center of the Literary System of the early 20th century were dealing with sexuality in an evasive way, Lawrence could find another reference in pornography. In that historical context, this genre was in ascension in terms of popularity, although being far from prestige in the Literary System: "The second possible model for Lawrence in his own time is pornography. As Steven Marcus and others have shown, pornography was a flourishing industry in Victorian and Edwardian England" (Torgovnick, 2001. p.44).

Another relevant influence for the writer, although outside the Literary System, was Sexology: "A third possible model for Lawrence in his time would have been sexology, which was a flourishing discipline by 1920, especially in Germany and Austria" (Torgovnick, 2001. p.45). This discipline fostered the open treatment of sexual themes, observing their relevance for mankind's subjectivity and behavior.

Manifestly, Lawrence had chosen the path of explicitly representing sexuality. He attempted to portray aesthetic, subjective as well as practical scenes of quotidian sexual experience, addressing more complex aspects of sex. His audacious literary project was not easily understood. As a result, the author was put into a peripheral position of the English Literary Polysystem for several decades. As punishment for problematizing themes considered immoral, Lawrence suffered an ostracism process that lasted more than 20 years, as Beynon (1997, p. 5) explains: "Lawrence's creative genius remained almost entirely unrecognized by critics and the general public not only while he lived, but for twenty years after his death". During this process of isolation, some Lawrence's novels were banned.

3.1.1 Lawrence Revival and the Advent of (Film) Adaptations

In the mid-1950s, a process of re-evaluation of Lawrence's works began. It was the beginning of the period known as the "Lawrence Revival". In the words of Beynon (1997, p.

5): "Lawrence's reputation has undergone a massive revaluation, such that his major works are now given a central place in any account of twentieth-century literature in English". The scholar Carlos Augusto also reflects on the repositioning of Lawrence's works within a new socio-historical context:

> As we can see, the new historical and social context, as well as rewritings, changed the attitude of readings towards Lawrence's works, consequently, altering visions of his literary production. So, he was no longer regarded as a 'sex-obsessed' writer to become a great and creative artist of great importance in western literature (da Silva, 2017. p. 57).

Gradually, it became evident to many critics that, although he became known as an author of obscene themes, Lawrence deals with much broader themes in his work, as Carter and McRae explain:

> However, his themes are much wider than that. He examines all aspects of human relationships, as well as the relationship between Man and nature, and between the spirit of Man and the spirit of industrialism which can deny the true nature of humanity (Carter; McRae, 1996, p. 164).

Since then, this author entered the literary circles, and numerous scholars showed interest in Lawrence's poetics, such as: Mark Spilka et al. (1963), Anthony Beal (1966), Claude Negriolli (1970, 1974), R. P. Draper (1970), F. B. Pinion (1978), John Worthen (1979, 1989), Gamini Salgado and G. K. Das (1988), Michael Bell (1992), Robert E. Montgomery (1994), Paul Eggert and John Worthen et al. (1996), Paul Poplawski (1996), Richard Beynon (1997), Anne Fernihough (2001), Fiona Becket (2002), N. H. Reeve and John Worthen (2004), among many others. Besides these works on this author's poetics, aesthetics, and philosophy, we also found biographers such as Mark Kinkead-Weekes (1996), David Ellis (2008), Richard Owen (2014; 2020), and most recently Francis Wilson (2021), who wrote a book on Lawrence's trials.

It was an important point for Lawrence's repositioning the understanding that his work deepens important questions about modernity and is crucial for reflecting on the modern man. The author criticized the excess of rationalism of the modern period and consequently the lack of balance between the basic components of classical man, that is: emotion, reason and body (Gonçalves, 1997; 2017, p.105). His novels signal discussions that, in the following decades, would become crucial to understand the modern world.

From the 1950s to the 1960s, Lawrence had achieved increasing prestige. His works moved from a rather peripheral into an obviously more central position in the English

Literary System. After this revaluation process, Lawrence came to be considered a canon of English Literature.

This movement towards the center of the English Literary System arose the interest in all Lawrence's works, influencing the book market:

> Following the enormous publicity of the unsuccessful obscenity actions in America in 1959, and Britain in October-November 1960, the twenty-eight-year ban on the novel was finally lifted and Lady Chatterley's Lover released in its unexpurgated form in the Autumn of 1960. In the eight months that followed, the novel sold over three million copies in Britain alone (Beynon, 1997. p.12).

Consequently, his works began to be translated into other languages and other media, thus reinforcing the idea that the selection principles of the works to be translated are directly influenced by the dynamics of the polysystem (Even-Zohar, 1990, p.47).

It is significant to understand the link between the Lawrence Revival and the translations of his works into film adaptations. According to the survey conducted by Ward (2016), Lawrence's works had been adapted to the screen 24 times since 1949, with *The Rocking-Horse Winner*, until *Women in Love,* in 1969. The novels translated to screen within this period are: *L'amant de Lady Chatterley* (1955), by dir. Marc Allégret, *Sons and lovers* (1960), by dir. Jack Cardiff, *The Fox* (1968), by dir. Mark Rydell and, finally, *Women in Love* (1969), by dir. Ken Russell.

Marc Allégret was an experienced French director who also suffered censorship while producing Lawrence's controversial *Lady Chatterley's Lover* film adaptation. However, not everyone would agree that his version of the narrative was so obscene. A publication on this matter written by Bosley Crowther can be found in the New York Times Archives. This report was in print on July 11, 1959:

> This old-fashioned French film version of the outspoken D. H. Lawrence novel, which was something of a shocker thirty years ago, is no more illustrative of lewdness or disregard for moral rectitude than have been any number of licensed movies going back to "The Dangerous Age." The charge of the New York censors, when they refused to license this film in 1956 and thus propelled it toward the United States Supreme Court, was that its dominant theme was the "presentation of adultery as a desirable, acceptable and proper pattern of behavior." This is absurd.

By analyzing this excerpt, it is possible to realize the association of Lawrence to moral subversion. The journalist argues that the French film was not as shocking as the novel was thirty years ago. This makes it evident that the change of times should cause a change in

reception. However, the movie was banned by the censors for allegedly presenting adultery as desirable or acceptable, despite the fact that Bosley Crowther found it rather conservative.

On August 3, 1960, Bosley Crowther also reviewed the film adaptation of *Sons and Lovers* (1913) released in 1960. From his point of view, Jack Cardiff was successful in some aspects, such as portraying the environment of "joy and sorrow" present in the novel. Yet the director failed in giving the spectators a "real punch" by side-stepping the theme of euthanasia, which Crowther argued to be a crucial theme in Lawrence's narrative:

> The theme of the classic English novel is faithfully preserved: joy and sorrow and strange frustration grow out of the strong attachment of mother and son. [...] But, oddly enough, the powerful passions that race and foam through the original tale, which shocked and dismayed a lot of people when it was published in 1913, do not surge up in the picture. [...]Actually, what appears to have happened is that Mr. Cardiff, in attempting to give his film a general feel of poetic fatalism, has let it fall into an emotional monotone. [...] Somehow, this plainly euphemistic attitude toward Lawrence's fierce and fine account runs through the whole handsome picture and hobbles its real potential punch (Crowther, 1960).

On the other hand, despite the fact that the journalist found it less shocking than Lawrence's narrative, *Sons and Lovers* (1961) was nominated in many categories for the Academy Awards and won the prize for Best Cinematography (black and white).

Another relevant film adaptation is The Fox (1968). It was the director Mark Rydell's debut movie, being nominated for the Academy Awards in 1969 under the category Original Music, with the composition by Lalo Schifrin. On February 8, 1968, the journalist Renata Adler wrote a review on the film:

> Everything in the story [...] is much more explicit sexually in the film than it was in the book. There are scenes of lovemaking between Miss March and Paul, March and herself in the mirror, and, rather startlingly, March and Jill. But the scenes as they are timed in the movie [...] are somewhat less sensational than the stills that are part of the film's intensive advertising campaign. And it seems quite faithful in spirit to something D. H. Lawrence would not have minded at all. The pace and the quality of the color, muted and unnatural, with many scenes photographed in shadows of various kinds, convey a brooding sense of something not quite right with everyone [...]. The fox, which Lawrence intended as a male symbol in the book, seems to represent lesbianism in the movie. Since Paul kills it—by my count, two chickens and the fox died for this film—it seems to make more sense. The direction, by Mark Rydell, is interesting. There are some experiments with simultaneity: March and Jill occasionally talk at once.

Even though the reviewer argues that the advertisement to the movie was even more sensationalist than the scenes themselves, it is intriguing to notice that she considers a great quality the faithfulness to Lawrence's spirit by portraying sexually appealing scenes.

By analyzing these texts, we could recognize a pattern of thought. All these reviews build evidence of how Lawrence was seen in the 1960s: as a talented writer who dealt with

polemic subjects. His narratives were constantly referred to as shocking, and the film adaptations were criticized mainly for not being as shocking as the novels were. Therefore, it is plausible to infer that addressing these polemic themes and, preferably, updating them to contemporary audiences, was considered a film adaptation norm. Adhering to these norms of translation would then be crucial in order to successfully adapt Lawrence's narratives to the cinema. The reception system, represented by the critics of the time, was eagerly expecting for an update of the disquieting effects of Lawrence's poetics.

3.2 Women in Love (1920) and its context of production

Women in Love (1920) used to be a part of a major project entitled *The Sisters*. Later, this manuscript was divided into two of Lawrence's most famous works: *The Rainbow* (1915) and *Women in Love* (1920). *The Rainbow* (1915) was suppressed soon after it was published, as Torgovnick (2001, p. 36) explains:

> The Rainbow was written between 1913 and 1915 and was first intended to be part of the same novel as Women in Love. The book-in-progress started out as 'The Sisters' in 1913, becoming 'The Wedding Ring' in 1914. Then in 1915 The Rainbow as we know it separated from what would become Women in Love and was published in September of that year. By the end of October it had been suppressed on charges of obscenity and a month later it was banned. Its relatively early date places it in what I see to be the first phase of Lawrence's career, which is marked by the kinds of idyllic claims for male–female relationships and the married state that many Lawrence critics have stressed.

Women in Love (1920) was already finished in 1917, but it was only published later:

> As there was no hope of finding an English publisher for Women in Love and he had little money (he would have starved, he says, if an American - Amy Lowell- had not given him £60), he applied for visas to New York. They were refused, and he wrote 'The Reality of Peace' (Pinion, 1978, p. 39).

In an attempt to escape the censorship that ruled early 20th century's productions in England, the narrative had undergone several changes since its first version. These censorial practices were imposed over artistic expressions considered obscene, as described in the book *The Oxford Companion to the English Language* (McArthur, 1992, p.205):

> Censorship of fiction in Britain has in recent times focused largely on the question of obscenity, technically *obscene libel* or 'matter tending to deprave or corrupt', usually taken to mean the explicit depiction of sex and the use of 'dirty' or taboo words.

The novel had its final version published privately in New York in 1920: "Nobody dared risk publication, however; and it had to wait until 1920 before it first appeared, in New York, and 'for subscribers only'. It was first published in England in 1921" (Pinion, 1978, p. 164). The number of copies of the first editions differed significantly: "The first trade edition, of 1,500 copies, was published by Secker in London, 1921, and the American firm of Seltzer issued an edition of 15,000 copies in 1922, since when it has been quite steadily reprinted" (Draper, 1970; 2002. p.13).

To publish in England, Lawrence faced pressure to make numerous other changes to his text, but he resisted to many of them:

> So Women in Love was first published in America in 1920 by Thomas Seltzer – a publisher who had a long association with Lawrence – as a private (limited) edition for subscribers. It was published in England the following year incorporating, on the insistence of the publisher, Martin Secker, many changes to the text only some of which Lawrence authorized. Seltzer also admitted to making changes but even so, Lawrence was almost prosecuted for the content of Women in Love in America in 1921. While the novel sold, it produced other threats of prosecution, notably from people who recognized themselves in Lawrence's characters (Becket, 2002. p. 56-57).

As we can see, Lawrence had a harsh time trying to publish his work. This indicates that in the 1910s he used to be in a peripheral position in the English Literary System.

Although on a superficial level, the novel can be seen as a romantic narrative of fragile women (Ursula, Gudrun and Hermione) falling in love with remarkable men (Gerald and Rupert), this interpretation would be highly misleading. The reader must go deeper into the meanings underneath the text, also considering social and historical context, in order to make sense of Lawrence's poetics.

The women in the novel had all been introduced to lovers (other than Gerald and Birkin) despite their young life. They all at some point of the narrative talk about the possibility of choosing an interesting man to marry: "'Oh, my dear,' cried Gudrun, strident, 'I

wouldn't go out of my way to look for him. But if there did happen to come along a highly attractive individual of sufficient means - well -' she trailed off ironically" (Lawrence, 1996. p. 20).

Being sexually with men and choosing which one would be the appropriate husband, this in itself configures a scandal for that time period, since the mentality of the 1920s was still deeply conservative (Perrot, 2006. p. 51):

> Malheur à celle qui se fait prendre. Elle est toujours suspecte d'être une fille facile. Déflorée, surtout si elle l'est par plusieurs, elle ne trouvera plus preneur. Déshonorée, elle est vouée à la prostitution. Au XIXe siècle, seul le viol collectif est susceptible d'être puni par les tribunaux. En cas de viol par un seul, la fille (ou la femme) est presque toujours présumée consentante: elle aurait pu se défendre. Le viol est d'ailleurs jugé en correctionnel, au titre des « coups et blessures ». Il sera qualifié de « crime » par la loi seulement en 1976.

The young lady who had sexual intercourse with men would be seen as dishonored. Not even the ones who were tragically violated would be forgiven, since they would be assumed guilty for putting themselves in a position of "letting" the sexual violation happen.

Another relevant aspect of subversion is the feminine treatment of the idea of having children. In the novel, we find this dialogue which certainly challenges the 'hole institution of motherhood' (Lawrence, 1996. p. 21):

> **[Gudrun:]** 'Do you REALLY want children, Ursula?' she asked coldly. A dazzled, baffled look came on Ursula's face.
> **[Ursula:]** 'One feels it is still beyond one,' she said
> **[Gudrun:]** 'Do you feel like that?' asked Gudrun. 'I get no feeling whatever from the thought of bearing children.' [...] 'Perhaps it isn't genuine,' she faltered. 'Perhaps one doesn't really want them, in one's soul - only superficially.'

Questioning the institutions of virginal purity, marriage, and motherhood would sound scandalous for the 1920s. The novel presents several dialogues and monologues with this provocative tone. These quarrels are conducted by characters who either challenge or try to preserve the traditional English values.

In a broader perception, the characters become symbolic of the mentalities from the 1920s, since there are plenty of conservative speeches as well, especially coming from Gerald Crich. The characters give voice to complex historical, psychological, philosophical matters, which are typical of Lawrence's poetics, as Mehar Fatima (2016, p. 214-215) explains:

> Despite its apparent romantic connotation, the novel is precisely neither about women nor love. It is for us to measure through our interpretation and criticism of the novel, so as to determine the underlying assumptions and its meanings [...]. The interpretation of the novel depends upon different and varied perspectives granting to reflection of its essential themes. Contrary to the traditional literary fashion; the complexities of structure, a unique writing style, lucid narrative technique,

> psychological depiction, along with philosophical insight and rich symbolism arouses profound interest in the study of Lawrence's matchless work in the light of the emerging times. Lawrence boldly abandons the customary plot and liner narrative practice in favour of extraordinary new scenes and tales, which are ostensibly fragmented; however, they have strong links within, which join the destiny of characters together. Nevertheless, the characters in their disjointed personalities become highly symbolic. The structure and development of the characters intensely articulate Lawrence's loud thinking of the notion of civilization's modern progress and his assumption about man-woman relationship.

While dealing with such a complex text, it is expected that there can be found infinite paths for adapting this work to the cinema. In **CHAPTER 5: ANALYSIS**, we investigate the strategies used while adapting *Women in Love* (1920) to the screen, trying to understand why the adaptation took one way rather than the other.

4 THEORETICAL FOUNDATIONS

Contemporary studies suggest that the practice of translation goes beyond linguistic aspects. The permanent dialog between the social apparatus and the translation process should also be taken into consideration. To investigate how this dialogue takes place, some studies have applied the Polysystem Theory, which was systematized by Itamar Even-Zohar (1990). This theory postulates that it is necessary to investigate the set of relationships that exist among the systems involved in a phenomenon, instead of just analyzing each element separately. In this light, translation is understood as a dynamic process, influenced by the cultural system in which it is inserted, as the author emphasizes: "[...] seen from this point of view, translation is no longer a phenomenon whose nature and borders are given once and for all, but an activity dependent on the relations within a certain cultural system" (Even-Zohar, 1990, p. 51).

Earlier in this research, it was mentioned that Lawrence went from being considered a banned obscene author in the 1920s to an admired innovative writer in the 1960s. The process of canonization of D. H. Lawrence can be explained by Even-Zohar's (1990, p.14) reflections on the dynamics of (poly)systems: "In this centrifugal vs. centripetal motion, phenomena are driven from the center to the periphery while, conversely, phenomena may push their way into the center and occupy it".

In this sense, the literary (poly)system, like all systems, is dynamic by nature. Therefore, the place a product occupies in the hierarchy is not defined once and for all. What determines this position is the set of relations that this product establishes with the other elements (producer, consumer, market, among others) within the (poly)system. From this

perspective, it becomes evident that the prestige of a work of art is not given due to the intrinsic value of the text itself, as Even-Zohar (1990, p. 15-16) explains: "canonicity is thus no inherent feature of textual activities on any level [... it is rather] evidence of a period's set of norms".

Even-Zohar's Polysystem Theory (PS) was not specifically elaborated for Translation Studies (TS). Gideon Toury was the one who developed his ideas under the influence of Itamar Even-Zohar's Polysystem Studies. He applied the PS principles to TS, developing the Descriptive Translation Studies (DTS). Firstly, this scholar recommends approaching translation within a target-oriented framework, subverting the traditional focus on the original text, which used to put the translation in a second-hand position. This is why our chapter about the movie and the filmmakers comes before the one about the novel and the author. The translated text and its context of production are our starting point.

Also, in the DTS framework, the translation is understood as a product of the target system. The very existence of a translated text comes from a necessity of the target context to fulfill a function: "[...] a text's position and functions [...] are determined first and foremost by considerations originating in the culture that would host it" (Toury, 1995, p. 20). The whole translation process will face norms or constraints related to the context of arrival. The norms in translation are another crucial concept that led our analysis. This matter will be addressed in detail in section **4.1 THE NORMS IN TRANSLATION.** These norms will influence the position of this product in the target system.

As we can see, the function, the product, and the process are interdependent. Therefore, the main objective is to have these interdependencies as "the focus of our attention, the main intention being to lay bare the regularities making the relationships assumed to obtain between function, product, and process" (Toury, 1995, p.18).

This research is based on Toury's three-stage methodology: function, product and process. Although they have been explored separately in each chapter for the sake of methodological organization, all these aspects are intricate, forming a complex whole "whose constitutive parts are hardly separable from one another except for methodical (and, yes, convenience) purposes" (Toury, 1995, p. 5).

Toury's contributions to DTS are extremely complex, however this is an attempt to summarize the main principles in order to set out theoretical foundations which guided this analysis. The scholar Alexandra Rosa makes an overview of DTS cornerstone ideas:

> Toury's most important proposals for DTS are the definition of this approach as descriptive-explanatory and interdisciplinary; the definition of its subject-matter,

> assumed translations as a result of a target-oriented approach; the proposal of a three-stage methodology for descriptive studies; the contextually motivated redefinition of equivalence as a descriptive concept; the formulation of translational norms (a notion that is central to Toury's position) as the epitome for a target oriented approach; and the formulation of theoretical (possibly universal) laws of translation behaviour as a goal beyond descriptive studies (Toury 1995: 5) (Rosa, 2010. p. 97-98).

In this light, we have conducted this analysis with an interdisciplinary view, describing and explaining the translation process from a target-oriented approach. The host culture is where observations begin, but by no means this is where they will also end (Toury, 1995, p. 31). Moreover, a proper contextualization of both source and target contexts (in Chapters 2 and 3) has been essential for the development of this study. On this matter, we quote Toury (1995, p. 23):

> Any attempt to offer exhaustive descriptions and viable explanations for states of affairs of this kind would require a proper contextualization, which is always specific to a given case and never adequately evident already. Rather, the establishment of the position of translations in a culture forms an integral part of the study itself.

Toury's contributions are undeniable. However, he has been criticized by other scholars, mostly about the rigidity of his principles and his positivist attempt of building a scientific discipline with controlled parameters. On this matter, it is crucial to have in mind the production scenario of these ideas. In the 1980s, Toury was making an effort to establish Translation Studies as a reliable discipline. Apart from any excessive rigidity, DTS opened the path to proper socio-historical contextualization, questioning the established prescriptive perspective:

> [...] the target-orientedness of DTS and especially what has been identified as perhaps Toury's main legacy – the concept of norms, as a particularly operative theoretical interface between translation and context – has opened up the possibility for the consideration of translation as a social activity, constrained by prestige and the power relations in force both within specific target culture situations and within a network of intercultural relations. This has also made it possible to consider the cultural role played by individual translators and their social, ideological and political intervention. As such, the emphasis on contextualization and norms may be interpreted as having paved the way for more critically, socially, ideologically and politically intervening stances on translation practice and on Translation Studies (Rosa, 2010, p. 103).

With regard to film adaptation, Patrick Cattrysse was the first scholar to develop a systemic method to analyze film adaptations as translations. The Descriptive Film Adaptation Studies (DFAS) is an application of principles from Even-Zohar's and from Toury's theories.

While developing his research, Cattrysse's object of investigation was the American film noir from the 1940s to the 1960s.

Based on Cattrysse's studies, film adaptation is here regarded as a type of translation. The principles of film adaptation as translation will be addressed in section **4.2 Film adaptation as translation.**

The fields of DTS and DFAS have productively developed their investigations during the recent decades, becoming foundation for many academic studies, as Cintas explains:

> Interestingly, the industrial golden era coincided with the eruption and sedimentation in TS of what has been termed Descriptive Translation Studies (DTS), a school of thought based on the premises and theories put forward by earlier authors like Holmes (1972/1994); Even-Zohar (1978; 1979), particularly his concept of polysystem; and Toury (1980; 1985; 1995) and his notion of norms. In this sense, it is not surprising that many of the early doctoral theses and monographs written on AVT make full use of this theoretical apparatus (Cintas, 2012, p. 281).

Considering that the objective of this dissertation is to analyze the translation of dialogues and monologues from novel to screen, we also needed a theoretical framework in order to make sense of the complexities involved in a narrative text. On this matter, we relied on the concepts of Narratology Studies, which we will address throughout the analysis.

4.1 The norms in translation

The concept of norms or conditioners was firstly developed in the area of DTS by Gideon Toury (1995). He was concerned with the issue of approaching translation empirically. According to this point of view, "texts and modes of behaviour are situated in the appropriate cultural setting, and textual components are contextualized in their texts, and through these texts, in cultural constellations again" (Toury, 1995, p. XIV). In this systemic perspective, a crucial starting point is to understand the concept of **norms**:

> Norms have long been regarded as the translation of general values or ideas shared by a community – as to what would count as right or wrong, adequate or inadequate – into performance 'instructions' appropriate for and applicable to concrete situations. These 'instructions' specify what is prescribed and forbidden, as well as what is tolerated and permitted in a certain behavioural dimension (Toury, 1995, p. 63).

Some "norms can gain so much validity and power that, for all practical purposes, they become rule-like [...]" (Toury, 1995, p. 66). For instance, the censorship criteria are a set of norms which became so powerful to the point of becoming written laws. But even these laws "[...] as we envisage them are anything but absolute, designed as they are to state the

likelihood that a certain kind of behaviour, or surface realization, would occur under a particular set of conditions" (Toury, 1995, p. 10).

The norms are not always verbalized. They can frequently be inferred without necessarily having a formal document forbidding or recommending that behavior. What is usually available for observation is the norm-governed behavior rather than the norm formally structured (Toury, 1995). More frequently, we can only infer some of these rules based on investigation of both source and target contexts, as well as observing strategies used in the translation process. These constraints appear as "[...] explanatory hypotheses for actual behaviour and its perceptible manifestations [...]. The researcher looks back from the end of the process towards all that has caused it to become what it did" (Toury, 1995, p. 65).

In this sense, understanding the translator's choices is the focus of our analysis. The norms work as a referential behavior that we can infer by analyzing the system, and they can involve various aspects:

> Concerning literary texts, the social norms may be related to some elements of the poetics of the source text, such as style, language, themes, genres, for instance, that translators must observe, as well as literary conventions of the target system which affect their decisions (da Silva, 2013. p. 270).

Translators may either correspond to these norms or make deviations. If they conform to them, they avoid negative sanctions and may even obtain rewards. If they break the rules, they risk facing censorship for improper behavior; however, they can also introduce innovation to the system, setting a new parameter (Toury, 1995). Therefore, it is essential to bear in mind that these norms are not a given entity, but they are rather dynamic, in constant change depending on the conditions of the system.

Referring to our case study, the movie *Women in Love* (1969) literally won some rewards from the critics for conforming with the rule of being "faithful" to Lawrence's daring poetics. However, the film suffered censorship for deviating from the norm of heterosexual relationships. The choice of filming a scene of two men wrestling naked (Birkin and Gerald), with frontal nudity, consisted in a deviation in the first moment, but it became a reference in the history of cinema later for being extremely innovative:

> It was much acclaimed on release, but it has subsequently – and undeservedly – passed into camp classic territory thanks to the notorious nude wrestling match scene between its male stars Alan Bates and Oliver Reed (Larman, 2023).

The laws often suffer a change of status, moving up and down throughout the years. This is why the film adaptation of a novel written 50 years before needs to make smart changes in order to have an impact in the culture of arrival. What may have been perceived as groundbreaking in *Women in Love* (1920)'s narrative may be seen as a commonplace in *Women in Love* (1969)'s.

When we consider the translation of a narrative from novel to screen, observing an audience 50 years ahead of the source text, it is important to bear in mind that "norms may change or be replaced by other norms" (Cattrysse, 2014. p.61). These structural differences may happen when we have a "higher-order historical norm governing that process" (Cattrysse, 2014. p.61). From the 1910s until the 1960s, humanity passed through two World Wars, without mentioning many social and political revolutions. For this reason, the adaptation choices for *Women in Love* (1969) could never be made randomly nor based only on so-called free-willed choices of filmmakers.

Due to this, we have explored in **CHAPTER 2: THE FILM ADAPTATION AND ITS CONTEXT OF PRODUCTION** and in **CHAPTER 3: THE NOVEL AND ITS CONTEXT OF PRODUCTION** both the target and the source contexts of production, in an attempt to broaden our perspective. When adopting a polysystemic framework, we must investigate not only the internal structures of the texts, but also the structures that surround them, which may constitute constraints to the development of that work of art. There are infinite aspects to be considered which can play as norms to the translation process. Throughout chapters 2 and 3, we have tried to cover some elements we had considered crucial to understand the position of both source and target texts within their respective polysystem.

Another significant aspect to be considered is that the norms involved in a translation process are not equally powerful. At a certain time period, the deviation of some conditioners may be more acceptable, while others may be more shocking. As Cattrysse (2014, p.60) explains: "Adaptational norms might operate with more or less force than others, and therefore tolerate more or less exception or deviation". This is why in order to understand the impact of a certain translation choice, we must be aware of a broader social, historical and cultural context.

As we can see, the concept of norms has been a cornerstone of this analysis. These are more complex than vague conventions, as Toury (1995, p. 64) explains:

> Unlike the vague and fluid conventions, norms involve sanctions, actual or at least potential. Such sanctions can be negative, even punitive (in the case of the violation of a norm, or failure to act in accordance with it), or positive and rewarding (when one excels in abiding by a norm). Consequently, norms also serve as a yardstick for the assessment of instances of behaviour and/or their tangible results.

4.2 Film adaptation as translation: a broader point of view

The relationship between Literature and Cinema has proven to be very fruitful, much before any theorization about that. There are several film adaptations that became masterpieces of cinema, even some not coming from canonical books. However, the discussion on film adaptation of literary texts is often restricted to comparison: listing similarities and differences, aiming to classify the movie into "good" or "bad". Using only this comparative procedure means to be stuck in a superficial level of analysis. It may be acceptable in informal conversations, but to researchers of the area the superficiality of such a criterion has become a consensus.

The differences between audiovisual and literary texts begin in their very nature. Concerning our case study, for instance, Lawrence's novel has only verbal text while the movie relies on verbal and non-verbal language. Thus, it is necessary to use appropriate methodologies of analysis for each language, in order to respect the aspects of each text within their specificities.

Adapting a literary text into the screen is not a matter of transference as well. While building the target text, the translator works with the source text as well as with the future audience. The director tries to project the target text to a target reception, taking into consideration context constraints. Thus, the adapter travels through the past, the present, and the future. In the past, he/she tries to make sense of the source text and its features. In the present, he/she tries to build his own version of the story, mixing "faithfulness" with original features. In the future, he/she projects the reception experience: the audience, the critics, the whole cinematographic system.

Audiovisual translation claims for an interdisciplinary approach, since it is a multiple and complex phenomenon, as Plaza states:

> Creio que problemas de Tradução Intersemiótica devem ter um tratamento de tipo especial, visto que as questões colocadas por esse tipo de operação tradutora exigem o concurso (ou o trabalho em conjunto) de especialistas nas diversas linguagens.

> Acho quase impossível que um especialista, cuja prática se processa só em uma determinada área semiótica, possa dar conta da importância que o problema da tradução interlinguagens exerce no campo das artes e comunicações contemporâneas (Plaza, 2013. p.XII).

This complexity is due to the several forces acting on translation: the author, the translator, the text to be translated, the language involved, the means, the reception, among others. The film adaptation is not working linearly, but in constant tension. The choices made by the filmmakers are frequently influenced by social norms and by aesthetical conventions that govern the target culture.

The study of film adaptation has been the duty of many academic areas. However, it is difficult to determine where exactly the field of one science is, which differentiates its approach from others. As Cattrysse (2021, 4:56 - 6:16) pointed out during his section at the academic event *Jornada de Tradução e Adaptação* (JOTA):

> A few years ago I realized that colleagues of various disciplines in translation studies, in adaptation studies, in literary adaptation studies, but also a reemerging intermediality studies… I noticed that colleagues in these three areas ended up making the same claims about - to call it a bit disrespectfully, maybe - the same disciplinary turf. Meaning: all three claimed to study all meaning-making phenomena, regardless of the means of expression [...]. If we have intertextual, translational, adaptational, intermedial; four words to say exactly the same thing. And maybe four academic communities working on the same subject. Then why use three or four terms if everyone is doing the same thing? And if they are not, how can we somehow agree on boundaries?

This research understands adaptation studies and translation studies as two relatable areas. This conception is based on Cattrysse's undertaking of opening the path to the dialogue between these two areas of study. Both areas could benefit from shaking the disciplinary borders and working together, exchanging concepts and methodologies (Cattrysse, 2014).

Nowadays, a few would disagree that faithfulness is not a fair and productive criterion to evaluate translations, including film adaptations. One of the principles of DTS is rejecting the prescriptive concept of equivalence, favoring a more functional approach:

> DTS discards the traditional, a-historical, invariant, ideal and prescriptive concept of equivalence, and replaces it with a functional-relational, historical, variable, empirical and descriptive concept of the translational relationship (Rosa, 2010, p. 99).

The work of scholars such as Even-Zohar, Toury, Lambert, and Cattrysse has significantly broadened our understanding of the adaptation process in translation studies. They shift the focus from merely evaluating different modes of translation, such as literary versus audiovisual, to analyzing the complex mechanics and various constraints that shape these practices. This shift allows for a more nuanced understanding of translation as a

multifaceted activity rather than a straightforward transfer of meaning from one language to another.

Cintas highlights this transformation in scholarly discourse, pointing out that the emphasis has moved away from value-laden comparisons:

> Fortunately, in recent years we have witnessed a broader approach in term of scholarship, and value-laden comparisons and discussions as to whether one mode is better than another have been replaced by a new emphasis focussed on understanding these modes as different translational practices deserving of critical analysis (Cintas, 2012, p. 280).

This perspective invites a critical analysis of the unique challenges and methodologies involved in different forms of translation, recognizing that each serves specific purposes and audiences. It reveals how adaptations convey meaning and also reshape narratives to fit new cultural scenarios.

4.3 Objective

This study aims at investigating the strategies involved in the translation process of monologues and dialogues from the novel *Women in Love* (1920) to the film adaptation *Women in Love* (1969).

4.4 Methodology

Our objects of study are the novel *Women in Love* (1920), written by D. H. Lawrence, and its homonymous film adaptation, directed by Ken Russell and released in England in 1969. The screenplay of the movie was written by Larry Kramer, however, since it was not possible to access this text, we decided to work only on the audiovisual product. Lawrence was considered a controversial writer who occupied different positions within the English Literary System between the 1920s and the 1960s. Ken Russell, in turn, was an English director recognized for being controversial throughout his career. For the sake of this study, we analyzed his position within the English Cinematographic System between the 1950s and the 1960s. It is clear that we must question the use of the adjective “controversial”, aiming to enlighten what exactly it meant in each historical context.

Considering the intricacy of forces involved in this film adaptation process, we raised a few questions: what was the position of the writer and that of the director within their respective systems of production? What kind of techniques were used by Lawrence in order to create monologues and dialogues in *Women in Love* (1920)? What strategies were used by

Ken Russell to translate these monologues and dialogues to the screen? What were the implications of these choices to the construction of characters in the film adaptation? What was the role of the adapted product in its target system?

Our starting point was to understand the position of the director and that of the writer within their respective systems: if it was rather peripheral or canonical. For this, it was necessary to investigate their context of production as well as the reception of their works. These factors play an important role to constitute the particularities of our objects of study. Therefore, it is crucial to look into the constraints in order to understand the impact of the film adaptation on the target system.

In this perspective, firstly, we have investigated Ken Russell's context of production, in order to comprehend his position within the English Cinematographic System between the 1920s and the 1960s. Then, we examined the context of production in an attempt to understand Lawrence's role within the English Literary traditions between the 1920s and the 1960s.

Then, we studied the strategies used in the construction of monologues and dialogues in *Women in Love* (1920). The next step was to look into the procedures used by Ken Russell in the translation process of these monologues and dialogues to the screen. Finally, we analyzed the narrative implications of these choices for the construction of characters in the film adaptation.

From our perspective, the research must consider not only the artists' own words, but also what other sources have spoken about their work. A crucial goal of a DTS research is confronting the translator's intentions with the actual reception of the translated product, trying to make sense of the possible reasons why that product functioned in one way rather than another:

> One of the objectives of descriptive studies is precisely to confront the position a certain translation (or group of translations) has actually assumed in the host culture with the position it was intended to have, and offer explanations for the perceived differences (Toury, 1995. p.8).

In this perspective, as much as possible, we worked with multiple sources such as interviews, articles, critical books on cinema and biographies in order to broaden our point of view. Since Ken Russell lived in a more contemporary historical period, there are plenty of interviews available online. On the other hand, aiming to make sense of Lawrence's poetics and his role in the English Literary System, we took into consideration his metalinguistic writings, but also the writings of literary critics, reviewers, researchers as well as historicists. As Lawrence, the director also wrote a lot about his own works. The director's interviews and

his autobiographies are a relevant research source, but they cannot be accepted as the only truth.

While working with all these sources, it is crucial to consider that the author/director and the narrators of both the movie and the novel consist of four different entities. The narrative text is conveyed to the audience, converted into signs. In the novel as well as in the film adaptation, an agent utters these signs. However, this agent cannot be identified with the author or director, as Mieke Bal (2017, p. 8) explains:

> A narrative text is a story that is told, conveyed to recipients, and this telling requires a medium; that is, it is converted into *signs*. An agent who relates, who utters the signs, produces these signs. This agent cannot be identified with the writer, painter, composer, or filmmaker. Rather, the writer withdraws and calls upon a fictitious spokesman, the narrator. But the narrator does not relate continually. Whenever direct speech occurs in the text, it is as if the narrator temporarily yields this function to one of the actors.

It has been stressed that in our case the process of film adaptation is understood as a form of translation, based mainly on the principles of film adaptation elaborated by Patrick Cattrysse (1992; 2014). The procedures are based on the application of the Polysystem Theory (Even-Zohar, 1990). This approach is pertinent to the study of film adaptation as translation, since it is functional and systemic. This perspective broadens our point of view, allowing us to go beyond the comparison of two texts and avoiding the outdated criterion of fidelity.

As far as the narrative analysis goes, we have divided the texts in layers as a method of analysis (text, story and fabula), yet knowing that they are in fact inseparable (Bal, 2017).

4.5 Hypothesis

Our initial hypothesis was that the filmic narrative redistributes the characters' lines in order to emphasize the relationships involving Gudrun, Ursula, Gerald and Birkin, yet still preserving elements considered vital (by the authorized critics) for Lawrence's poetics. These elements are related to the open treatment of sexuality and the man's search for balance among three pillars: reason, emotion and instinct. This hypothesis was confirmed, since we could realize that these four characters had the most speaking time, and even being given lines that belonged to other characters in the novel. This strategy emphasizes their protagonism and reinforces their amorous relationships.

5 ANALYSIS

In this chapter, we highlight some issues that are important to understand what strategies were used for *Women in Love* (1920) to be adapted through the lens of Ken Russell. We understand literary translation as (Hermans, 2014. p.13) "that which is regarded as a (literary) translation by a certain cultural community at a certain time".

The structural analysis of both the cinematographic and the literary texts was based on the concept of a three-layer analysis of a narrative text (Bal, 2017). Despite the fact that these narrative texts function in the world as complex wholes of inseparable parts, for the sake of analysis, we have divided each object of study in three layers:

> Layers serve as instrumental and provisional tools to account for particular effects the text has on its readers. The theory [...] is based on the notion of distinct layers, such distinction being necessary for a detailed analysis (Bal, 2017. p. 6).

In this perspective, it is crucial to clarify these three central definitions that guided us. The concepts of narrative text, story and fabula are fundamental to Mieke Bal (2017, p.5)'s Narratology Studies as well as to our analysis:

> A narrative text is a text in which an agent or subject conveys to an addressee ('tells' the reader) a story in a particular medium, such as language, imagery, sound, buildings, or a combination thereof. A story is the content of that text, and produces a particular manifestation, inflection, and 'colouring' of a fabula; the fabula is presented in a certain manner. A fabula is a series of logically and chronologically related events that are caused or experienced by actors [...].

Hence, a text has versions, such as the novel and the film adaptation. Diverse texts may convey more or less the same story, as it happens in our case study. We deal with two very different narrative texts telling a similar story. Mieke Bal emphasizes that "narrative text" and "story" are not identical concepts:

> The assertion that a narrative text is one in which a story is told implies that the text is not identical to the story, and the same holds for the relationship between story and fabula [...]. Not everyone has read that story in the same text. There are different versions, that is, different texts in which that same story is related [...]. Narrative texts differ from one another even if the related story is more or less the same (2017, p. 5).

A fabula contains different elements: events, actors, time, and location. These aspects are particularly organized into a story:

> The fabula, understood as material or content that is worked into a story, has been defined as a series of events. This series is constructed according to certain rules. We call this the logic of events [...]. An event, no matter how insignificant, always takes up time. This time is often important for the continuation of the fabula and deserves, consequently, to be considered (Bal, 2017, p. 7).

When the translation changes the arrangement of these elements, it produces different effects:

> Events, actors, time, and location together constitute the material of a fabula [...]. These elements are organized in a certain way into a story. Their arrangement in relation to one another is such that they can produce the effect desired, be this convincing, moving, disgusting, pleasing, or aesthetic. Several processes are involved in ordering the various elements into a story (Bal, 2017. p. 7).

The definition of text proposed by Bal (2017, p. 5-6) is that "a 'text' refers to narratives in any medium". Moreover, "A narrative text is a story that is told, conveyed to recipients, and this telling requires a medium; that is, it is converted into *signs*" (Bal, 2017, p. 8). This point of view is adequate to our analysis, since it embraces not only written words but also different signs: "[...] a text is a finite, structured whole composed of signs. These can be linguistic units, such as words and sentences, but they can also be different signs, such as cinematic shots and sequences, or painted dots, lines, and blots" (Bal, 2017, p. 5). The word "finite" does not refer to the possibilities of interpretation of that text. It implies only that a narrative text usually has a starting point and an end:

> The finite ensemble of signs does not mean that the text itself is finite, for its meanings, effects, functions, and backgrounds are not. It only means that there is a first and a last word to be identified, a first and a last image of a film, a frame of a painting – even if those boundaries, as we will see, are provisional and porous" (Bal, 2017, p. 5).

The story conveyed to recipients in a narrative text needs an agent who utters the signs, and who may be the narrator or the actor, as Bal explains:

> An agent who relates, who utters the signs, produces these signs. This agent may be the narrator, in indirect speech, or the actor, when direct speech occurs. In this perspective: "When describing the text layer, the key question is who is doing the narrating" (Bal, 2017, p. 8).

In our case study, considering this perspective, it was crucial to identify who was doing the narrating in each text. In the novel, at some points, it is possible to identify a clear omniscient narrator. At other points, the characters function as the narrating voice during their extensive monologues. On the other hand, in *Women in Love* (1969), there is no explicit narrator. All the events are told by the camera lens and by montage. We are here working with the concept of "event" proposed by Mieke Bal:

> An event is the transition from one state to another state. Actors are agents that perform actions. They are not necessarily human. To act is defined here as to cause or to experience an event (Bal, 2017, p. 5).

Every event takes time, a particularly valuable element in a cinematic text. Choices must be made about which events will be translated to the screen and which will be omitted or condensed, potentially losing their significance. Any change affects the overall structure of the story, and analyzing these impacts is one of our key objectives.

Another important element to observe in a narrative text is the presence of actors. They are crucial to the unfolding of the story, since they experience the events and perform actions which provoke the transition from one state to another. While the number of actors in

the novel was drastically reduced in the film adaptation, the structure of events in the translation is submitted to changes.

Hence, we deal with three layers of analysis within both source and target products, even though they cannot compose a narrative text separately:

> These definitions suggest that a three-layer distinction – text, story, fabula – is a good basis for the study of narrative texts. Such a distinction entails that it is possible to analyze the three layers separately. That does not mean that these layers exist independently of one another. They do not (Bal, 2017, p. 6).

5.1 Three layers of analysis: the narrative texts, the story and the fabula

It is significant to mention that Ken Russell makes it clear right in the opening credits of the movie that the story is related to Lawrence's novel: "from the novel by D. H. Lawrence". This declaration provokes the activation of background knowledge related to D. H. Lawrence and to the referred novel. By using the preposition "from", the movie refers to an origin, a starting point which is outside the own movie. Therefore, *Women in Love* (1969) is presented to the audience as a film adaptation, occupying the position of coming after a canonical literary text at that time. The audience and the authorized critics are warned that they are dealing with a story that has already been told in a different narrative text.

The strategy of making a clear connection between source and target texts might have brought positive consequences for the movie, since Lawrence was being revisited at that time as part of the phenomenon "Lawrence Revival". With the effervescence of Lawrence's work that started in the fifties, the boost in sales of his writings (mentioned in Chapter 3) might have positively conditioned the reception of the film adaptation. Besides that, this association might have fostered the audience's curiosity on how the sexuality present in the novel would be translated to the screen. In this sense, the film capitalizes on the author's prestige at the time while also reinforcing it, creating a dynamic interplay of influences.

In the first level, both source and target text tell almost the same story. The main characters are two sisters: Gudrun and Ursula Brangwen. Gudrun falls in love with Gerald Crich and Ursula with Rupert Birkin. The two men are very close friends, involved in an ambiguous relationship of love and fraternity. Gudrun is a painter and a sculptor, while Ursula works as a school teacher. At the beginning of both narratives, the sisters are portrayed with their parents in Midlands, a coal-mining city in northern England. Recently, Gudrun has returned from London, where she embraced the life of an artist. It soon becomes clear that she harbors greater ambitions than merely leading an ordinary family

life. Hermione Roddice is another primary character. She has an affair with Rupert Birkin and, during the first chapters of the literary narrative, she gains relevance as the rival of Ursula, fighting for the attention of the same man. The three female protagonists had plenty of intellectual capacity, yet they felt incomplete. They were expecting their relationship with a man to bring them a sense of fulfillment.

Despite telling virtually the same story, the literary narrative and the cinematographic text utilize very different forms of expression, each with its own unique strengths and techniques. Lawrence relies on verbal language to create settings, develop characters, and convey emotions. Literary devices such as metaphor and symbolism are extensively employed in the novel. The text explores each character's inner thoughts, allowing the reader to experience their complexities and motivations. Besides that, the rhythm of the writing controls the pacing of the narrative. In this context, the concrete events are less significant than the social and psychological dilemmas faced by the protagonists.

On its turn, the translated text communicates through auditory elements, imagery, color, and movement. Filmmakers use editing, sound design, and performance to construct the narrative. In this sense, visual storytelling evokes immediate emotional responses from the spectator. While the dialogues may convey the same lines as in the source text, they are always complemented by non-verbal cues, such as facial expressions and body language, adding layers of meaning that are often more difficult to express in literary form.

Therefore, both narrative texts can explore similar themes and stories, but they engage audiences in distinct ways. The readers need introspection and imagination to visualize the story in their own minds, while the spectators have a shared experience through a collective viewing. In films, visual and auditory elements work together to create a powerful sensory impact. Ultimately, these differences in language highlight the unique capabilities of each medium, shaping how stories are told and experienced.

The fabula in *Women in Love* (1920) is organized in a particular way that differs from the film adaptation. The logical and chronological events have been rearranged, and some have even been omitted during the translation process. Additionally, certain characters (actors) have been eliminated from the translated text, with some of their lines reassigned to primary characters. These translating choices affected the filmic narrative structure. As a

result, the effects produced can never be identical to those in the novel. In the following sections, these aspects will become increasingly evident throughout the analysis.

5.2 The composition of characters (actors) in the movie and in the novel

As far as the construction of characters in the novel is concerned, Lawrence uses extensive physical descriptions contrasted with lengthy internal dilemmas. Besides that, we are presented to the characters' perceptions of each other. Frequently, the characters are sophisticated in their appearance, but deeply disturbed from the inside. Under the surface, there is a sense of emptiness that they attempt to fulfill through the entire narrative. Also, the reader has access to all the existing internal tensions through an omniscient narrator. For the sake of this study, we are quoting only Gerald's, Birkin's, Hermione's, Gudrun's, and Ursula's descriptions as well as their relationships.

In contrast with the novel, the filmic narrative does not have a speaking narrator - just the camera. In itself, this might have constituted a challenge to the adapter, since the narrator in the novel plays a crucial role of showing us the scenarios and the characters' deepest thoughts and feelings. However, Ken Russell succeeded in building the main characters by using clothes, facial expressions and a clever montage of scenes.

In the source text, the reader deals with five main characters, who are constantly involved in lengthy philosophical dialogues: the sisters Ursula and Gudrun, the friends Birkin and Gerald, and the antagonist Hermione. The scholar Poplawski analyzes this constitution of characters and dialogues as a way to test different principles of relationships between man and woman as well as man and man:

> The exploration of these characters and relationships has two broad aims: to test, through both dialogue and dramatic interaction, different forms and principles of relationship between man and woman and man and man; and to present, through this testing, a critique of modern industrial society (the context of the First World War clearly provides a sharp edge to this critique for, as Lawrence said in his foreword, "the bitterness of the war may be taken for granted in the characters") (Poplawski, 1996. p. 192-193).

We have selected some frames from the movie which we found more significant to illustrate our analysis. We will refer to them throughout the following sections.

5.2.1 The Brangwen family and their social environment

The first scene in the novel has a monotonous rhythm. Gudrun and Ursula are the first characters we get to know. Gudrun is drawing while Ursula is sitting next to her, in front of

their family's house. Their first dialogue is related to the importance of getting married, as it will be shown further in this chapter. Throughout the first pages, we get to know that Gudrun is coming back from London, where she lived a studio life: "She had just come back from London, where she had spent several years, working at an art-school, as a student, and living a studio life" (Lawrence, 1996. p. 20).

Mrs. and Mr. Brangwen are the first characters presented in the movie (see Figure 1). Although they appear in the very first scene, the spectator never gets to know their first name, and they only appear for just a few minutes throughout the whole film. The parents are positioned in their living room: the mother is setting the table while the father is focused on his handcrafting, working in a repetitive rhythm. It is reasonable to say that their presence contributes to the overall scenario, as the camera captures the open-plan layout. The image of the parents reinforces the monotonous family dynamic. Neither their personalities nor their relationships are fully developed.

Figure 1 - Presenting the Brangwen family

Frame 1 - Mr. Brangwen	Frame 2 - Gudrun and Ursula	Frame 3 - Mrs. Brangwen
		

On the other hand, the sisters Ursula and Gudrun Brangwen, featured in close-up during the sequence, are undoubtedly the protagonists (check Figure 1 - Frame 2). Throughout the first five minutes of the movie, the audience can clearly see the contrast between the sisters and the environment surrounding them. While their parents are quickly portrayed in their tedious ordinary life at home, the sisters are shown in a dynamic moment as they eagerly leave the house to watch the wedding of what we infer to be a wealthy family. On one level, home represents a physical confinement, a space of household or a territory of tradition, while the world is what lies beyond that boundary. On another level, they serve as metaphors for the state of one's mind and one's humanity in a modern world.

One of the very few lines the parents have in the movie is used to question why the sisters are leaving again (Check Table 1). The adverb "again" demonstrates that the sisters are usually outside the family environment. Ursula and Gudrun announce with great enthusiasm that they are going out to "a Crich wedding!", but their parents do not like the idea:

Table 1 - Dialogue between the sisters and their parents created for screen	
IN THE NOVEL	**IN THE FILM ADAPTATION**
IT DOES NOT EXIST.	**Gudrun:** We are going to see that wedding! **Father:** But you haven't been on five minutes **Ursula:** You don't have a wedding every day, do you? **Mother:** Now, look, Gudrun, your aunt Jessie is coming to lunch. You haven't seen her for TWO YEARS. Now, why don't you stay? **Gudrun:** Well, two more days won't make much difference now, will it? **Ursula:** It's a CRICH wedding, mom! (Scene: 00:43 - 01:29)

This dialogue is not found in the novel; it was created exclusively for the movie. This addition serves as an effective strategy to save screen time and to establish rhythm in the filmic narrative. In such a short dialogue, it was possible to summarize much information. First, there is the fact that Gudrun spent two years away from home, which characterizes her as an experienced woman. Also, when she leaves the family duties to go out with Ursula, the adventurous personality of both sisters becomes evident. Finally, the emphasis on the term "CRICH" (wedding) shows that this family might have social relevance.

These lines also enhance the portrayal of the family dynamic. Combined with the visual elements of the setting, they establish the father as a passive man of just a few words, engaged in repetitive and monotonous tasks. Furthermore, the dialogue depicts the mother as disapproving of Gudrun's defiant attitude. Mrs. Brangwen values family traditions, while the sisters prefer to explore the outside world. In a close-up, the mother's facial expression toward her husband reveals impatience with his inaction in preventing the sisters from going out again (see Figure 1 - Frame 3).

This opening scene highlights the contrast between the mother and her daughters. Mrs. Brangwen wears a monochromatic outfit, her hair styled in a classic bun, and her demeanor is serious and reserved. In contrast, the sisters are dressed in colorful, modern attire and display excitement, cheering with bright smiles. The created dialogue, along with the setting and costumes, effectively translates features that are detailed over several pages of the novel.

When the sisters leave the house, they have a significant dialogue about getting married:

Table 2 - Gudrun and Ursula discuss marriage and motherhood	
IN THE NOVEL	**IN THE FILM ADAPTATION**

[Gudrun:] 'Ursula,' said Gudrun, 'don't you REALLY WANT to get married?' Ursula laid her embroidery in her lap and looked up. Her face was calm and considerate. **[Ursula:]** 'I don't know,' she replied. 'It depends how you mean.' **[Gudrun:]** 'Well,' she said, ironically, 'it usually means one thing! But don't you think anyhow, you'd be—' she darkened slightly — 'in a better position than you are in now.' A shadow came over Ursula's face. **[Ursula:]** 'I might,' she said. 'But I'm not sure.' Again Gudrun paused, slightly irritated. She wanted to be quite definite. **[Gudrun:]** 'You don't think one needs the EXPERIENCE of having been married?' she asked. **[Ursula:]** 'Do you think it need BE an experience?' replied Ursula. **[Gudrun:]** 'Bound to be, in some way or other,' said Gudrun, coolly. 'Possibly undesirable, but bound to be an experience of some sort.' **[Ursula:]** 'Not really,' said Ursula. 'More likely to be the end of experience.' Gudrun sat very still, to attend to this. **[Gudrun:]** 'Of course,' she said, 'there's THAT to consider.' This brought the conversation to a close. Gudrun, almost angrily, took up her rubber and began to rub out part of her drawing. Ursula stitched absorbedly. CHAPTER I - Sisters (Lawrence, 1996, p. 7)	**Gudrun**: 'Ursula, do you REALLY not want to get married?' **Ursula:** I don't know… it depends how you mean. **Gudrun:** It usually means one thing! Wouldn't you be in a better position if you were married? **Ursula:** might be… I'm not sure really **Gudrun:** You don't think one needs the experience of having been married? **Ursula:** Oh, Gudrun, do you really think it need BE an experience? **Gudrun:** It's BOUND to be, possibly undesirable, but it is bound to be an experience of some sort. **Ursula:** Not really… more likely to be the end of experience. **Gudrun:** Yes, of course, there is THAT to consider. (Scene: 01:29 - 02:17)

In the novel, an omniscient narrator describes the feelings of the sisters throughout the dialogue. In the film, the camera serves as the narrator, without using words to express the characters' thoughts. The camera movements and the actresses' expressions enable us to delve into the characters' minds in an interesting alternative way that is not possible in the book.

Figure 2 - The sisters walking past a family with a crying baby	
Frame 1 - The issue of marriage	Frame 2 - The end of experience
	

When comparing the lines themselves, the words are quite similar, although the movie features some sentences that shift to a more colloquial tone. The scenes where these dialogues occur are entirely different. In the movie, the sisters are happily walking down the street on their way to the Crich wedding (Check Figure 2 - Frame 1). As they walk, they encounter a family coming in the opposite direction (Check Figure 2 - Frame 2). Ursula greets the couple while their baby cries loudly. At that moment, Gudrun remarks, "Yes, of course, there is THAT to consider". The emphasis on the word "that" in her tone references the baby and the entire family scenario. Once again, the sisters are positioned in opposition to the institution of family, literally walking in the opposite direction.

In the novel, the sisters simply sit and talk, and their conversation evokes a sense of sadness for them. This atmosphere is hard to find in the film adaptation. In the movie, the equivalent scene has a more comic tone, with the sisters in a joking mood. Later in the book, they also challenge the notion of natural maternal instinct. In a conversation with Gudrun, Ursula says: "Perhaps it isn't genuine,' she faltered. 'Perhaps one doesn't really want them, in one's soul—only superficially" (Lawrence, 1996, p. 9). This line is absent from the film adaptation, but its essence is conveyed effectively through visual means. The scene of the sisters smiling ironically while looking at the crying baby as they walk in the opposite direction suggests their questioning of the institution of marriage and motherhood.

In the first pages of the novel, there is a description of the two sisters: "The sisters were women, Ursula twenty-six, and Gudrun twenty-five. But both had the remote, virgin look of modern girls, sisters of Artemis rather than of Hebe" (Lawrence, 1996, p. 8). Gudrun is portrayed as an avant-garde character, with a challenging personality:

> Gudrun was very beautiful, passive, soft-skinned, soft-limbed. She wore a dress of dark-blue silky stuff, with ruches of blue and green linen lace in the neck and sleeves; and she had emerald-green stockings. Her look of confidence and diffidence contrasted with Ursula's sensitive expectancy. The provincial people, intimidated by Gudrun's perfect sang-froid and exclusive bareness of manner, said of her: 'She is a smart woman.' (Lawrence, 1996. p. 8).

On the other hand, Ursula is portrayed as a more sensitive, lonely and passive figure:

> She lived a good deal by herself, to herself, working, passing on from day to day, and always thinking, trying to lay hold on life, to grasp it in her own understanding. Her active living was suspended, but underneath, in the darkness, something was coming to pass. If only she could break through the last integuments! She seemed to try and put her hands out, like an infant in the womb, and she could not, not yet. Still she had a strange prescience, an intimation of something yet to come (Lawrence, 1996, p. 9).

Ursula sees Gudrun as a remarkable woman. The presence of her sister is breathtaking, and it seems to have shaken the stability of her ordinary life. Ursula starts questioning what used to be familiar to her:

> She laid down her work and looked at her sister. She thought Gudrun so CHARMING, so infinitely charming, in her softness and her fine, exquisite richness of texture and delicacy of line. There was a certain playfulness about her too, such a piquancy or ironic suggestion, such an untouched reserve. Ursula admired her with all her soul [...]. Ursula was aware of the house, of her home round about her. And she loathed it, the sordid, too-familiar place! She was afraid at the depth of her feeling against the home, the milieu, the whole atmosphere and condition of this obsolete life. Her feeling frightened her (Lawrence, 1996, p. 10-11).

At this moment in the novel, we get to know more about Ursula's previous amorous experiences through the same dialogical sequence:

Table 3 - Dialogue between Gudrun and Ursula omitted from the translated text

IN THE NOVEL	IN THE FILM ADAPTATION
[Gudrun:] 'You wouldn't consider a good offer?' asked Gudrun. **[Ursula:]** 'I think I've rejected several,' said Ursula. **[Gudrun:]** 'Really!' Gudrun flushed dark - 'But anything really worthwhile? Have you really?' **[Ursula:]** 'A thousand a year, and an awfully nice man. I liked him awfully,' said Ursula. **[Gudrun:]** 'Really! But weren't you fearfully tempted?' **[Ursula:]** 'In the abstract but not in the concrete,' said Ursula. 'When it comes to the point, one isn't even tempted - oh, if I were tempted, I'd marry like a shot. I'm only tempted not to.' The faces of both sisters suddenly lit up with amusement. **[Gudrun:]** 'Isn't it an amazing thing,' cried Gudrun, 'how strong the temptation is, not to!' They both laughed, looking at each other. In their hearts they were frightened. CHAPTER I - Sisters (Lawrence, 1996, p. 7-8)	DIALOGUE REMOVED

This conversation makes it clear that Ursula had some previous amorous relationships. However, she chose not to take what she considered a good offer because she did not have genuine feelings for marrying the man. In a more socio-historical perspective, we can realize that the woman had the chance to decide if she wanted to get married or not. Which can be envisaged as an avant-garde posture to the 1920s. The author introduces a character that goes against the norms of a patriarchal, conservative society. However, in a more traditional way, Ursula's discourse shows that financial resources happened to be a more relevant item in the selection of a husband.

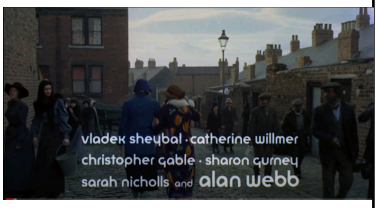
These lines were not translated to the screen through dialogue but rather through the actions and events involving the sisters. The very first scene shows such a contrast. Ursula and Gudrun challenge their parents' expectations by going against the norm of being "good

girls": an obvious avant-garde attitude. However, their act of disobedience is motivated by traditional aristocratic wedding, which aligns with the social norm of valuing religious rituals, especially involving a wealthy family's marriage.

Besides that, in the film adaptation, we do not have access to Ursula's feelings and thoughts about Gudrun. The filmmakers decided not to explore this ambiguous aspect in their relationship: they feel admiration for each other, but also repulsion and discomfort at some moments. Throughout the movie, the sisters behave as good friends and companions. This apparent loss of information is, in fact, very productive to the coherence of the cinematographic text. If the plot was not organized to focus on and to develop the conflicts between the sisters, translating this tension to the screen would be an irrelevant piece of information considering the progress of the narrative. In the length of a novel, there was much more opportunity to develop this struggle between sisters consistently.

Soon after the scene of the crying baby in the movie, we are introduced to the environment where they live (Figure 3 - Frame 1): a coal-miner neighborhood (Scene: 02:17 - 4:02).

Figure 3 - The sisters' neighborhood

Frame 1 - The perspective	Frame 2 - The fancy shoes	Frame 3 - The possible insults
		
Frame 4 - The repulse	Frame 5 - Sisters as eye-catching figures	Frame 6 - The look of strangeness
		
Frame 7 - The odd environment in the bus	Frame 8 - The look of disgust	Frame 9 - Time reference: The battle of Somme
		

Frame 10 - At the wedding	Frame 11 - Not invited	Frame 12 - The aristocracy
		

The movie spends two minutes on the environment while we listen to the melody of *Pretty Bubbles in the Air*. Indeed, the two sisters seem to be pretty bubbles flying above the ordinary working people. A relationship of contradiction is built between the fancy colorful dresses of the sisters, a metonymic element of their superior social class, and the soiled worn clothes of the miners' families, evidence of their working class (check Figure 3 - Frame 1). Yet, an even higher social level was about to be presented.

In *Women in Love* (1920), this social contradiction is very much explored as well. The two sisters are part of the middle class, but the narrator describes how they feel far superior in relation to the working class. Especially Gudrun, when she has to get in contact with the miners, starts doubting her decision of coming back to Shortlands. She used to live among the intellectual aristocracy in London, and she has this astonishing feeling of repulse for the miners. She does not feel that she still belongs to the same ordinary world:

> It was strange that she should have chosen to come back and test the full effect of this shapeless, barren ugliness upon herself. Why had she wanted to submit herself to it, did she still want to submit herself to it, the insufferable torture of these ugly, meaningless people, this defaced countryside? She felt like a beetle toiling in the dust. She was filled with repulsion[...]. 'It is like a country in an underworld,' said Gudrun[...]. Gudrun went on her way half dazed. If this were human life, if these were human beings, living in a complete world, then what was her own world, outside? (Lawrence, 1996, p. 11-12).

Such feelings of superiority are deeply explored in *Women in Love* (1969), especially with Gudrun. In the absence of a narrator, the audience has access to her feelings of disgust towards the working class through the actress' facial expressions. When the sisters walk past a group of coal miner wives, the camera zooms in to show the contrast of their fancy colorful shoes and the darkness of the workers' dirty figures (check Figure 3 - Frame 5 and 6). One of the women says something inaudible, but her facial expression is mockery (check Figure 3 - Frame 6). The sisters reveal their disgust, but Gudrun's expression is more intense (check Figure 3 - Frame 7). Gudrun and Ursula keep walking. Once again the filmmakers make use of perspective and zooming techniques in order to show the environment. The sisters are eye-catching to the passers-by (Figure 3 - Frame 8).

Another scene shows the bus where the sisters are sitting. The camera zooms in to show the contrast between two coal mine workers and the sisters. Then, we have the perspective of the whole bus, full of miners, with Ursula and Gudrun being the only two odd figures. Gudrun, one more time, has a facial expression of repulse and disgust (Figure 3 - Frame 8). When the sisters get off the bus, they are finally smiling again, as they had finally got rid of those "repugnant" companions.

Then, the camera focuses on a little girl begging while holding a sign that says "Remember Somme" (Check Figure 3 - Frame 9). This is a historical reference to The Battle of the Somme, which took place in 1916, during the First World War. The focus on the sign contributes to situate the film adaptation in a certain time period. Therefore, no doubts about the historical links with the First World War, although neither the novel nor the movie refer to any war in depth.

Finally, when Gudrun and Ursula arrive at the wedding party (Figure 3 - Frame 10), they stop at a graveyard next to the church, where they can have a good view. At this moment, the audience becomes aware that they have not been invited to the ceremony, they are watching it from a distance as curious spectators (Figure 3 - Frame 11). It becomes more evident that they are part of the middle class. The Criches and the Roddices are part of the aristocracy (Figure 3 - Frame 12).

5.2.2 The Crich family, their friends and their social environment

The low class was previously represented by the coal-miners and their families, the middle class was formed by more qualified workers, and the higher class was represented first by the wealthy Crich family and later by the Roddice family. Russell spends a lengthy period in the beginning of the film establishing the atmosphere of the unequal British society (review the whole sequence in Figure 3).

In the translated text, before the audience is presented to the aristocratic relationships throughout the wedding, the camera shows a very short scene (Scene: 04:03 - 04:15), which introduces two new characters: Rupert Birkin and Lupton, who we soon discover to be respectively the best man and the groom. The two men are in a hurry because they are late for the wedding (Check Figure 4). This scene shows the break of social conventions since they are running in a clumsy manner to arrive at a very formal event. It is inelegant for the groom to be late for his own wedding and to leave the bride and her family waiting. This episode builds Birkin and Lupton's personalities.

Figure 4 - The groom and the best man being late	
Frame 1 - They leave a fancy house	Frame 2 - They are in a hurry
	

This first cinematographic appearance already presents Rupert Birkin with an unrefined attitude. He goes against the social norm of being punctual to a traditional wedding, especially when he is in charge of taking the groom to the ceremony. Due to the power of cinema, in 10 seconds the audience becomes aware that Birkin is different from the Crich family members. The following dialogue was created for the screen and reinforces this irreverent aspect:

Table 4 - Dialogue between Birkin and the groom concerned with Gerald's reaction	
IN THE NOVEL	**IN THE FILM ADAPTATION**
IT DOES NOT EXIST.	**Birkin:** Hurry, Tibby, for God's sake. We are late! Here! Got it? **Lupton:** Laura will never forgive me. **Birkin:** What? Gerald's going to blame me for this, you know.

In the source text, Birkin is developed as an unconventional figure as well, as Poplawski explains:

> Rupert Birkin is an intellectual with unconventional ideas about the nature of love, relationships, and society. Thoroughly disillusioned with the modern industrial world and, at times, despairing of humanity altogether, he nevertheless avoids cynicism and remains full of vitality in himself; he continues to believe in the possibility of personal fulfillment through balanced relationships with others and sees the formation of such relationships as the only hope for the salvation of society (Poplawski, 1996. p. 193).

In the following scene (Scene: 04:17 - 04:46), we are introduced to Hermione Roddice and to Gerald Crich at the church entrance. Through a short dialogue, the audience gets to know that Hermione knows Birkin and is interested in his presence, while Gerald is disappointed because Rupert and the groom are late. The actors only say these two lines and start walking towards the entrance of the church's garden:

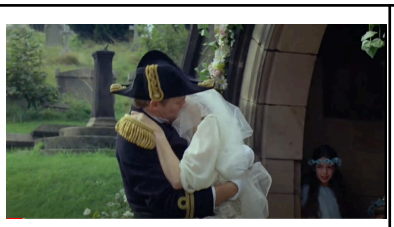
Table 5 - Dialogue between Hermione and Gerald created for screen

IN THE NOVEL	IN THE FILM ADAPTATION
IT DOES NOT EXIST.	**Hermione:** Where's Birkin? **Gerald:** With the groom. He is late. (Scene: 04:17 - 04:46)

At this point, the filmmakers expand the scene, introducing the audience to other guests and their social behavior (Check Figure 5 - Frame 2). The first lady to come out of the carriage is Winifred Crich (Figure 5 - Frame 3), followed by Christiana Crich, respectively the younger sister and the mother of Gerald Crich. Mrs. Crich reacts coldly to her son's kiss on her cheek (Figure 5 - Frame 4). This attitude suggests her frigid character. It also shows that Gerald does not have any affection for the very first feminine figure of his life.

Figure 5 - The wedding and the aristocracy

Frame 1 - Hermione and Gerald Crich	Frame 2 - The guests	Frame 3 - Winifred Crich
		
Frame 4 - Christiana Crich, the mother	Frame 5 - Gerald is worried	Frame 6 - The groom is worried about Gerald being furious
		
Frame 7 - Laura Crich, the bride, and Thomas Crich, the father	Frame 8 - Lupton, the groom	Frame 9 - Laura Crich, the bride
		
Frame 10 - The bride and groom run playfully	Frame 11 - A kiss at the church door	Frame 12 - Gerald's disapproval

		
Frame 13 - Birkin loves the spontaneity	Frame 14 - The relationship between Birkin and Hermione	Frame 15 - Hermione tries to “fix” Birkin
		

In the novel, Christiana Crich’s dark personality is described by the narrator:

> She was a queer unkempt figure, in spite of the attempts that had obviously been made to bring her into line for the day. Her face was pale, yellowish, with a clear, transparent skin, she leaned forward rather, her features were strongly marked, handsome, with a tense, unseeing, predative look. Her colourless hair was untidy, wisps floating down on to her sac coat of dark blue silk, from under her blue silk hat. She looked like a woman with a monomania, furtive almost, but heavily proud (Lawrence, 1996, p. 27).

The filmic narrative effectively translates this character into the visual language of the screen. When she is first introduced, as well as in other moments throughout the movie, Christiana's proud madness is evident in the actress’s intense facial expressions and body language. The complex relationship between mother and son highlights Gerald’s struggles with the female figure, particularly in relation to Gudrun.

Still at the church entrance, Hermione greets the guests with intimacy, calling Mrs. Crich by her first name. After the greetings, we can realize that Gerald is worried because the groom is late. This unexpected attitude bothers him because it disrupts the conventional ritual (Figure 5 - Frame 5).

The next scene shows Birkin and Lupton trying to get to the wedding (Figure 6 - Frame 1 and 2).

Figure 6 - The groom and the best man are on their way in a hurry		
Frame 1 - The idea of movement	Frame 2 - They are moving fast	Frame 3 - Distance perspective



The groom expresses his concern about being late for the wedding. He is afraid of Gerald's reaction, while Birkin shows no anxiety. They are talking in a carriage taking them towards the wedding. Rupert even says it is desirable that the Crich family would do something unconventional, at least for once. Birkin's challenging attitude against social conventions becomes evident again:

Table 6 - Dialogue between Birkin and the groom created to screen	
IN THE NOVEL	**IN THE FILM ADAPTATION**
IT DOES NOT EXIST.	**The groom:** It's such a bad form for the groom to be late. Gerald will be furious. **Birkin:** Oh, don't worry about that. Something unconventional will do that family good. Laura's not going to run away, you know. If you're late, you're late. (Scene: 04:47 - 04:57)

The movie goes back to the church entrance (Scene: 04:58 - 05:25): an excellent opportunity for meeting the bride, Laura Crich, and her father, Thomas Crich (Figure 5 - Frame 7). Gerald continues welcoming the guests and, by analyzing the interactions, we can realize that he is the bride's older brother. Suddenly the groom, whom the bride calls Tibby (Figure 5 - Frame 9), arrives in a hurry (Figure 5 - Frame 8). Laura starts running towards the church door, while the groom chases her playfully (Figure 5 - Frame 10). The groom and the bride passionately kiss each other at the church door (Figure 5 - Frame 11). In the following sequence, still in the same filmic scenario, we have a close-up on Gerald's critical reaction to the bride and groom's attitude (Figure 5 - Frame 12). Then, a significant dialogue takes place between Gerald and Birkin, while they walk in a hurry towards the church door (Figure 5 - Frame 13). This conversation fully reflects Birkin's and Gerald's contrasting personalities:

Table 7: Dialogues about Gerald's discomfort with the delay of Birkin and the groom	
IN THE NOVEL	**IN THE FILM ADAPTATION**
[Gerald:] 'What about this race then - who began it?' Gerald asked	**Gerald:** What a spectacle! **Birkin:** Does it hurt your sense of family pride?

[Birkin:] 'We were late. Laura was at the top of the churchyard steps when our cab came up. She saw Lupton bolting towards her. And she fled. But why do you look so cross? Does it hurt your sense of the family dignity?' **[Gerald:]** 'It does, rather', said Gerald. 'If you're doing a thing, do it properly, and if you're not going to do it properly, leave it alone.' **[Birkin:]** 'Very nice aphorism,' said Birkin **[Gerald:]** 'Don't you agree?' asked Gerald **[Birkin:]** 'Quite,' said Birkin. 'Only it bores me rather, when you become aphoritic.' **[Gerald:]** 'Damn you, Rupert, you want all the aphorism your own way,' said Gerald. **[Birkin:]** 'No. I want them out of the way, and you're always shoving them in it.'[...] **[Gerald:]** 'You don't believe in having any standard of behavior at all, do you?' he challenged Birkin, censoriously. **[Birkin:]** 'Standard - no. I hate standards. But they are necessary for the common ruck. Anybody who is anything can just be himself and do as he likes.' **[Gerald:]** 'But what do you mean by being himself?' said Gerald. 'Is that an aphorism or a cliché?' **[Birkin:]** 'I mean just doing what you want to do. I think it was perfect good form in Laura to bolt from Lupton to the church door. It was almost a masterpiece in good form. It's the hardest thing in the world to act spontaneously on one's impulses - and it's the only really gentlemanly thing to do - provided you're fit to do it.' **[Gerald:]** 'You don't expect me to take you seriously, do you?' asked Gerald. **[Birkin:]** 'Yes, Gerald, you're one of the very few people I do expect that of.' [...]. CHAPTER II - Shortlands (Lawrence, 1996, p. 32-33)	**Gerald:** Yes, it does rather. Do something properly, or don't bother to do it at all. **Birkin:** But it's a masterpiece of good form. It's the hardest thing in the world to act spontaneously on one's impulses, and it's the only gentlemanly thing to do, provided you're fit enough to do it. **Gerald:** Do you expect me to take you seriously? **Birkin:** Yes, Gerald. You're one of the very few people I do expect that of. (Scene: 05:25 - 06:00)

Birkin embodies the disruption of social conventions and challenges the *status quo* in a search for consciousness and for the balance of his relationships, as Poplawski highlights:

> Two central ideas can be seen to provide a structuring focus for the novel—the idea of a creative state of relationship, "star equilibrium," and the idea of a destructive "flux of corruption": both are given explicit formulation by Rupert Birkin, who himself provides the novel's primary center of consciousness (Poplawski, 1996. p. 192-193).

When we compare both dialogues presented in Table 7, it is evident that the lines have been simplified and shortened. The language is much more colloquial as well. Difficult ideas such as "aphoritic" or "aphorism" were just erased. The elements translated happen to be essential for understanding Gerald's and Birkin's personalities, as well as their close relationship. In the novel, Gerald does not even witness this episode involving the groom and the bride. He only gets to know about it later at the party in a conversation with his

brothers-in-law Marshall and Lupton, and with Birkin. This is a previous part of the dialogue we have mentioned above:

> **[Birkin:]** Who won the race, Lupton? he [Birkin] called to the bridegroom to hide the fact that he was laughing. [...]
> **[Lupton:]** 'The race?' he exclaimed. Then a rather thin smile came over his face. He did not want to say anything about the flight to the church door. 'We got there together. At least she touched first, but I had my hand on her shoulder.
> **[Gerald:]** 'What's this?' asked Gerald.
> Birkin told him about the race of the bride and the bridegroom.
> [CHAPTER II - Shortlands] (Lawrence, 1996, p. 31).

In *Women in Love* (1920), when the sisters arrive at the ceremony, we are presented to the Crich family, to which Gerald belongs. Gerald is described as an elegant, handsome man, who seems to be somehow dislocated from his family:

> [Gerald] was of a fair, sun-tanned type, rather above middle height, well-made, and almost exaggeratedly well-dressed. But about him also was the strange, guarded look, the unconscious glisten, as if he did not belong to the same creation as the people about him [CHAPTER I - Sisters] (Lawrence, 1996, p. 14).

This sense of being a foreigner in his own family is cleverly expressed in the scene where his mother coldly responds to his kiss (Figure 5 - Frame 4). Additionally, the groom's fear of Gerald's reaction, more than anyone else's, further highlights Gerald's unusual personality. Finally, when we observe the dialogue between Gerald and Birkin, it becomes clear how profoundly he is affected by the breach of social norms, far more than any other family member (see Figure 5 - Frame 12).

5.2.3 The complex amorous relationship of Birkin and Hermione

In the movie, after his dialogue with Gerald (Table 6), Birkin stops to talk to Hermione, while Gerald walks away (Figure 5 - Frame 14). By observing the following dialogue, the audience can infer that Birkin is a humorous man, who has intimacy with Hermione, since he kisses her on the cheek and calls her by her first name. On the other hand, we can perceive Hermione's controlling personality (Figure 5 - Frame 15). The woman starts fixing Birkin's tie, symbolizing her will to "fix" him as a person. Also, she wants to know what made him arriving late, to what he answers in a playful tone:

Table 8 - Dialogue about Birkin and the groom being late for the wedding

IN THE NOVEL	IN THE FILM ADAPTATION
[Gerald:] 'H'm!' said Gerald, in disapproval. 'What made you late then?' **[Birkin:]** 'Lupton would talk about the immortality of the soul,' said Birkin, 'and then he hadn't got a button-hook.'	**Birkin:** Hello, Hermione. **Hermione:** What made you late? **Birkin:** Well, the groom would talk about the immortality of the soul and he hadn't got a buttonhook. **Hermione:** The immortality of the soul… more

[Marshall:] 'Oh, God!' cried Marshall. 'The immortality of the soul on your wedding day! Hadn't you got anything better to occupy your mind?' **[The groom:]** 'What's wrong with it?' asked the bridegroom, a clean-shaven naval man, flushing sensitively. **[Marshall:]** 'Sounds as if you were going to be executed instead of married. The immortality of the soul!' repeated the brother-in-law, with most killing emphasis. CHAPTER II - Shortlands (Lawrence, 1996, p. 31)	appropriate to an execution, I should have thought, than for a wedding. (Scene: 05:25 - 06:00)

As we can observe, the conversation from the literary narrative involved the characters: Marshall (Gerald's brother-in-law), Lupton (the groom), Birkin and Gerald. It is the same long conversation started at the wedding party we have previously mentioned. In the movie, however, the lines are transferred to a dialogue between Hermione and Birkin. The matter of "the immortality of the soul" was relevant to compose Birkin's personality, however, the filmmakers had no interest in adding so many characters to the plot. A clever solution was to keep the focus on the protagonists and transfer these relevant lines for them to speak.

In the novel, Rupert Birkin is described in many details, considering physical and psychological aspects. Concerning his physical appearance and his personality, Birkin is a fragile figure. Also, he has the quality of adapting himself to the circumstances, and while being part of the middle class, he has social relationships with people from high society:

> Birkin was as thin as Mr Crich, pale and ill-looking. His figure was narrow but nicely made. He went with a slight trail of one foot, which came only from self-consciousness. Although he was dressed correctly for his part, yet there was an innate incongruity which caused a slight ridiculousness in his appearance. His nature was clever and separate, he did not fit at all in the conventional occasion. Yet he subordinated himself to the common idea, travestied himself.
> He affected to be quite ordinary, perfectly and marvellously commonplace. And he did it so well, taking the tone of his surroundings, adjusting himself quickly to his interlocutor and his circumstance, that he achieved a verisimilitude of ordinary commonplaceness that usually propitiated his onlookers for the moment, disarmed them from attacking his singleness [CHAPTER I - Sisters] (Lawrence, 1996, p. 20).

This ill-looking figure is not portrayed in the movie. A good-looking protagonist living a love story with a pretty woman (Ursula) would be more appealing to the tone of this film adaptation. The focus on the amorous relationships could benefit from a handsome romantic pair. The aspect of being friendly and charismatic, however, has cleverly been translated to screen in many moments of the narrative when we see Birkin talking, smiling, and making humorous comments.

In the filmic narrative, Birkin is developed through visual means and through his relationship with the other protagonists. The dialogues are crucial to understand how intellectual and philosophical this character is. He is undoubtedly the privileged one for translating at least some of Lawrence's philosophical quarrels:

> He advocates a doctrine of "star-equilibrium," where two lovers are in balanced polar conjunction with one another like two stars, both perfectly free and single, having achieved their own "integral individuality," but linked together indissolubly within a mutually fulfilling constellation: "a pure balance of two single beings." (Poplawski, 1996. p. 193).

The character Hermione Roddice is also relevant as a component in Birkin's personality, both in the movie and in the novel. However, in *Women in Love* (1920), Hermione is a much more complex character. She has a sense of superiority which is constantly shaken by Rupert Birkin's presence. She knows herself to be intellectually talented/competent, in a privileged social position, yet she feels deeply vulnerable:

> Hermione knew herself to be well-dressed; she knew herself to be the social equal, if not far the superior, of anyone she was likely to meet in Willey Green. She knew she was accepted in the world of culture and of intellect. She was a KULTURTRAGER, a medium for the culture of ideas. With all that was highest, whether in society or in thought or in public action, or even in art, she was at one, she moved among the foremost, at home with them. No one could put her down, no one could make mock of her, because she stood among the first, and those that were against her were below her, either in rank, or in wealth, or in high association of thought and progress and understanding. So, she was invulnerable. All her life, she had sought to make herself invulnerable, unassailable, beyond reach of the world's judgment. And yet her soul was tortured, exposed. Even walking up the path to the church, confident as she was that in every respect she stood beyond all vulgar judgment, knowing perfectly that her appearance was complete and perfect, according to the first standards, yet she suffered a torture, under her confidence and her pride, feeling herself exposed to wounds and to mockery and to despite. She always felt vulnerable, vulnerable, there was always a secret chink in her armour. She did not know herself what it was. It was a lack of robust self, she had no natural sufficiency, there was a terrible void, a lack, a deficiency of being within her [CHAPTER I - Sisters] (Lawrence, 1996, p. 16).

She wants someone to fulfill her lack of confidence, and this person would be Rupert Birkin:

> And she wanted someone to close up this deficiency, to close it up for ever. She craved for Rupert Birkin. When he was there, she felt complete, she was sufficient, whole. For the rest of time she was established on the sand, built over a chasm, and, in spite of all her vanity and securities, any common maid-servant of positive, robust temper could fling her down this bottomless pit of insufficiency, by the slightest movement of jeering or contempt. And all the while the pensive, tortured woman piled up her own defenses of aesthetic knowledge, and culture, and world-visions, and disinterestedness. Yet she could never stop up the terrible gap of insufficiency. If only Birkin would form a close and abiding connection with her, she would be safe during this fretful voyage of life. He could make her sound and triumphant, triumphant over the very angels of heaven. If only he would do it! [CHAPTER I - Sisters] (Lawrence, 1996, p. 16-17).

Hermione is built as a proud, vain woman who is part of high society. She is described as an extravagant figure, covered with the fanciest clothes, however, tortured by an intense feeling of self-doubt:

> One of them she [Ursula] knew, a tall, slow, reluctant woman with a weight of fair hair and a pale, long face. This was Hermione Roddice, a friend of the Criches. Now she came along, with her head held up, balancing an enormous flat hat of pale yellow velvet, on which were streaks of ostrich feathers, natural and grey. She drifted forward as if scarcely conscious, her long blanched face lifted up, not to see the world. She was rich. She wore a dress of silky, frail velvet, of pale yellow colour, and she carried a lot of small rose-coloured cyclamens. Her shoes and stockings were of brownish grey, like the feathers on her hat, her hair was heavy, she drifted along with a peculiar fixity of the hips, a strange unwilling motion. She was impressive, in her lovely pale-yellow and brownish-rose, yet macabre, something repulsive. People were silent when she passed, impressed, roused, wanting to jeer, yet for some reason silenced. Her long, pale face, that she carried lifted up, somewhat in the Rossetti fashion, seemed almost drugged, as if a strange mass of thoughts coiled in the darkness within her, and she was never allowed to escape [CHAPTER I - Sisters] (Lawrence, 1996, p. 15).

Birkin, in turn, is also greatly affected by Hermione's presence. He feels attracted to her, but also dominated by her:

> And this, this conjunction with her, which was his highest fulfilment also, with the perverseness of a wilful child he wanted to deny. With the wilfulness of an obstinate child, he wanted to break the holy connection that was between them [CHAPTER I - Sisters] (Lawrence, 1996, p. 17).

In the translated text, Hermione's intense feelings and dilemmas are not really explored; nor Birkin's intense feelings for Hermione. Her presence is always associated with her involvement with Birkin and with her rivalry with Ursula. Her personality is not individually developed. Which is in harmony with the goal of focusing on the four main characters and on their (profoundly developing) amorous relationships. Hermione functions as just an element of tension, an obstacle that Birkin and Ursula need to overcome.

5.2.4 The sisters' perceptions about marriage

Figure 7 - The sisters being marginalized		
Frame 1 - Thinking about marriage	Frame 2 - The dilemma	Frame 3 - Feeling stuck
		
Frame 4 - The marriage	Frame 5 - The social celebration	Frame 6 - Sisters reflect on marriage

By observing the scene portrayed in Figure 7, we realize how the two sisters feel dislocated from their social class. They observe the wedding from a distance (Figure 6 - Frame 1). In the novel, the narrator tells us that they are school teachers, but their taste belongs to aristocratic life. In *Women in Love* (1920), Gudrun had already been part of this social circle in London "almost as an equal". Unlike the novel, the translation does not spend time exploring Gudrun's previous experiences with high society. The strategy used was this symbolic scene of Gudrun and Ursula in fancy clothes walking through miserable coal-miner families which are their neighbors, but still so drastically different from the sisters. Also, when they arrive at the wedding, the audience realizes that they do not belong there as well, since they have not even been invited.

Gudrun's feeling of being stuck below her potential is portrayed in the scene of the cemetery (Check Figure 6 - Frames 1, 2 and 3). She is laying on a grave, while the sisters have a dialogue reflecting on the idea of getting married. Gudrun expresses her curious interest in marriage. Ursula even questions if this step would take Gudrun somewhere different. Gudrun does not feel sure, but admits it is the expected next step, at least in social terms. She also complains about feeling dead alive in that life of hers. In the movie, the dialogue is reduced and Ursula almost does not talk. We can also observe the shift to a much more colloquial language. In the novel, we have a balanced speaking time in the conversation, and the tone is more formal, rather philosophical:

Table 9 - Dialogue between the sisters about marriage

IN THE NOVEL	IN THE FILM ADAPTATION
[Gudrun:] 'I was hoping now for a man to come along,' Gudrun said, suddenly catching her underlip between her teeth, and making a strange grimace, half sly smiling, half anguish. Ursula was afraid **[Ursula:]** 'So you have come home, expecting him here?' she laughed. **[Gudrun:]** 'Oh my dear,' cried Gudrun, strident, 'I wouldn't go out of my way to look for him. But if there did happen to come along a highly attractive individual of sufficient means— well—' she tailed off ironically. Then she looked searchingly at Ursula,	**Gudrun:** Perhaps it would be nice if a man came along. I mean, I wouldn't go out of my way to look for him, but if there should happen along a highly attractive individual with sufficient means, well… Oh, don't you find yourself getting bored with everything? Everything fails to materialize. Nothing materializes. Everything withers in the bud. Everything… **Ursula:** Frightening. Do you hope to get anywhere by just marrying?

as if to probe her. 'Don't you find yourself getting bored?' she asked of her sister. 'Don't you find that things fail to materialize? NOTHING MATERIALIZES! Everything withers in the bud.' **[Ursula:]** 'What withers in the bud?' asked Ursula. **[Gudrun:]** 'Oh, everything—oneself—things in general.' There was a pause, whilst each sister vaguely considered her fate. **[Ursula:]** 'It does frighten one,' said Ursula, and again there was a pause. 'But do you hope to get anywhere by just marrying?' **[Gudrun:]** 'It seems to be the inevitable next step,' said Gudrun. **[Ursula:]** 'I know,' she said, 'it seems like that when one thinks in the abstract. But really imagine it: imagine any man one knows, imagine him coming home to one every evening, and saying "Hello," and giving one a kiss—' **[Gudrun:]** 'Yes,' said Gudrun, in a narrowed voice. 'It's just impossible. The man makes it impossible. CHAPTER I - Sisters (Lawrence, 1996, p. 8)	**Gudrun:** Hum… Well, it seems the inevitable next step. But, you see, it's just impossible. The man makes it impossible. (Scene: 6:01 - 6:52)

Similar to the film adaptation, the first big event in the novel is the Crich wedding as well, which Ursula and Gudrun decide to watch. However, in literature, their location is different and much less symbolic. The sisters walk through a neighborhood very similar to the one we see in the translated text. In the novel, they stop at the school yard to see the wedding from a distance rather than from the graveyard next to the church. This change of setting is significant in the movie, since it transmits the idea of being dead alive without having to verbally narrate the sisters' deepest feelings and anguishes. In the movie, the dialogue about having a man is directly associated with the sisters' reflections from observing the wedding ritual.

5.2.5 The romantic rivalry involving Ursula, Birkin and Hermione

In the first 10 minutes of the narrative, the translated text establishes the connection between Ursula and Birkin. The audience learns that Ursula is interested in Birkin through the use of close-up shots (Figure 8 - Frames 2 and 3). Following this scene, a flashback reveals that she is already familiar with him from their work at school (Figure 8 - Frames 4 to 11).

Figure 8 - An amorous triangle: Ursula, Birkin and Hermione		
Frame 1 - The wedding	Frame 2 - Birkin in close-up	Frame 3 - Ursula remembering Birkin

		
Frame 4 - Flashback: Ursula as a school teacher and Birkin as a school inspector	Frame 5 - The catkins' metaphor	Frame 6 - Hermione's dominance
		
Frame 7 - Amorous triangle	Frame 8 - Hermione's dominance	Frame 9 - Hermione's caricatured personality
		
Frame 10 - Ursula's repulse for Hermione	Frame 11 - Birkin's approval	Frame 12 - Birkin's connection to Hermione
		
Frame 13 - Ursula's sad look		
		

In the beginning of the novel, it is explicitly mentioned that Rupert Birkin is a school inspector at the Grammar School, where Ursula works as a teacher. At this point, the reader learns that Birkin and Hermione have been lovers for years, but the man is attempting to escape from the lady:

> He was perverse too. He fought her off, he always fought her off. The more she strove to bring him to her, the more he battled her back. And they had been lovers

> now, for years. Oh, it was so wearying, so aching; she was so tired. But still she believed in herself. She knew he was trying to leave her [CHAPTER I - Sister] (Lawrence,1996. p.17).

In the translated text, in order to tell the audience that Ursula knows Birkin already, the filmmakers use a flashback (Figure 8 - Frame 4). Two scenes are shown in alternation: one featuring the trio at the wedding ceremony and the other at the classroom. Ursula's contemplative face is captured in a close-up shot as she watches Hermione adjust Birkin's tie, which is also shown in a close-up. This camera positioning conveys the intensity of Ursula's emotions. The following flashback scene shows that Hermione has been to Ursula's class once looking for Birkin (Figure 8 - Frame 6 and 7). Then, Hermione interrupts the playful conversation between Birkin and Ursula, and tries to monopolize Birkin's attention (Figure 8 - Frame 8 and 9). At a certain point, Ursula feels upset and rings the bell to end the class (Figure 8 - Frame 9 and 10). Birkin appreciates her irreverence and spontaneity (Figure 7 - Frame 11).

In the literary text, the focus is on Ursula's feelings and intense sensations. When Ursula sees Birkin, she is breath taken. She feels the strong necessity of getting to know him better. She had already met him at the school, but they have never been closer. Ursula realizes she needs him:

> Ursula was left thinking about Birkin. He piqued her, attracted her, and annoyed her. She wanted to know him more. She had spoken with him once or twice, but only in his official capacity as inspector. She thought he seemed to acknowledge some kinship between her and him, a natural, tacit understanding, a using of the same language. But there had been no time for the understanding to develop. And something kept her from him, as well as attracted her to him. There was a certain hostility, a hidden ultimate reserve in him, cold and inaccessible [CHAPTER I - Sisters] (Lawrence, 1996. p. 20).

Hermione Roddice, a strong, intellectual and rich woman, is also completely subdued by the expectation of being loved by the same man - Rupert Birkin:

> Hermione Roddice was thinking only of Birkin. He stood near her. She seemed to gravitate physically towards him. She wanted to stand touching him. She could hardly be sure he was near her, if she did not touch him [CHAPTER I - Sisters] (Lawrence, 1996, p. 21).

The cinematographic text translates the feelings of both Ursula and Hermione in a more subtle way. The audience can easily realize that both women are interested in Birkin, but we do not have access to the intensity of their feelings. The audience deduces their interest from their body language: Ursula stares at Birkin while Hermione keeps touching his tie all the time. Also, the episode that comes as the flashback in the translated text comes later in the novel: "Chapter III - Classroom". A translation strategy that saves time and space, and that intensifies the scene: instead of just having descriptions of Ursula's impressions, the audience is shown her memories in a much more vivid and dynamic way.

In the novel, the dialogue involving Ursula, Birkin and Hermione in the classroom takes ten pages. They start talking about catkins, the class topic, but suddenly they deviate from the subject and start philosophizing deeply in a lengthy conversation. The course of the dialogue changes so dramatically that it is not reasonable to imagine that scene really happening in a classroom full of students.

In this perspective, the translated text builds a much more adequate situation. The long philosophical quarrels are partly omitted. Another portion of the dialogue has been transferred to another scene portraying a conflict between Birkin and Hermione. The text is shortened to focus on a reasonable topic for a discussion in class: the catkins. Besides that, Hermione explicitly mentions Birkin's profession in the translated text, so the cinema audience can be sure what his profession is. Another difference is that Ursula is more friendly to Hermione than she is in the movie. The film adaptation aims to build Hermione as merely a rival to Ursula. In this sense, it would not be logical for her to treat Hermione with kindness.

Screen time is precious and this dialogue has not been included in the film adaptation by chance. The catkins function as a metaphor referring to the sexual connection between male and female. Just like in nature, the argument is that one needs the other to feel fulfilled. Moreover, the tension between the three characters reinforces their roles: Birkin and Ursula are meant to be a couple and Hermione represents the conflicting component. Other technical botanic details are omitted from the conversation, as we can realize in Table 10:

Table 10 - Dialogue building an amorous triangle: Ursula, Birkin and Hermione

IN THE NOVEL	IN THE FILM ADAPTATION
[Birkin:] "Did I startle you?" said Birkin, shaking hands with her. "I thought you had heard me come in." "No," she faltered, scarcely able to speak. [...] **[Birkin:]** "It is so dark," he said. "Shall we have the light?" [...] "You are doing catkins?" he asked, picking up a piece of hazel from a scholar's desk in front of him. "Are they as far out as this? I hadn't noticed them this year." [...] "The red ones too!" he said, looking at the flickers of crimson that came from the female bud. [...] "Give them some crayons, won't you?" he said, "so that they can make the gynaecious flowers red, and the androgynous yellow. I'd chalk them in plain, chalk in nothing else, merely the red and the yellow. Outline scarcely matters in this case. There is just the one fact to emphasise. " **[Ursula:]** " I haven't any crayons," said Ursula.	**Birkin:** Sorry, did I startle you? I thought you'd heard me come in. **Ursula:** No. **Birkin:** Oh, you're doing catkins. Are they as far out as this already? I hadn't noticed them this year. **Birkin:** It's the fact you want to emphasize, not the impression. And what's the fact? Red little spiky stigmas of the female flower, dangling yellow male catkin, yellow pollen flying from one to the other. [Ursula's memory timeline suffers a break. Camera goes back to the wedding and then it returns to the classroom scene] **Birkin:** Make a pictorial record of the fact, as you do when you're drawing a face. Two eyes, a nose, a mouth with teeth. [Birkin draws a silly face on the blackboard and laughs].

[Birkin:] "There will be some somewhere--red and yellow, that's all you want." Ursula sent out a boy on a quest. **[Ursula:]** "It will make the books untidy," she said to Birkin, flushing deeply. **[Birkin:]** "Not very," he said. "You must mark in these things obviously. It's the fact you want to emphasise, not a subjective impression to record. What's the fact?-red little spiky stigmas of the female flower, dangling yellow male catkin, yellow pollen flying from one to the other. Make a pictorial record of the fact, as a child does when drawing a face--two eyes, one nose, mouth with teeth--so--." And he drew a figure on the blackboard. At that moment another vision was seen through the glass panels of the door. It was Hermione Roddice. Birkin went and opened to her. **[Hermione:]** "I saw your car," she said to him. "Do you mind my coming to find you? I wanted to see you when you were on duty." [...] "How do you do, Miss Brangwen," sang Hermione, in her slow, odd, singing fashion, that sounded almost as if she were poking fun. "Do you mind my coming in?" [...] **[Ursula:]** "Oh no," said Ursula. **[Hermione:]** "Are you sure?" repeated Hermione, with complete sang froid, and an odd, half-bullying effrontery. **[Ursula:]** "Oh no, I like it awfully," laughed Ursula, a little bit excited and bewildered, because Hermione seemed to be compelling her, coming very close to her, as if intimate with her; and yet, how could she be intimate? [...] **[Hermione:]** "What are you doing?" she sang, in her casual, inquisitive fashion. **[Birkin:]** "Catkins," he replied. **[Hermione:]** "Really!" she said. "And what do they learn about them?" [...] **[Birkin:]** "Do you know the little red ovary flowers that produce the nuts? Have you ever noticed them?" he asked her. And he came close and pointed them out to her, on the spring she held. **[Hermione:]** "No," she replied. "What are they?" "Those are the little seed-producing flowers, and the long catkins, they only produce pollen, to fertilise them." **[Hermione:]** "Do they, do they!" repeated Hermione, looking closely. "From those little red bits, the nuts come; if they receive pollen from the long danglers. " **[Hermione:]** "Little red flames, little red flames," murmured Hermione to herself. [...] "Aren't they beautiful? I think they're so beautiful," she said, moving close to Birkin, and pointing to the red filaments with her long, white finger. **[Birkin:]** "Had you never noticed them before?" he asked. **[Hermione:]** "No, never before," she replied. "And now you will always see them," he said.	**Hermione:** I've been waiting for you for so long. I thought I'd come and see what a school inspector does when he's on duty. How do you do, Miss Brangwen? Do you mind my coming in? **Ursula:** No. **Hermione:** You sure? [Hermione refers to Birkin] **Hermione:** What are you doing? **Birkin:** Catkins. **Hermione:** Really? What do you learn about them? **Birkin:** Well, from these little red bits, the nuts come. If they receive pollen from these long danglers. **Hermione:** Little red flames… Little red flames… Aren't they beautiful? I think they're so beautiful. **Birkin:** Had you never noticed them before? **Hermione:** No, never before. **Birkin:** Well, now you'll always see them. **Hermione:** Now I shall always see them… Thank you so much for showing me. I think they're so beautiful. Little red flames… (Scene: 7:10 - 9:17)

[Hermione:] "Now I shall always see them," she repeated. "Thank you so much for showing me. I think they're so beautiful-little red flames-" CHAPTER III - Classroom (Lawrence, 1996. p. 35-38)	

The amorous relationship between Birkin and Hermione is only explicitly expressed in a later scene (Figure 09). While the couple is at Hermione's house, resting by the pool. Hermione starts philosophizing about the human struggle for power. At exactly this moment, the camera slowly opens the view. First, we read "miner's riots" in Birkin's newspaper. The audience can guess that this is the topic they are discussing when they talk about power and equality. The luxurious scenario of Hermione's house suggests a contradiction between her words and the privileges of the environment in which she spends her days. All men are equal in spirit, she argues, while speaking from the comfort of their wealthy life. Birkin disagrees by saying that inequality is in the world by nature. Birkin expresses his point of view while drinking his Champaign. He only wants mankind to have a fair share of the world so that they stop bothering him.

Hermione first seems to enjoy the moment: she gently laughs at Birkin's arguments, and Birkin laughs as well. When the man drops Champagne on his T-shirt, Hermione sensually licks his neck and kisses him. Birkin's face demonstrates he is uncomfortable. He quickly but gently repels Hermione and cleans his mouth. Then, the lady leaves to get dressed, after warning Birkin not to be late. Once again Birkin is represented as an irreverent companion who could be late for a formal ceremony. Observing the lovely newlyweds and giving them a look of envy and resentment, we understand that Hermione was looking for a similar intimacy with Birkin, without being satisfied.

Figure 9 - Hermione and Birkin's relationship

Frame 1 - Hermione philosophizing on man's struggle for power	Frame 2 - The newspaper shows the miner's riots is the topic	Frame 3 - The luxurious scenario of Hermione's house
		
Frame 4 - Birkin completely disagrees with Hermione	Frame 5 - Hermione seems enchanted by his presence	Frame 6 - Birkin defends his point of view while drinking a glass of Champagne

		
Frame 7 - Hermione feels amused by his rhetoric	Frame 8 - Birkin laughs as well	Frame 9 - Hermione licks the Champaign Birkin dropped on his T-shirt
		
Frame 10 - Hermione kisses Birkin	Frame 11 - Birkin quickly repels Hermione and discreetly cleans his mouth	Frame 12 - Hermione leaves and gives the lovely newlyweds an envious look
		

This dialogue occurs in quite different circumstances in the novel: almost everything is different. It takes place in the picnic scene, which is maintained in the adaptation, but only at a later moment: a narratological shift! Besides that, the topic and the characters involved are also completely different. Gerald questions social equality between all people, when one of their partners - “the Italian” - objects and questions the equality between man and women. Gerald says that this is not a social matter, and Birkin agrees. It is only at that moment that Hermione’s first words are picked up for the screen. In the novel, the guests do not reply, they just keep silent. Only Birkin argues with her, and the narrator describes how Hermione feels angry at Birkin’s opposition. A feeling much different from the admiration that pops up in the translated text. Gerald is the one who says Birkin’s ideas are megalomania. We can observe all these features in the table below:

Table 11 - Dialogue expressing Hermione and Birkin’s relationship	
IN THE NOVEL	**IN THE FILM ADAPTATION**
[Hermione:] "If," said Hermione at last, "we could only realise, that in the spirit we are all one, all equal in the spirit, all brothers there--the rest wouldn't	**Hermione:** Dreadful. Dreadful… All this strife and dissension. If we could only realize that in the spirit we are all one, all equal in the spirit, all brothers

matter, there would be no more of this carping and envy and this struggle for power, which destroys, only destroys. " This speech was received in silence, and almost immediately the party rose from table. But when the others had gone, Birkin turned round in bitter declamation, saying: [**Birkin:**] "It is just the opposite, just the contrary, Hermione. We are all different and unequal in spirit-it is only the social differences that are based on accidental material conditions. We are all abstractly or mathematically equal, if you like. Every man has hunger and thirst, two eyes, one nose and two legs. We're all the same in point of number. But spiritually, there is pure difference and neither equality nor inequality counts. It is upon these two bits of knowledge that you must find a state. Your democracy is an absolute lie--your brotherhood of man is a pure falsity, if you apply it further than the mathematical abstraction. We all drank milk first, we all eat bread and meat, we all want to ride in motor-cars - therein lies the beginning and the end of the brotherhood of man. But no equality. But I, myself, who am myself, what have I to do with equality with any other man or woman? In the spirit, I am as separate as one star is from another, as different in quality and quantity. Establish a state on that. One man isn't any better than another, not because they are equal, but because they are intrinsically other, that there is no term of comparison. The minute you begin to compare, one man is seen to be far better than another, all the inequality you can imagine, is there by nature. I want every man to have his share in the world's goods, so that I am rid of his importunity, so that I can tell him: 'Now you've got what you want-you've got your fair share of the world's gear. Now, you one-mouthed fool, mind yourself and don't obstruct me. ' " [...] **[Gerald:]** "It sounds like megalomania, Rupert," said Gerald, genially. Hermione gave a queer, grunting sound. Birkin stood back. **[Birkin:]** "Yes, let it," he said suddenly, the whole tone gone out of his voice, that had been so insistent, bearing everybody down. And he went away. CHAPTER VIII - Breadalby (Lawrence, 1996. p. 103-104)	there, the rest wouldn't matter. There'd be no more of this carping, envy… All this struggle for power, which destroys, only destroys… **Birkin:** It's just the opposite, Hermione. It's just the contrary. The minute you begin to compare, one man is seen to be far better than another. All the inequality in the world that you can imagine is there by nature. I want every man to have his fair share of the world's goods so that I can be rid of this importunity, so that I can say to him: 'Now, you've got what you want, you've got your fair share of the world's gear. Now you mind yourself and don't obstruct me. **Hermione:** It sounds like megalomania, Rupert. [Hermione kisses Birkin, but he quickly repels her. She seems embarrassed] **Hermione:** I must go and dress for lunch. Don't be late, Rupert. (Scene: 10:37 - 12:11)

By transferring this dialogue to a more intimate scene between Birkin and Hermione, the translator more explicitly structures the existing amorous tension between the two characters. The focus on Birkin and Hermione's relationship is achieved by reducing the presence of other characters. The film adaptation also puts an emphasis on the miners' issues

in contrast with the luxurious lifestyle of both protagonists who are discussing social inequality. The composition of the scene when compared to the ideas they are defending only reinforces their hypocrisies and contradictions. Furtheron, the moment when Hermione stares enviously at the newlyweds shows the audience the frustration she feels in her relationship with Birkin. She wants that connection, yet he does not fulfill her expectations.

These options within the translation are in harmony with the main focus: the amorous relationships between the five protagonists (Birkin, Hermione and Ursula; Gerald and Gudrun). The friendship and the discussions between Gerald and Hermione, for example, have been completely omitted: they do not contribute to the adaptation priorities. The translated text builds a more dynamic scene while directly submitting to the progress of the plot. The source text spends many pages on philosophical quarrels which are very rich in arguments, but without directly contributing to the development of the story.

5.2.6 Hermione and Gudrun: members of a manly world

In the novel, Ursula knew Hermione just a little, but Gudrun had met her in London in terms of social equality:

> Ursula watched her with fascination. She knew her a little. She was the most remarkable woman in the Midlands. [...] Moving with her artist friends in different kinds of society, Gudrun had already come to know a good many people of repute and standing. She had met Hermione twice, but they did not talk to each other. It would be queer to meet again down here in the Midlands, where their social standing was so diverse, after they had known each other in terms of equality in the houses of sundry acquaintances in town. For Gudrun had been a social success, and had her friends among the slack aristocracy that keeps touch with the arts [Chapter I - Sisters] (Lawrence, 1996, p. 15-16).

Gudrun and Hermione are portrayed as members of a manly world. It means that they are highly instructed and are able to discuss the most complex subjects with men:

> Her [Hermione's] father was a Derbyshire Baronet of the old school, she was a woman of the new school, full of intellectuality, and heavy, nerve-worn with consciousness. She was passionately interested in reform, her soul was given up to the public cause. But she was a man's woman, it was the manly world that held her. She had various intimacies of mind and soul with various men of capacity. Ursula knew, among these men, only Rupert Birkin, who was one of the school-inspectors of the county. But Gudrun had met others in London [Chapter I - Sisters] (Lawrence, 1996, p. 15-16).

In Russel's world, there is no evidence that Gudrun has ever been an equal in the same environment as Hermione. As it is well known, every moment is precious to the cinematographic text. The plot is focused on the relationships between Gudrun and Gerald, Birkin and Ursula, with Hermione being just an antagonist to Ursula. In this scenario, it would not make sense to invest screen time in building a complex connection between

Gudrun and Hermione. In the cinematographic narrative, she is a caricatured woman who functions as the weak pillar of an amorous triangle.

In the novel, Hermione's personality is a more complex character, with a personality that is developed in depth. She moves in male-dominated environments and has profound philosophical dialogues with other characters rather than just Birkin, providing critical commentary on complex themes. Moreover, the narrator describes her feelings and thoughts throughout many pages, expressing the duality of her character. Hermione embodies both strength and vulnerability, balancing rational intelligence with visceral emotions. Therefore, she is not just a woman in love with a complicated man - Rupert Birkin - competing with another woman - Ursula Brangwen - for his attention.

5.2.7 The conflicting relationship between Gerald and Gudrun

In *Women in Love* (1920), Gerald's presence deeply affects Gudrun: she is profoundly interested in knowing more about that man. Her internal dilemmas are very much explored. She is breath taken, just like her sister is for Birkin. This heart-stopping sensation is described in details:

> Gudrun lighted on him at once. There was something northern about him that magnetized her. In his clear northern flesh and his fair hair was a glisten like sunshine refracted through crystals of ice. And he looked so new, unbroached, pure as an arctic thing. Perhaps he was thirty years old, perhaps more. His gleaming beauty, maleness, like a young, good-humoured, smiling wolf, did not blind her to the significant, sinister stillness in his bearing, the lurking danger of his unsubdued temper. 'His totem is the wolf,' she repeated to herself. 'His mother is an old, unbroken wolf.' And then she experienced a keen paroxysm, a transport, as if she had made some incredible discovery, known to nobody else on earth. A strange transport took possession of her, all her veins were in a paroxysm of violent sensation. 'Good God!' she exclaimed to herself, 'what is this?' And then, a moment after, she was saying assuredly, 'I shall know more of that man.' She was tortured with desire to see him again, a nostalgia, a necessity to see him again, to make sure it was not all a mistake, that she was not deluding herself, that she really felt this strange and overwhelming sensation on his account, this knowledge of him in her essence, this powerful apprehension of him. 'Am I REALLY singled out for him in some way, is there really some pale gold, arctic light that envelopes only us two?' she asked herself. And she could not believe it, she remained in a muse, scarcely conscious of what was going on around [Chapter I - Sisters] (Lawrence, 1996, p. 14-15).

In the translated text, Gudrun's interest in Gerald is much more subtle. She looks at him and seems to just wonder about marriage (Figure 10 - Frames 1, 2 and 3). The montage builds a sequence that includes: a close-up of Gudrun's expression, a close-up of Gerald's face as he interacts with the guests, and a wide shot of the ceremony.

The audience has no real doubts: Gudrun wonders if that man would be interesting for her as a future husband. Once again, the close-up shot is employed to convey the character's reflective attitude (Check Figure 10).

Figure 10 - Gudrun's interest for Gerald Crich		
Frame 1 - Gudrun's look towards Gerald Crich	Frame 2 - Gerald Crich under Gudrun's eyes	Frame 3 - The ceremony
		

After the wedding scene, Gerald appears swimming naked in the lake (Figure 11) while the sisters are walking and chatting. In both the source and the target text, they are not portrayed as embarrassed by this male nudity in complete freedom. And Gerald is so comfortable that he even waves hello.

Figure 11 - Gerald swimming naked in the lake		
Frame 1 - Gerald's nudity is considered normal	Frame 2 - The sisters are talking	Frame 3 - Gerald comfortably waves hello
		
Frame 4 - Ursula and Gudrun do not wave back	Frame 5 - The sisters mock Gerald's dominant impetus	
		

The dialogue produced in this scene is a reduced version of the source text. In the novel, Gudrun reflects about the privileges of being a man: his freedom, his power to choose. Once more the characters (especially Gudrun) are philosophizing about the different positions occupied by men and women in society. In the translated text, this aspect of the conversation has been omitted. The focus is on Gerald's dominant profile. Ursula also mentions

Hermione's imperative temper, which adds to the construction of their rival relationship. This dialogue is useful in building the protagonists' impressions about the personality of the other two important characters.

Besides that, in the novel, Gudrun mentions that Gerald had accidentally shot his brother when he was a child. Both sisters agree that the shot was unintentional. This piece of information is lacking in the translated text. Probably, because any reference to this episode would have required a flashback or further revision in the narrative structure. In the movie, the dialogue ends with both sisters mocking Gerald's impetus to dominate everything.

Table 12 - Dialogue about Gerald swimming naked in the lake

IN THE NOVEL	IN THE FILM ADAPTATION
[Ursula:] "It is Gerald Crich," said Ursula. **[Gudrun:]** "I know," replied Gudrun. [...] **[Ursula:]** "He is waving," said Ursula. **[Gudrun:]** "Yes," replied Gudrun. [...] **[Ursula:]** "Like a Nibelung," laughed Ursula. [...] **[Gudrun:]** "God, what it is to be a man!" she cried. **[Ursula:]** "What?" exclaimed Ursula, in surprise. **[Gudrun:]**"The freedom, the liberty, the mobility!" cried Gudrun, strangely flushed and brilliant. "You're a man, you want to do a thing, you do it. you haven't the thousand obstacles a woman has in front of her." Ursula wondered what was in Gudrun's mind, to occasion this outburst. She could not understand. **[Ursula:]** "What do you want to do?" she asked. **[Gudrun:]** "Nothing," cried Gudrun, in swift refutation. "But supposing I did. Supposing I want to swim up that water. It is impossible, it is one of the impossibilities of life, for me to take my clothes off now and jump in. But isn't it ridiculous, doesn't it simply prevent our living!" She was so hot, so flushed, so furious, that Ursula was puzzled. [...] [Talking now about the Crich's house] **[Gudrun:]** "Don't you think it's attractive, Ursula?" asked Gudrun. **[Ursula:]** "Very," said Ursula. "Very peaceful and charming." **[Gudrun:]** "It has form, too--it has a period. " **[Ursula:]** "What period?" **[Gudrun:]** "Oh, eighteenth century, for certain; Dorothy Wordsworth, and Jane Austen, don't you think?" Ursula laughed. **[Gudrun:]** "Don't you think so?" repeated Gudrun. **[Ursula:]** "Perhaps. But I don't think the Criches fit the period. I know Gerald is putting in a private electric plant, for lighting the house, and is making all kinds of latest improvements." [...] **[Gudrun:]** "Of course," she said, "that's quite inevitable." **[Ursula:]** "Quite," laughed Ursula. "He is several	**Gudrun:** Fancy her barging into your classroom like that. What a liberty! **Ursula:** Oh, Hermione loves to dominate everyone. She'd like to dominate us, I think. **Gudrun:** Oh, so that's why she's invited us for the weekend. Charming! [Gerald waves hello from the lake where he is swimming naked] **Gerald:** Hellooo! [The sisters do not wave back] **Ursula:** It's Gerald Crich! **Gudrun:** I know. So, Gerald is in charge of the mines now… **Ursula:** Mm, making all kinds of 'latest improvements'. They hate him for it. He takes them all by the scruff of the neck and fairly flings them along. He'll have to die soon, when he's made all the possible improvements and there's nothing more to improve. He's got 'go', anyhow. **Gudrun:** Oh, certainly he's got 'go'. The unfortunate thing is, where does his 'go' go to? (Scene: 9:42 - 10:36)

generations of youngness at one go. They hate him for it. He takes them all by the scruff of the neck, and fairly flings them along. He'll have to die soon, when he's made every possible improvement, and there will be nothing more to improve. -He's got go, anyhow. " **[Gudrun:]** "Certainly he's got go," said Gudrun. "In fact I've never seen a man that showed signs of so much. The unfortunate thing is, where does his go go to, what becomes of it?" **[Ursula:]** "Oh I know," said Ursula. "It goes in applying the latest appliances. " "Exactly," said Gudrun. **[Ursula:]** "You know he shot his brother?" said Ursula. [...] CHAPTER IV - Diver (Lawrence, 1996. p.47-48)	

5.2.8 Connecting the main characters and developing their relationships

The next scene to be analyzed is essential for the composition of characters. The sisters arrive at Hermione's country cottage and Gudrun associates Rupert's interest for Hermione to her fortune. Ursula doubts it, but Gudrun reinforces that people can sell their souls for less than that. This short dialogue builds Gudrun as a skeptical figure while Ursula is the one who believes in character and good will.

Table 13: Dialogue created for screen between Ursula and Gudrun about Birkin

IN THE NOVEL	IN THE FILM ADAPTATION
IT DOES NOT EXIST	**Ursula:** Oh, so this is Hermione's country cottage. **Gudrun:** Well, there's one reason Rupert is attracted to her. **Ursula:** Do you think so? I don't think that. **Gudrun:** Lovers have sold their souls for far less, my dear.

In the cottage sequence, the audience can see the main characters and some supporting actors enjoying a picnic (Figure 12). This is a lengthy episode that lasts 6 minutes. The moment is crucial for the cinematographic narrative, since the protagonists are directly presented through the voice of Rupert Birkin. The spectator further discovers the social condition of Hermione, an aristocrat, and the existing relationships between the main characters.

In the first scene, we can see the sisters arriving at Hermione's wealthy country cottage (Figure 12 - Frame 1). They seem surprised with the luxury: they do not belong to that social class. The following moment is devoted to a picnic, first presented from a distance (Figure 12 - Frame 2). This wide panoramic perspective shows the whole fancy scenario with the guests enjoying the moment and the servants working. At this point, Birkin names the protagonists, and there is a close-up on each face. The order of presentation suggests the formation of amorous pairs (Figure 12 - Frames 3, 4, 5 and 6): Gudrun and Gerald, Tibby and Laura (the newlyweds), Ursula and Birkin himself. Hermione and the other guests are not mentioned. In the next frame, the composition of the scene illuminates the amorous triangle involving Ursula, Birkin and Hermione through the positions of these characters. Rupert is put in the middle of the two rival women (Figure 12 - Frame 7). Ursula, once again, is dressed in a bright orange summer dress while Hermione wears darker colors: purple and cream.

When Birkin discusses the meaning of their names, Gerald asks about Gudrun's (Figure 12 - Frame 8), while the camera shows them side by side. The camera stresses the woman's attitude towards Gerald, showing that she is a daring figure that likes to tease him. She constantly shows her teeth and ironically smiles while speaking. This builds her untamed personality.

At this point, Rupert Birkin starts a monologue about the proper way to eat a fig in society (Figure 12 - Frames 9, 10 and 11). Birkin contrasts the conventional social manner to the natural unpolished one (Figure 12 - Frame 13). Everybody is paying attention to his discourse, trying to follow him (Figure 12 - Frame 12). Suddenly, he associates the idea of eating a fig to the act of accessing "the female part". This unexpected comparison makes the guests feel embarrassed (Figure 12 - Frames 14, 15, 16 and 17).

The next sequence of images portrays the existing tension between Birkin and Hermione. The camera moves from one to the other (Figure 12 - Frames 18, 19, 20 and 21) in close-up, increasing the drama between them.

Figure 12 - The picnic at Hermione's house		
Frame 1 - The sisters arrive at Hermione's country cottage	Frame 2 - The picnic	Frame 3 - Gudrun Brangwen

		
Frame 4 - Gerald Crich	Frame 5 - Tibby and Laura Lupton	Frame 6 - Ursula Brangwen
		
Frame 6 - Rupert Birkin	Frame 7 - The amorous triangle	Frame 8 - Gerald asks for the meaning of ‘Gudrun’
		
Frame 9 - Birkin starts his discourse	Frame 10 - The close-up in the open fig - associated to the female part	Frame 11 - Description of how to eat a fig
		
Frame 12 - The guests paying attention	Frame 13 - Birkin eats it in a vulgar way	Frame 14 - Ursula is a bit shocked with Birkin’s speech
		
Frame 15 - The newlyweds feel embarrassed	Frame 16 - Birkin gets closer and Ursula seems embarrassed	Frame 17 - Gerald smiles to Gudrun in a seductive way
		

Frame 18 - Birkin looks at Hermione when talking about women keeping their secret	Frame 19 - Hermione seems uncomfortable	Frame 20 - Birkin continues with no hesitation
		
Frame 21 - Hermione seems sad	Frame 22 - Gudrun smiles in approval to Birkin's discourse	Frame 23 - Gerald seems reflective
		
Frame 24 - Birkin says that women die for keeping their secret for too long	Frame 25 - Hermione seems embarrassed	Frame 26 - Ursula seems embarrassed
		
Frame 27 - Hermione abruptly changes the subject and calls for a walk	Frame 28 - The guests go for a walk with Hermione	Frame 29 - Birkin refuses to go
		
Frame 30 - Hermione insists with a superior air (she looks down)	Frame 31 - Hermione teases Birkin calling him a "sulky little boy"	Frame 32 - Birkin stays and starts a dialogue with Gerald
		

The lines spoken in this lengthy sequence are very literary, yet they have almost entirely been produced for the screen. In the novel, there is not a monologue spoken by

Birkin in the picnic episode. The reader gets aware of the tension between Hermione and Birkin, but in a completely different way. Moreover, in the novel the dialogue between Gerald and Birkin takes place when they meet in a train heading to London. The source text explores this new scenario, introducing many characters from Birkin's social circle. Which is impossible in the film since Birkin and Gerald never leave town except at the end of the movie. Part of the dialogue from the train has been translated and adapted for the picnic scene. Birkin's speech in the six-minutes sequence offered the opportunity to exhibit the character of an irreverent person who has the courage to talk about sex while the others feel embarrassed.

Table 14 - Dialogue from the picnic scene created for the screen

IN THE NOVEL	IN THE FILM ADAPTATION
[Hermione:] "Would you like to come for a walk?" said Hermione to each of them, one by one. And they all said yes, feeling somehow like prisoners marshalled for exercise. Birkin only refused . "Will you come for a walk, Rupert?" **[Birkin:]** "No, Hermione. " **[Hermione:]** "But are you sure?" "Quite sure." There was a second's hesitation. **[Hermione:]** "And why not?" sang Hermione's question. It made her blood run sharp, to be thwarted in even so trifling a matter. She intended them all to walk with her in the park. **[Birkin:]** "Because I don't like trooping off in a gang," he said. Her voice rumbled in her throat for a moment. Then she said, with a curious stray calm: **[Hermione:]** "Then we'll leave a little boy behind, if he's sulky." And she looked really gay, while she insulted him. But it merely made him stiff. She trailed off to the rest of the company, only turning to wave her handkerchief to him, and to chuckle with laughter, singing out: "Goodbye, goodbye little boy." **[Birkin:]** "Goodbye impudent hag," he said to himself. CHAPTER VIII - Breadalby (Lawrence, 1996. p.87) **[Birkin:]** "Tell me," said Birkin. "What do you live for?" Gerald's face went baffied. **[Gerald:]** "What do I live for?" he repeated. "I suppose I live to work, to produce something, in so far as I am a purposive being. Apart from that, I live because I am living."	[Someone: At least here you will have an opportunity to observe nature.] **Birkin:** Gudrun Brangwen, Gerald Crich, Tibby and Laura Lupton, Ursula Brangwen, Rupert Birkin… Rupert Birkin. What peculiar names we all have. Do you think we've all been singled out, chosen for some extraordinary moment in life? Or are we all cursed with the mark of Cain? **Ursula:** I'm afraid Ursula was a martyred saint. It's been rather difficult to live up to. **Gerald:** And who is Gudrun? **Gudrun:** Oh, in a Norse myth, Gudrun was a sinner who murdered her husband. **Gerald:** And will you live up to that? **Gudrun:** Which would you prefer me to live up to, Mr. Crich? The sinner or the murderer? **Birkin:** Ah, I see the perpetual struggle has begun. Oh, we all struggle so, don't we? [Birkin rings a bell] **Birkin:** The proper way to eat a fig in society is to split it in four, holding it by the stump, and open it… so that it is a glittering, rosy, moist, honied, heavy-petalled, four-petalled flower. Then you throw away the skin after you have taken off the blossom with your lips… But the vulgar way is just to put your mouth to the crack and take out the flesh in one bite. The fig is a very secretive fruit. The Italians vulgarly say it stands for the female part, the fig fruit. The fissure, the yoni… the wonderful, moist conductivity towards the center. Involved, in-turned. One small way of access only, and this close-curtained from the light. Sap that smells strange on your fingers so that even goats won't taste it. And when the fig has kept her secret long enough, so it explodes, and you see through the fissures the scarlet. And the fig is finished. The year is over. That's how the fig dies, showing her crimson through the purple split. Like a wound, the exposure of her

[...] **[Birkin:]** "I find," he said, "that one needs some one really pure single activity-I should call love a single pure activity. But I don 't really love anybody-not now." **[Gerald:]** "Have you ever really loved anybody?" asked Gerald. **[Birkin:]** "Yes and no," replied Birkin. **[Gerald:]** "Not finally?" said Gerald. **[Birkin:]** "Finally-finally-no," said Birkin. **[Gerald:]** "Nor I," said Gerald. **[Birkin:]** "And do you want to? " said Birkin. Gerald looked with a long, twinkling, almost sardonic look into the eyes of the other man. **[Gerald:]** "I don't know," he said. **[Birkin:]** "I do--l want to love," said Birkin. **[Gerald:]** "You do?" [...] **[Birkin:]** "Yes. I want the finality of love." **[Gerald:]** "The finality of love," repeated Gerald. And he waited for a moment. "Just one woman?" he added. The evening light, flooding yellow along the fields, lit up Birkin's face with a tense, abstract steadfastness. Gerald still could not make it out. **[Birkin:]** "Yes, one woman," said Birkin. But to Gerald it sounded as if he were insistent rather than confident. **[Gerald:]** "I don't believe a woman, and nothing but a woman, will ever make my life," said Gerald. [...] "And you mean if there isn't the woman, there's nothing?" said Gerald. **[Birkin:]** "Pretty well that--seeing there's no God." [...] CHAPTER V - In the train (Lawrence, 1996. p.56-58)	secret on the open day. Like a prostitute, the bursten fig makes a show of her secret. That's how women die too. [After a moment of silence] **Hermione:** Would you like to come for a walk? Would you like that, darling? Would you like to come for a walk? The dahlias are so pretty! Shall we, Gudrun? Come along, then. Will you come for a walk, Rupert? **Birkin:** No, Hermione. **Hermione:** But are you sure? **Birkin:** Quite sure. **Hermione:** And why not? **Birkin:** Because I don't like trooping off in a gang. **Hermione:** But the dahlias are so pretty. **Birkin:** I've seen them. **Hermione:** Then we'll leave the little boy behind, if he's sulky. Good-bye. Good-bye, little boy! **Birkin:** Bye. [Hermione leaves with everybody else but Gerald and Birkin] **Birkin:** Impudent hag! **Gerald:** Have you ever really loved… anybody? **Birkin:** Yes and no. **Gerald:** But not finally? **Birkin:** Finally, no. **Gerald:** Nor I. **Birkin:** Do you want to? **Gerald:** I don't know. **Birkin:** I do. I want the finality of love. **Gerald:** Just one woman? **Birkin:** Just one woman. **Gerald:** I don't believe a woman, and nothing but a woman, will ever make my life. **Birkin:** You don't? Then what do you live for, Gerald? **Gerald:** I suppose I live for my work. And other than that, I live… because I'm living. **Birkin:** I find that one needs one single, pure activity. I would call love a single, pure activity. But I don't really love anybody. Not now. **Gerald:** You mean that… If there isn't a woman, then there's nothing? **Birkin:** More or less that, yeah, seeing there's no God. **Gerald:** Rupert, what is it you really want? **Birkin:** I want… to sit with my beloved in a field… with daisies growing all around us. (Scene: 12:11 - 18:04)

5.2.9 Birkin as a representative of philosophical thought

As mentioned, the novel accumulates moments of deep philosophical conversations about true love and the future of mankind. Most of these reflective dialogues and monologues

have simply been omitted in the translated text. However, when these conversations do appear, they are primarily voiced by Rupert Birkin. In this sense, Birkin serves as a vehicle for examining fundamental questions about existence, purpose, and the nature of self, making him a compelling figure in the realm of philosophical discourse. The previous picnic scene (Figure 12) and the one we will present now (Figure 13) show some of these philosophical speeches, expressed through interesting translating strategies.

Figure 13 - The funeral of a soldier in a square

Frame 1 - Ursula wearing an orange dress	Frame 2 - Birkin takes all Ursula's packages	Frame 3 - Birkin's speech on hate
		
Frame 4 - Birkin pushes his way out of the crowd	Frame 5 - They walk while talking about the destruction of humanity	Frame 6 -Ursula gets her packages back and leaves him alone
		

In the source text, the dialogue between Ursula and Birkin occurs in a completely different setting. During her outdoor walk, Ursula unexpectedly meets Birkin: "When she got to the top, to see the old, velvety surface of the pond before her, she noticed a man on the bank, tinkering with a punt. It was Birkin sawing and hammering away" (Lawrence, 1996. p. 123 - CHAPTER XI: An island). The man is making a boat and, when he sees Ursula, he invites her to join him for a trip to the island. Although they never actually go, they engage in an eight-page conversation about love and the destiny of humankind.

In the translated text, Ursula observes the funeral of an officer in a square. The scene is framed with an open perspective, highlighting a clear contrast between Ursula and the crowd. While everyone is dressed in dark colors and the two religious leaders are wearing white, Ursula stands out in an orange summer dress with a beige hat. This visual distinction symbolizes Ursula's vibrant personality.

The priest is giving a speech about the importance of the love of "brother for brother". However, Birkin arrives and starts giving a passionate philosophical speech to Ursula about

the power of hatred and how it moves humanity much more than love. While he starts speaking, he gets the packages she was holding. Once again, a conversation that happened in a monotonous scene in the novel is translated into a very dynamic rhythm, since Ursula and Birkin talk while pushing their way out of the crowd. The movements of Birkin symbolize his attitudes against common sense, his polemic opinions on the power of love and on the importance of mankind. When they finally leave the crowd, they keep walking, although not in a regular rhythm.

Ursula does not talk much, but her body language expresses her disbelief in Birkin's point of view. She takes her packages out of his hands and leaves him alone. The audience never gets to know what was in these boxes: they represent the power tension between the two protagonists. When getting the packages, Birkin takes the power of speech, he imposes his opinion over her. When she gets the packages back and leaves him, she empowers herself again with the right to disagree and discredit his words. In the novel, her point of view is not that clear, it has many nuances. She feels satisfied with some of his ideas at the same time that she hates several moments in the conversation, like his arrogant way of behaving as a Salvator Mundi:

> Ursula watched him as he talked. There seemed a certain impatient fury in him, all the while, and at the same time a great amusement in everything, and a final tolerance. And it was this tolerance she mistrusted, not the fury. She saw that, all the while, in spite of himself, he would have to be trying to save the world. And this knowledge, whilst it comforted her heart somewhere with a little self-satisfaction, stability, yet filled her with a certain sharp contempt and hate of him. She wanted him to herself, she hated the Salvator Mundi touch. It was something diffuse and generalised about him, which she could not stand (Lawrence, 1996. p.129-130).

When we compare and contrast the length and the content of the dialogue in the novel and in the translated text, we realize that much of it was omitted or rearranged in the movie. The vocabulary has been changed into rather colloquial words, using more explicit sentences. Such translation strategies look more specific to cinema and to audiovisual communication since they promote more dynamism and symbolism. Breaking with the expected behavior for the funeral of an officer was symbolic of Birkin's intentions to break with conventions. On the other hand, the priest's discourse about love becomes more evidently contradictory, since it is pronounced at the funeral of a member of the military. It is well known that the honor of an officer is directly related to his performance while struggling against enemies, who are frequently brothers in faith. This background is brilliantly connected to Birkin's criticism.

Table 15 - Dialogue between Birkin and Ursula about love	
IN THE NOVEL	**IN THE FILM ADAPTATION**

[...] **[Ursula:]** "But," said Ursula sadly, "that doesn't alter the fact that love is the greatest, does it? What they do doesn't alter the truth of what they say, does it?" **[Birkin:]** "Completely. If what they say were true, then they couldn't help fulfilling it. But they maintain a lie, and so they run amok at last. It's a lie to say that love is the greatest. You might as well say that hate is the greatest, since the opposite of everything balances. What people want is hate, hate and nothing but hate. And in the name of righteousness and love, they get it. They distill themselves into Nitroglycerin, all the lot of them, out of very love. lt's the lie that kills. If we want hate, let us have it - death, murder, torture, violent destruction - let us have it: but not in the name of love. But I abhor humanity, I wish it was swept away. It could go, and there would be no absolute loss, if every human being perished tomorrow. The reality would be untouched. Nay, it would be better. The real tree of life would then be rid of the most ghastly heavy crop of Dead Sea Fruit, the intolerable burden of myriad simulacra of people, an infinite weight of mortal lies." **[Ursula:]** "So you'd like everybody in the world destroyed?" said Ursula. **[Birkin:]** "I should indeed." **[Ursula:]** "And the world empty of people." **[Birkin:]** "Yes truly. You yourself, don't you find it a beautiful clean thought, a world empty of people, just uninterrupted grass, and a hare sitting up?" [...] **[Ursula:]** "But," she said, "you believe in individual love, even if you don't believe in loving humanity-?" **[Birkin:]** "I don't believe in love at all - that is, any more than I believe in hate, or in grief. Love is one of the emotions like all the others and so it is all right whilst you feel it. But I can't see how it becomes an absolute. It is just part of human relationships, no more. And it is only part of any human relationship. And why one should be required always to feel it, any more than one always feels sorrow or distinct joy, I cannot conceive. Love isn't a desideratum, it is an emotion you feel or you don't feel, according to circumstance." [...] **[Ursula:]** "And if you don't believe in love, what do you believe in?" she asked, mocking. "Simply in the end of the world, and grass?" He was beginning to feel a fool. **[Birkin:]** "I believe in the unseen hosts," he said. **[Ursula:]** "And nothing else? - You believe in nothing visible, except grass and birds? - Your world is a poor show." **[Birkin:]** "Perhaps it is," he said, cool and superior now he was offended, assuming a certain insufferable aloof superiority, and withdrawing into his distance.	**Priest:** And Jesus Christ, our Lord, hath said that greater love hath no man than he who lays down his life for his brother, and no greater love hath man than the love of man for man and brother for brother. We shall now move forward into an uninterrupted age of brotherhood and love. For love is the greatest thing in the world… **Birkin:** He might as well say that hate is the greatest. What people want is hate, hate and nothing but hate. In the name of righteousness and love, you shall have hate. Out of love you shall throw down nitroglycerin bombs. And you shall kill your brother. It's the lie that kills. If people want hate, let them have it - death, torture, murder, violent destruction. Let's have it! But not in the name of love. I abhor humanity. I wish it were swept away. It could go. There would be no absolute loss if every human being perished tomorrow. **Ursula:** So, you want everybody in the world destroyed. **Birkin:** Yes, absolutely. Well, you yourself don't you think it is - it is a wonderful, clear idea? A world empty of people. Just uninterrupted grass and a rabbit sitting up. **Ursula:** Hmm, you don't seem to see much love in humanity. What about individual love? **Birkin:** I don't believe in love any more than I believe in hate or grief. Love is an emotion you feel or you don't feel according to the circumstances. **Ursula:** If you don't believe in love, what do you believe in? Just in the end of the world and rabbits**?** **Birkin:** The point about L-O-V-E is that we hate the word because we've vulgarized it. It should be taboo, forbidden from utterance for many years till we've found a new and better idea. **Ursula:** Well, then I shall just have to leave it to you to send your new and better idea down from the holy altar. When you think the world is ready, of course. (Scene: 28:32 -31:00)

[...] "The point about love," he said, his consciousness quickly adjusting itself, "is that we hate the word because we have vulgarised it. It ought to be proscribed, tabooed from utterance, for many years, till we get a new, better idea." There was a beam of understanding between them. [...] **[Ursula:]** "I must leave it to you, to take it out of the Ark of the Covenant at the right moment," she mocked. CHAPTER XI - An Island (Lawrence, 1996. p. 127-130)	

5.2.10 Translating social class conflicts: Gerald and the coal miners' issue

Another important feature of the socio-historical context discussed in *Women in Love* (1920) is the Industrial Revolution. Gerald is the character who represents this "industrial magnate": he is much more worried about the profits of the firm than about the Christian values. His God is the Machine and he would find fulfillment in this systemic world of repetition:

> He abandoned the whole democratic-equality problem as a problem of silliness. What mattered was the great social productive machine. Let that work perfectly, let it produce a sufficiency of everything, let every man be given a rational portion, greater or less according to his functional degree or magnitude, and then, provision made, let the devil supervene, let every man look after his own amusements and appetites, so long as he interfered with nobody. [...] He found his eternal and his infinite in the pure machine-principle of perfect co-ordination into one pure, complex, infinitely repeated motion, like the spinning of a wheel; but a productive spinning, as the revolving of the universe may be called a productive spinning, a productive repetition through eternity, to infinity. And this is the God-motion, this productive repetition ad infinitum. And Gerald was the God of the Machine, Deus ex Machina. And the whole productive will of man was the Godhead (Lawrence, 1996. p. 227-228).

In the translated text, one sequence is very representative of Gerald's personality, while, at the same time, it discusses socio-historical matters. It exposes the contractions between the Christian moral values and the need of the industry man to make money.

Figure 14 - At the coal mining factory		
Frame 1 - Mr. Crich gives money to the fired miner	Frame 2 - Gerald disapproves his father's attitude	Frame 3 - Mr. Crich and the miner act like they were caught

		
Frame 4 - The coal miner begs for another chance	Frame 5 - Gerald is dramatically incisive	Frame 6 - Mr. Crich has no power over his son's will
		

In view of explaining Gerald's rearranging the firm and firing old employees, a new scene has been created exclusively for the movie. A character which was just mentioned in the literary text gains voice on the screen. In the novel, Mr. Crich questions Gerald about a coal miner who has been dismissed, and tries to persuade Gerald to keep the man at work. The translated text creates a different configuration in view of a similar idea: the power conflict between old and new administrative generations. The coal miner becomes a character in the conversation while begging to get another job at the factory (Figure 14). Gerald's indifference becomes more brutal because he acts directly against the worker rather than just with Mr. Crich. And, of course, the discourse is modified into a more colloquial language, especially in the miner's line. This strategy successfully increases the dramatic tone of the scene, while contributing to the rhythm of the narrative, which becomes more intense: a worker begging for a job is more filmic than a formal conversation between two coal-mine owners.

Table 16 - Dialogue about Gerald dismissing the coal miner

IN THE NOVEL	IN THE FILM ADAPTATION
[Thomas Crich:] "I've a pitiful letter here from Letherinton," his father would say, in a tone of deprecation and appeal "Don't you think the poor fellow might keep on a little longer. I always fancied he did very well." **[Gerald:]** "I've got a man in his place now, father. He'll be happier out of it, believe me. You think his allowance is plenty, don't you?" **[Thomas Crich:]** "It is not the allowance that he wants, poor man. He feels it very much, that he is superannuated. Says he thought he had twenty more	**Thomas Crich:** I'm sorry, Dewhurst. Can't you keep him on a little longer? **Gerald Crich:** I've already replaced him, Father. Don't you think that his pension will be sufficient? **Worker:** 'Tis not the pension. It's the work. I still have a few more years' work left in me. **Gerald Crich:** Not the sort of work I want. (Scene 6: 32:54 - 33:24)

years of work in him yet." **[Gerald:]** "Not of this kind of work I want. He doesn't understand." CHAPTER XVII - The Industrial Magnate (Lawrence, 1996. p. 229)	

In the following moment of the same sequence, Gerald walks with his father towards the car that will take them home. They have a dialogue that reveals the contradictions of the apparently benevolent Christian attitude of his father. Again, the characters talk while walking, which is a recurrent strategy in the translated text that preserves the dynamism of the narrative even in deep historical or philosophical discussions. We realize once more the tensioned forces between the power of love represented by Mr. Crich, and the power of hate represented by Gerald Crich. The son demonstrates how the power of hate moves the wheel of life much more than the power of love. This idea goes together with Birkin's criticism against the hypocritical speech of the priest in the square. This continuation of ideas is a typical approach in the translated text.

When we analyze the composition of the scene, the color contrast between the mine owners and the coal mine workers is notorious. In a similar way the industrial elite and the coal mine workers are put side by side, in terms of colors and in terms of conversation. Mr. Crich and Gerald are clean and elegantly dressed, walking past the coal miners in their dirty clothes. The owners are moving towards a white fancy car, which increases even more the color contrast with the people in the background.

Figure 15 - Leaving the coal mine factory

Frame 1 - Mr. Crich and Gerald are talking	Frame 2 - Entering the white fancy car	Frame 3 - An open view of the social contrast
		

This dialogue is much shorter in the source text, but there is a deep discussion about the industry and the powers that move it: intellectual techniques vs. visual ones that also include more action. It happens throughout the chapter in lasting narrative pages. This visual contrast is not explored the way it is in the movie, but there are elaborated reflections on this

socio-historical issue. It is crucial to have in mind that this configuration of the literary source, despite being very well composed, would not be appropriate to the rhythm needed in the target text.

Table 17 - Dialogue between Mr. Crich and Gerald Crich about the industry	
IN THE NOVEL	**IN THE FILM ADAPTATION**
[Gerald:] "What are these widows' coals?" he asked. **[Thomas Crich:]** "We have always allowed all widows of men who worked for the firm a load of coals every three months." **[Gerald:]** "They must pay cost price henceforward. The firm is not a charity institution, as everybody seems to think." CHAPTER XVII - The Industrial Magnate (Lawrence, 1996. p. 230)	**Thomas Crich:** They hate you. I'm glad I won't have to see it much longer. **Gerald Crich:** Their hate is better than your love. You made a fortune exploiting them, and now you try to ease your guilt by slipping them a few coins. At least I give them a fair salary, if they can do the work. **Thomas Crich:** There'll be few of them left to pay soon - you and your new machines. **Gerald Crich:** Yes, me and my new machines. **Thomas Crich:** They say you've stopped the widows' coal. We've always allowed all the widows of men who worked for the firm a load of coal every three months. **Gerald Crich:** Well, they'll have to pay cost price from now on. The firm's not the charitable institution you seem to think it is, Father. (Scene 6: 33:30 - 34:11)

5.2.11 Gudrun's attraction to primitive men

The miners are again presented in contrasting colors when they interact with Gudrun. At a given moment, Gudrun walks alone through the dark neighborhood, but she is a spot of light since she is wearing a yellow dress (Figure 16). There is no verbal indication of where she is coming from nor where she is going to. When she meets two miners who are cleaning themselves, they harass her, treating her as if she were a high-end prostitute. Surprisingly, her expression reveals that she is pleased by their comments. She turns her back to them and smiles with delight. This scene contributes to the construction of Gudrun as an erotic subversive character. Instead of feeling offended, she is flattered by sexual advances, no matter how humiliating they may be.

Figure 16 - Gudrun walking around the neighborhood		
Frame 1 - Gudrun walking alone in the neighborhood	Frame 2 - Gudrun being harassed by the miners	Frame 3 - Gudrun smiles in satisfaction

		
Frame 4 - Gudrun walks past other miners	Frame 5 - The other miners harass her	
		

In the novel, Gudrun is not alone. The emphasis on her and on her unexpected reaction has been added to the translated text. Evidence suggests that the translators aimed to portray Ursula as a romantic sensitive character, in contrast to Gudrun. In the literary source, the two sisters are coming back together from their work at school when they pass by the miners:

> They saw the two girls appear, small, brilliant figures in the near distance, in the strong light of the late afternoon. Both wore light, gay summer dresses, Ursula had an orange-coloured knitted coat, Gudrun a pale yellow, Ursula wore canary yellow stockings, Gudrun bright rose, the figures of the two women seemed to glitter in progress over the wide bay of the railway crossing, white and orange and yellow and rose glittering in motion across a hot world silted with coal-dust (Lawrence, 1996. p. 114).

Ursula and Gudrun do not express any moral or sentimental feelings towards the workers' behavior. They simply continue walking. However, the color contrast mentioned in this quote is preserved in the film adaptation. This suggests that the translators were aware of the significance of color in their work, indicating a consideration of visual norms. Let us further analyze the remarks made by the miners in both the source and target texts:

Table 18 - Dialogue between the coal miners

IN THE NOVEL	IN THE FILM ADAPTATION
[Miner 1:] "What price that, eh? She'll do, won't she?" **[Miner 2:]** "Which?" asked the young man, eagerly, with a laugh. **[Miner 1:]** "Her with the red stockings. What d' you say? I'd give my week's wages for five minutes; what! just for five minutes."	**Miner 1:** What price that, eh? She'll do, won't she? **Miner 2:** Boy, I'd give my week's wages for five minutes with her. Just five minutes. **Miner 1:** Your missus'd have summat to say to you. **Miner 2:** Hey, you're first class, you are. **Miner 1:** Do you think she would be with a week's wages, eh?

Again the younger man laughed. **[Miner 2:]** "Your Missis 'ud have summat to say to you," he replied. [...] **[Miner 1:]** "You're first class, you are," the man said to her, and to the distance. **[Miner 2:]** "Do you think it would be worth a week's wages?" said the younger man, musing. **[Miner 1:]** "Do I? I'd put 'em bloody-well down this second" The younger man looked after Gudrun and Ursula objectively, as if he wished to calculate what there might be, that was worth his week's wages. He shook his head with fatal misgiving. **[Miner 2:]** "No," he said. " It's not worth that to me." **[Miner 1:]** "Isn't?" said the old man. "By God, if it isn't to me!" CHAPTER IX - Coal-dust (Lawrence, 1996. p. 114-115)	**Miner 2:** Do I? I'd bloody well put 'em down this second. **Miner 1:** Yeah. (Scene: 34:34 - 35:08)

The reference to Ursula has been removed, since she does not appear in this movie scene. And the translators delete the second miner's devaluation of the sisters, who are told "not to be worth any money". Such a final comment would not have contributed to the construction of Gudrun as a unanimously stunning woman.

In the film adaptation, Gudrun passes into a tunnel and sees many couples kissing in the dark. Her behavior indicates an obvious curiosity for those people with such a primitive instinctive sexual attitude. She keeps walking until she reaches a market-place surrounded by prostitutes and drunk people (Figure 17 - Frame 2). There is again a contrast between her bright figure and the whole dark environment. The local women are wearing heavy make-up and they find Gudrun's presence very odd, as if she did not belong to that place. Suddenly, a man (Palmer) comes out of a bar and flirts with Gudrun as well (Figure 17 - Frame 3). Instead of feeling intimidated, she is the daring woman who embarrasses the miner with her attitude. A dialogue starts between Gudrun and Palmer which has been entirely created for the screen and which reinforces the erotic subversive aspect of her personality (Figure 17 - Frames 4 and 5). The scene looks comic as well, since the man seems to be nervous with Gudrun's attitude. When she talks about "drowning in flesh", he bumps dizzy over the raw meat that is being sold at the market (Figure 17 - Frame 6).

Figure 17 - Gudrun at the market-place

Frame 1 - Gudrun sees the couples kissing in the tunnel	Frame 2 - The prostitutes find Gudrun's presence very odd	Frame 3 - Palmer offers Gudrun company
		
Frame 4 - Gudrun asks about his profession	Frame 5 - Gudrun says she wants to drown in flesh	Frame 6 - Palmer gets nervous and confused with her attitude
		
Frame 7 - Palmer chases Gudrun and tries to force a kiss	Frame 8 - Gudrun and Palmer get in physical conflict	Frame 9 - Palmer continues forcing Gudrun
		
Frame 10 - Gerald comes out of the bar with two prostitutes	Frame 11 - Gerald interferes in the conflict and saves Gudrun	Frame 12 - Gerald and the prostitutes give Gudrun a judgmental look
		
Frame 13 - Gerald sarcastically smiles at Gudrun's situation	Frame 14 - Gudrun tries to recover her pride	Frame 15 - Gerald leaves smiling and mocks her words
		

It is obvious that Gudrun wants to have intercourse with Palmer. After she asks about his profession, everything she says has sexual connotations. However, when he tries to kiss

her, she rejects and humiliates him, even getting in a physical conflict (Figure 17 - Frames 7, 8 and 9). Gudrun flirts and teases Palmer, but in fact she does not really want to have intimacy with a miner. Exactly at that moment, Gerald Crich comes out of the bar with two prostitutes. He uses his authority as Palmer's boss at the coal factory: Gudrun is abandoned and left on her own (Figure 17 - Frames 10, 11 and 12). And then, Gerald smiles at Gudrun in a sarcastic style. He seems to find her ridiculous in such a degrading situation. (Figure 17 - Frame 13). The woman tries to restore her pride by yelling at the man, saying that she belongs to that place, as if she knew what she was doing (Figure 17 - Frame 14). And Gerald keeps walking and sarcastically smiling (Figure 17 - Frame 15). Then, he reminds her that she is invited to a picnic at his house.

The picnic scene is also reconceptualized in relation to the source text. In the novel, Gudrun also goes to the market-place, but without talking to any man. Palmer is portrayed as a nice electrician who is in love with Ursula, but becomes friends with Gudrun, even going to the cinema with her:

> Palmer was in the first place a friend of Ursula's. But in his pale, elegant, serious face there showed the same nostalgia that Gudrun felt. He too must walk up and down the street on Friday evening. So he walked with Gudrun, and a friendship was struck up between them. But he was not in love with Gudrun; he really wanted Ursula, but for some strange reason, nothing could happen between her and him. He liked to have Gudrun about, as a fellow mind-but that was all. And she had no real feelings for him. He was a scientist, he had to have a woman to back him. But he was really impersonal, he had the fineness of an elegant piece of machinery. He was too cold, too destructive to care really for women, too great an egoist. [...]. So Gudrun strolled the streets with Palmer, or went to the cinema with him. And his long, pale, rather elegant face flickered as he made his sarcastic remarks. There they were, the two of them: two elegants, in one sense: in the other sense, two units, absolutely adhering to the people, teeming with the distorted colliers (Lawrence, 1996. p. 117-118).

Table 19 - Dialogue involving Palmer, Gudrun and Gerald

IN THE NOVEL	IN THE FILM ADAPTATION
IT DOES NOT EXIST.	**Palmer:** You wanting company? Sure you do. You'll be wanting a little company. **Gudrun:** Who be you then? **Palmer:** A man **Gudrun:** What work? **Palmer:** Miner. Good enough for you? Why do you ask all these questions? **Gudrun:** How are your thighs? **Palmer:** My thighs? **Gudrun:** How are they? Are they strong? Because I want to drown in flesh. Hot, physical, naked flesh. **Palmer:** Flesh? [Palmer chases Gudrun]

	Come here! You're dying for it, aren't you? **Gudrun:** Oh! Bloody hell! You are hideous and ridiculous like all the rest! **Palmer:** Come here, you stuck-up bitch! You right cow! [Gerald comes out of the bar and sees the physical conflict between Gudrun and Palmer] **Gerald:** Good evening, Miss Brangwen! Anything wrong, Palmer? **Palmer:** Mister Crich. No offense, Mr. Crich. [Palmer leaves and Gudrun shouts at Gerald's sarcastic smile] **Gudrun:** Well, I was born here and I will die here, until I fly away! **Gerald:** Well, don't fly away till you come to our picnic. (Scene: - 35:26 - 37:26)

This translation strategy reinforces Gudrun's erotic subversive personality in her interactions with men. Moreover, she sexually provokes a primitive man (Palmer), translated as a drunken coal-miner. By portraying her as a woman who confidently navigates and manipulates the dynamics of desire, the adaptation emphasizes the disruptive aspect of this character. Gudrun's behavior toward him challenges traditional gender roles, as she actively provokes and engages with his raw masculinity. Instead of being intimidated or victimized by his roughness, she embraces the encounter, using her sexuality as a means of empowerment. In this perspective, the translated text invites the audience to focus their attention on the complexities of gender and power in relationships. The filmmakers update the effect of the story to the target environment.

5.3 The filmic narrative structure

Filmic narrative structure refers to the way a film organizes its story, shaping how the audience experiences the plot and characters. This structure typically consists of several key components. In this section, we deal with the narratological structure of *Women in Love* (1969) in relation to the one of *Women in Love* (1920). We explore how the main narratological categories are built in the movie: the narrator, the main characters, the plot and story, time and space, and a few symbols.

The cinematic narrative deals with three social levels: the low working class, represented by the miners; the middle class, represented by the sisters and Birkin; and the upper class, represented by Gerald and Hermione. During the first minutes of the movie, the

spectator is introduced to these classes, each one in its natural habitat. In the first scene, the sisters and their parents are at home. Second, we see the miners and their families playing their role in the sisters' path to the Crich wedding. Third, the Crich family and their acquaintances. Birkin is the only dislocated element because he is part of the middle class, also being a close friend of the Crich family.

From the beginning of the movie until minute 06:00, the rhythm of events is very dynamic. Actors are walking or even running in all the scenes, even while they are involved in a dialogue. This strategy imposes a fast entry into the story. In the novel, the first events are mostly monotonous, and the narrator is the voice we hear the most. It is an efficient strategy to promote dynamism in the film adaptation, since the cinema audiences usually require some speed. At this point in the movie, the audience already knows the main characters and has a good sense of their relationships.

In the novel, throughout chapters 01 and 02, the reader is told that Gerald Crich is a coal-mine owner, who lives with his wealthy traditional family in Shortlands. He has just inherited his father's business, since the old man is seriously ill, at the end of his career. Rupert Birkin, despite the fact of being so close to the high society, is a middle class school inspector at the Grammar School where Ursula works. In the first chapter of the novel, the reader discovers Rupert as being emotionally involved with Hermione Roddice. She is a wealthy lady who is part of high society as well, probably the richest of them all. Soon, the two friends develop their relationships with the two sisters. However, while Ursula and Birkin manage to solve their conflicts, Gerald and Gudrun have a disturbed connection. They face permanent dilemmas, finally getting into serious complications.

The translated text explores a variety of settings, each contributing to the development of the characters' personalities and their relationships. For instance, when the film shows Brangwen's neighborhood, the entire composition of the scene conveys the sisters' discomfort among the miners without using a single word. Also, the character's connection to nature (the forest, the snow) symbolizes their attempt to find balance embracing their primitive instincts.

Table 20 - The most relevant settings in the film adaptation and the characters and actions involved

SCENE	SETTING	CHARACTERS INVOLVED	ACTIONS
1	Brangwen's house	Gudrun, Ursula, Mrs. and Mr. Brangwen	The sisters announce that they are going to see "a Crich wedding!".

2	Brangwen's neighborhood	Ursula and Gudrun Brangwen	The sisters walk towards the church
3	The church	Ursula and Gudrun Birkin and Lupton Gerald and Birkin	The wedding of Laura Crich and Lupton.
4	The school	Ursula, Hermione and Birkin	A flashback of the three interacting at the Grammar School
5	Hermione's country cottage	At the pool 1. Hermione, Birkin, Laura and Lupton.	1. Hermione hugs Birkin in search of a true connection. Hermione envies the bride and the groom for their love connection.
		In the backyard 2. Birkin, Gerald, Ursula, Gudrun, Hermione, Laura, Lupton, three other Hermione's friends and some servants	2. All the characters are sitting at the table chatting. Birkin explains how to eat a fig in a clear reference to the female parts. It causes certain embarrassment. Hermione invites the guests for a walk, but Birkin refuses to go. There is some power tension between them. Birkin stays with Gerald and they have a conversation about true love.
		In the living room 3. Hermione, Ursula, Gudrun, Birkin, Gerald, Laura, Lupton and three other Hermione's friends	Gudrun, Ursula and Hermione play a theatrical performance. Birkin makes fun of Hermione and invites everybody to dance a cheerful song in couples. He dances with Ursula. Hermione feels jealous and humiliated. She has a serious conflict with Birkin. Hermione hits the man on the head with a stone.
		In the office 4. Birkin and Hermione	Birkin and Hermione have a serious fight which ends their complicated relationship. Birkin is hit on the head by Hermione.
6	The forest	Birkin	Birkin, after being hurt, runs to the forest, while taking all his clothes off. He cleans his body with the leaves in a very symbolic scene, with no lines being said.
7	At the square in the funeral of a soldier	Birkin and Ursula	Ursula is watching a funeral when Birkin arrives and starts giving a passionate philosophical speech to Ursula about the power of hate and how it moves humanity much more than love.
8	Gerald torturing the mare at the railway crossing	Ursula, Gudrun and Gerald	Gudrun and Ursula are walking when they see Gerald furiously riding a mare, trying to reach the train speed. Gerald angrily hits the mare and it bleeds. Gudrun is frightened and Ursula gets terrified.
9	At the coal mining factory	Gerald, Thomas Crich and the workers	Gerald supervises the workers. A laborer has difficulties holding a big coal stone. Gerald addresses him to the office to fire him.When Gerald arrives there, his father is giving the man some money and apologizing. Gerald is tough and stands his point of firing the ones

			who cannot work harder.
10	Gudrun walking in the neighborhood	Gudrun and two miners	Two miners harass Gudrun while she walks through the streets. She seems to be glad about their attitude.
11	The market-place	Gudrun, Gerald, Palmer and other extras	Gudrun speaks to Palmer in a seductive way, but when he tries to kiss her, she fights against him. Gerald saves her from the situation and she feels her pride hurt.
12	The Crich mansion	At the garden: Gudrun, Ursula, Thomas and Christiana Crich, Winifred, Laura, Lupton, Gerald, Hermione, Mr. and Mrs. Brangwen, Birkin.	A Crich party is going on and all the guests are drinking, eating and enjoying the moment.
		At the lake: Gudrun, Ursula, Gerald and Birkin	Gudrun and Ursula decide to swim alone. They find a group of cattle and Gudrun dances in front of them, dominating the situation. Gerald and Birkin arrive to “save” them from the situation. Laura and Lupton drown in the lake. Ursula and Birkin have sexual intercourse in the forest. The funeral of the newlyweds takes place.
		In the office: Birkin and Gerald	The friends are talking and reflecting about life. They decide to wrestle naked in order to find balance to their restless minds.
		In the backyard: Christiana Crich, Thomas Crich, Winifred, Gerald, Gudrun and some miners	Christiana kicks the miners out with furious dogs. Gudrun is arriving to teach art classes to Winifred. Thomas Crich disapproves of his wife's attitude. Gudrun starts giving Winifred lessons.
13	In the forest	Birkin and Ursula	The couple is having a picnic, but they have a fight because Ursula is jealous of Hermione. They argue for a while, then they make up.
14	At Birkin’s house	Birkin and Ursula	Birkin decides to quit his job and encourages Ursula to do the same, so they can live together in a different place with a different routine.
15	In the forest	Birkin and Ursula	The couple has sexual intercourse in nature once again.
16	The Crich mansion	In Mr. Crich bedroom: Gerald, Thomas Crich, Winifred and the maid In the living room: Gerald, Gudrun and Christiana Crich.	Thomas Crich is seriously ill. Gerald talks to Gudrun about his feelings. Christiana humiliates Gerald.

17	In the tunnel	Gerald, Gudrun and another couple	Gerald and Gudrun passionately kiss while she observes the other couple kissing and tries to do the same with Gerald.
18	The Crich mansion	In Mr. Crich bedroom: Thomas Crich and Gerald	Thomas Crich dies.
19	In the forest	Christiana, Thomas, Gerald, Winifred, and many extras	Thomas Crich has a funeral.
20	The Crich mansion	In the office: Gerald	Gerald is confused and restless.
21	The Brangwen house	In Gudrun's bedroom:	Gudrun and Gerald have savage sexual intercourse.
22	The Crich mansion	In the living room: Birkin and Gerald	Gerald thinks about marrying Gudrun, but Birkin thinks it is not the best idea.
23	At Birkin's house	In the garden: Birkin and Ursula	They talk about Gudrun and Gerald getting married.
24	At the second-hand furniture fair	Birkin, Ursula and many extras	The couple buys furniture for their new home.
25	At Gudrun's studio	Ursula and Gudrun	The sisters talk about traveling together with Rupert and Gerald.
26	Switzerland	In the snow: Ursula, Birkin, Gerald and Gudrun	The couples joyfully play in the snow.
		In the hotel party hall: Birkin, Ursula, Gerald, Gudrun, Loerke, Leitner, musicians and many extras	The couples are dancing around the hall. Leitner asks to dance with Gudrun.
		In Gudrun and Gerald's hotel room: Gerald and Gudrun	The couple talk and kiss
		In Birkin and Ursula's hotel room: Birkin and Ursula	The couple is sleeping together. They are already married.
		In the snow: Birkin, Ursula, Gerald, Gudrun, Loerke, Leitner and many extras	The couples are snowboarding while Loerke and Leitner are skiing.
		In the hotel dining room: Loerke, Gudrun and Ursula	Loerke talks about himself and asks Gudrun about her life.
		In Loerke's hotel room: Ursula, Gudrun, Loerke and Leitner	Loerke shows his artistic works to the sisters. Gudrun is fascinated but Ursula feels repulsed.
		In the snow:	Ursula asks Birkin to go away. Gerald talks

		Ursula, Birkin, Gudrun, Gerald and some extras	to Birkin about his discomfort. Birkin and Ursula leave, leaving Gudrun and Gerald behind.
		In Gerald and Gudrun's hotel room: Gerald and Gudrun	The couple talk about their feelings and they have a disagreement. They lay in separate beds to sleep. Suddenly, Gudrun goes to Gerald's bed and they have sexual intercourse in a very aggressive way.
		In the snow: Gerald, Gudrun, Loerke, Leitner and some extras	Gudrun is talking to Loerke in German. When Gerald arrives, she says in English that she is not married.
		In Loerke's hotel room: Gudrun and Loerke	They perform, play and dance together pretending they are Cleopatra and Tchaikovsky. Gudrun blows the candlelight and it suggests that they have sexual intercourse, but it is not clear.
		In Gerald and Gudrun's hotel room: Gerald and Gudrun	Gerald is alone waiting for Gudrun. When she arrives, she breaks up with him and humiliates him. She takes her clothes to another hotel room and runs away.
		In the snow: Gerald, Gudrun and Loerke	Gudrun and Loerke are joyfully snowboarding when Gerald arrives and tries to choke her. Gerald walks alone in the snow far away, heading nowhere. He freezes to death.
		In Gudrun's hotel room: Gudrun and Ursula	Gudrun says that she did not want to see anybody and that she is moving away.
		In Gerald's hotel room: Birkin, Ursula and Gerald's dead body	Birkin cries over Gerald's frozen body. Ursula is alarmed.
27	In Birkin and Ursula's house	Birkin and Ursula	Birkin says he wanted the love of a man to fulfill his life, since Ursula completed him as far as a woman is concerned. Ursula disagrees and does not like him. He insists and the movie ends.

Though the story told in the movie is broadly parallel to the one in the novel, the two means of expression organize their structures very differently. In the novel, there is a central omniscient narrator and the characters also function as narrators in some episodes. In certain situations, it is even hard to distinguish if we are dealing with a monologue or with a narration. On the other hand, in *Women in Love* (1969), the narrator is the camera and the montage. Many moments of narrative monologues, when translated to screen, were adapted to a dialogical structure with another character. There are no monologues in the cinematographic narrative.

In the translation process, secondary characters and their perspectives have been sacrificed for the sake of the film's linearity and dynamism. This approach avoids the effort of understanding multiple characters and their relationships, as well as deciphering the philosophical aspects of the dialogues. Hence, the strategy of minimizing characters and their lines to maximize the connection between the audience and the narrative proves effective.

Another important technical and cultural aspect to consider is the question of narrative perspective. The extensive monologues and the philosophical narration have been redefined: either while being removed or integrated into the dialogues between characters. *Women in Love* (1969) features many complex discussions woven into both dialogues and monologues, with numerous narrative elements relying on camera techniques.

5.3.1 The characters' relevance in both source and target narratives

The composition of the characters in both source and target texts allow us to observe several clear implications of the options in the filmic narrative. As we can see in Table 21, the translated text keeps the primary characters in their protagonist roles. At the same time, secondary characters have been cut out or their relationship to the protagonist has lost its psychological perspectives. This strategy of minimizing the characters contributes to the coherence and the dynamism of the cinematographic text. What could be considered a loss of information rather functions as a gain of textual structure in an audiovisual context.

Table 21 - Characters' order of relevance in both source and target narratives

CHARACTER	RELEVANCE IN THE NOVEL	RELEVANCE IN THE TRANSLATED TEXT
Ursula Brangwen	primary	primary
Gudrun Brangwen	primary	primary
William Brangwen (the sisters' father)	secondary	secondary
Rosalind Brangwen (3rd sister)	secondary	excluded
Gerald Crich	primary	primary
Rupert Birkin	primary	primary
Hermione Roddice	primary	primary

Alexander Roddice (Hermione's brother)	secondary	excluded
Tibby Lupton (the bridegroom)	secondary	secondary
Diana Crich (the bride, Gerald's sister)	secondary	secondary
Laura Crich (Gerald's sister)	secondary	secondary
Winifred Crich (Gerald's sister)	secondary	secondary
Younger brother killed by Gerald	just mentioned	excluded
Marshall (Gerald's brother-in-law)	secondary	excluded
Mrs. Christiana Crich (Gerald's mother)	secondary	secondary
Mr. Thomas Crich (Gerald's father)	secondary	secondary
Crowther (Crich's old servant)	secondary	excluded
Mademoiselle (the Crich's French maid)	secondary	excluded
Kirk (Crich's ex-babysitter)	secondary	excluded
Fraulein Marz (Hermione's friend)	secondary	excluded
Srta Bradley (Hermione's friend)	secondary	excluded
Sir Matheson Joshua (Hermione's friend)	secondary	excluded
Contessa (Hermione's friend)	secondary	excluded
Julius Halliday (Birkin's friend)	secondary	excluded
Darrington (Minette) (Birkin's friend)	secondary	excluded
Maxim (Birkin's friend)	secondary	excluded
Palmer	secondary	re-elaborated

Table 22 indicates the relationships between characters in both source and target narratives. The characters with a profile picture are the ones who survive in the movie. When we observe the connections, we realize that the characters who had a strong connection to the four protagonists (Gudrun, Ursula, Gerald and Birkin) were the ones selected to be translated.

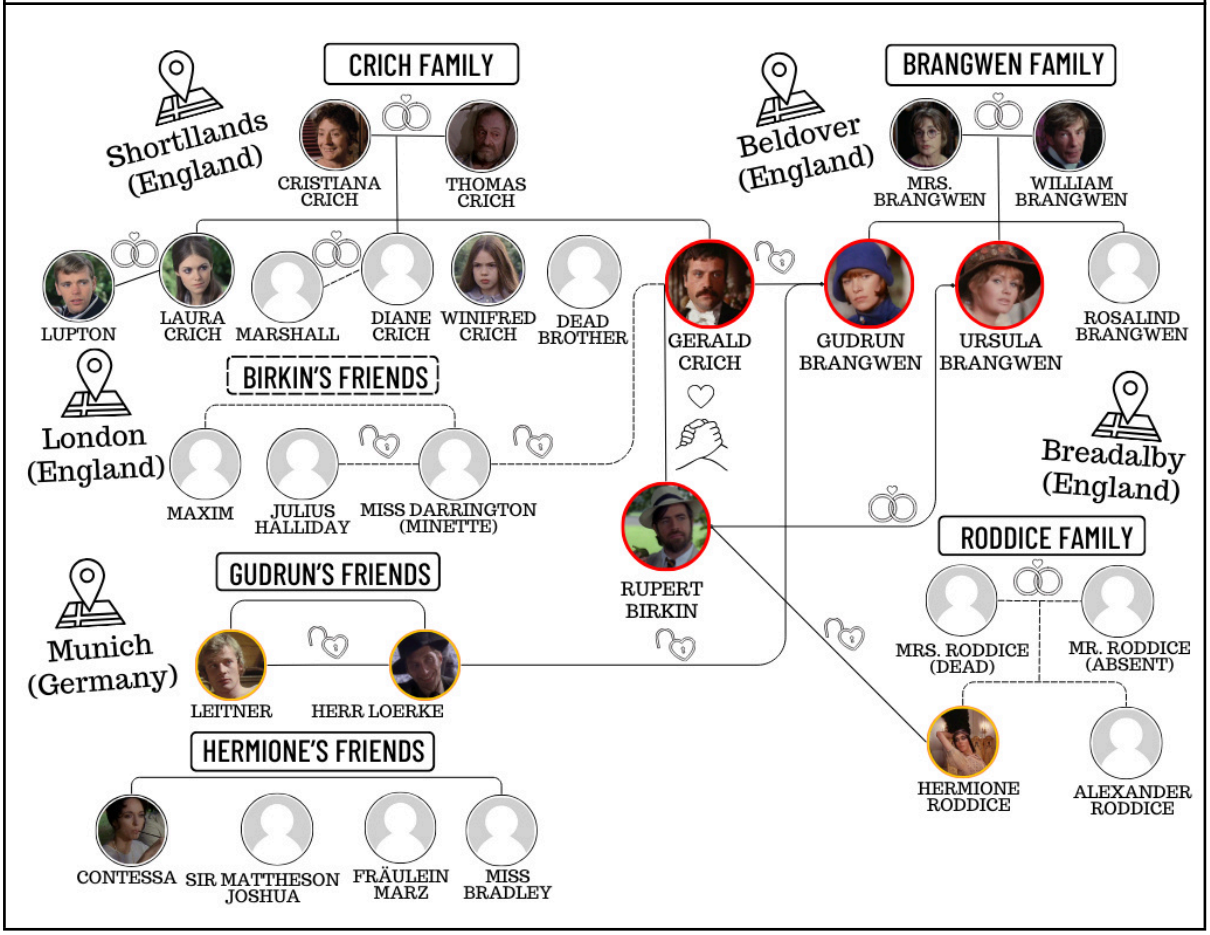
Since Hermione's role was to be an antagonist for Ursula, she can be considered a protagonist, but her relatives are not deemed relevant enough.

In the novel, Lupton and Laura Crich were extremely important to the development of the first big event of the movie: The wedding. Therefore, they also survive in the movie. Mrs. and Mr. Crich as well as Mrs. and Mr. Brangwen are crucial to the development of the protagonists Gudrun, Ursula and Gerald. These parents represent the traditional values of each social class, while their sons and daughters represent the rupture with the rules.

The Contessa was represented in the movie as just an extra. One does not even know her name, except on the basis of the book. Winifred Crich had a key role in the plot: without her, there would not be an Art Teacher in proximity to Gerald. She was the motivation for Gudrun to work for the Crich family.

Leitner and Herr Loerke are central in the final of both source and target texts. They represent a point of rupture between Gudrun and Gerald. As an artist, Herr Loerke offers Gudrun a world of intellectual satisfaction which she could never find with Gerald.

Table 22 - Characters' relationship web in both source and target narratives



Throughout the film, the characters are trapped in a dilemma: the idea of a monogamous heterosexual relationship and the freedom of experiences. They live a dichotomy between traditional marriage and a deep connection through sexual liberation. In the novel, in addition to these sexual issues, the reader can more explicitly perceive how such a dilemma extends to the contradictions between tradition and modernity. This depth of philosophical quarrels is only possible because the nature of the literary text permits such reflections. The cinematographic text must be much more dynamic. It would lose efficiency if transferring all those issues to screen.

6 FINAL CONSIDERATIONS

Throughout all his works, Lawrence reflects human dilemmas and searches that highlight the connections between instinct and sexual experiences. Since Lawrence's literary project is very philosophical, *Women in Love* (1920) is a novel of few concrete events and plenty of subjective reflections. Therefore, expressing these ideas in the main characters' dialogues was an efficient strategy to translate them into screen.

However, it was fundamental to consider that the cinematographic text is inserted in another historical moment, directly influenced by landmarks such as the Sexual Liberation and the post-World War II. In this scenario, dialogues that stress erotic and subversive trends among the characters had a chance to integrate into the target system without damaging the dynamics of cinema. And for the common amateur of cinema, Women in Love promised a good portion of sexual appetite.

The writer and the filmmakers, each in a particular way, build characters who either challenge or try to preserve the values of their time. Especially in the novel, in many situations, the characters reflect on and discuss the contradictions and the conflicts involving their social groups. In the film adaptation, the focus relies more on the situation of men and women in search for a true body and soul connection. The protagonists tend to be free in mind and yet repressed by social constraints, as we can see in Gudrun's questions about marriage. In fact, Gudrun leads into Lawrence's own experience as an artist with origins in the working class, getting in contact with aristocratic intellectuals.

Besides this, there is the translation strategy of sacrificing secondary characters and their worldview to preserve the linearity and the dynamism of the filmic narrative. This way, the audience does not have to make the effort of dealing with several characters and their

connections, altogether with trying to make sense of the philosophical aspect of the dialogues. This mix of philosophical dialogues and many characters to watch could have turned the film adaptation into a hyper complex and maybe confusing plot. Therefore, minimizing to maximizing is an efficient strategy: minimizing the number of characters and their lines in view of maximizing the connection between the audience and the filmic narrative.

Building a different narrative perspective, the extensive monologues and philosophical narrating have been redefined, either because they have been deleted or because they entered into the dialogues between characters. *Women in Love* (1969) offers many complex discussions as part of dialogues and monologues and many narrative components depend on camera resources.

In the novel, all the main characters are put in this position of overthinking situations and being lost in long monologues. The movie centers this aspect only in Birkin and, at some few points, in Hermione. This is a way of letting the general plot be more dynamic. In some situations, the lines that originally belonged to other characters were transferred to Rupert. It is plausible to infer that dealing with just one philosophical, but still humorous, character would not be so tiring to the audience. Translating the philosophical dialogues involving all other characters would result in a philosophical movie with an extremely slow path.

This analysis suggests that the impact of the novel in the English Literary System of the twenties was bigger than the cinematographic position in the late 1960s. This is due to the fact that *Women in Love* (1920) is a novel that problematizes many polemic matters in a system ruled by very strict values. The themes addressed in the novel scandalized many readers and even were an argument for banning Lawrence and his works from - say - the English cultural masterworks. However, it is not unknown that any comparison is tricky. First of all, because one rather avoids putting literature, one for all, side by side with cinema: audiences, markets, national and international components are inevitably submitted to very different parameters. This is why Even-Zohar prefers the concept “position” to “impact” or “effect”. The fact is also that, as Catrysse stresses, cinema and literature are partly overlapping.

On the other hand, even after deviating from the norms of his time, Russell managed to escape censorship. Moreover, the most scandalous scene, the *Nude Wrestling*, even became a classic in the history of cinema. The director was favored by the fact that Lawrence’s works were already in a prestigious position in the 1960s English Literary System. This canonical

position of the writer softened the censors and influenced the reception of the film adaptation, as we have detailed in **CHAPTER 2**.

On the basis of such observable and deductible norms, we attempted to elaborate explanations and to draw descriptive rather than esthetic or statistical conclusions. The aim of this investigation was never to present an exhaustive analysis on the film adaptation *Women in Love* (1969). As Toury explains: “The normal progression of a study is thus helical rather than linear: there will always remain something to go back to and discover, with the concomitant need for more [...] explanations” (1995, p.33).

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ANEXO A - KEN RUSSELL'S FILMOGRAPHY

WORK	YEAR	GENRE
The Debussy Film	United Kingdom, 1965	Dramatized account of the life of the French composer Claude Debussy.
The French Dressing	England, 1964	British comedy
Billion Dollar Brain	English, 1967	British espionage film based on the 1966 novel Billion-Dollar Brain by Len Deighton.
Songs of Summer	1968	Black-and-white television film co-written, produced, and directed by Ken Russell for the BBC's Omnibus series. Based on Delius As I Knew Him by Eric Fenby
Women in Love	1969	British romantic drama film. Based on Women in Love, by D. H. Lawrence
The Music Lovers	1971	British drama film. Based on Beloved Friend, a collection of letters edited by Catherine Drinker Bowen and Barbara von Meck.
The Devils	1971	British historical drama horror film. Based on The Devils by John Whiting and The Devils of Loudun by Aldous Huxley
The Boy Friend	1971	British musical comedy film. Based on The Boy Friend by Sandy Wilson
Savage Messiah	1972	British biographical drama film of the life of French sculptor Henri Gaudier-Brzeska. Based on Savage Messiah by H. S. Ede.
Mahler	1974	British biographical film based on the life of Austro-Bohemian composer Gustav Mahler.
Tommy	1975	British satirical surrealist operetta fantasy drama film. Based on the song Tommy, by The Who
Lisztomania	1975	British surreal biographical musical comedy film

Valentino	1977	American biographical film. Based on Valentino, an Intimate Exposé of the Sheik by Chaw Mank and Brad Steiger.
Altered States	1980	American science fiction body horror film. Based on Altered States, 1978 novel by Paddy Chayefsky
Crimes of Passion	1984	American erotic thriller film.
Gothic	1986	British psychological horror film. Based on Lord Byron, Percy Bysshe Shelley
Aria	1987	British anthology film
Salome's Last Dance	1988	British film based on Oscar Wilde's 1891 play Salome, which is itself based on a story from the New Testament. There is also a framing narrative that was written by Russell.
The Lair of the White Worm	1988	British supernatural horror comedy film. Based on The Lair of the White Worm, by Bram Stoker.
The Rainbow	1989	British drama film. Based on The Rainbow, by D. H. Lawrence
The Russia House	1990	American spy film. Based on The Russia House, 1989 novel by John le Carré
Whore	1991	American satirical drama film. Based on Bondage, by David Hines
Prisoner of Honor	1991	British made-for-television drama film.
Dogboys	1998	American-Canadian made-for-television action-thriller film.
The Fall of the Louse of Usher	2002	British art house horror comedy film. Based on The Fall of the House of Usher, by Edgar Allan Poe.
A Kitten for Hitler	2007	Short satirical film.

ANEXO B - WOMEN IN LOVE'S CD COVER AND TRACKLISTING

Tracklisting

1. Wrestling Scene [3:15]
2. Transcendental Love Theme [1:18]
3. Around the Church/Birkin Though Woods [0:59]
4. Gerald & Gudrun Love Scene [2:31]
5. Cattle Sequence [3:28]
6. Birkin & Ursula Love Scene [2:14]
7. The Revolt [1:53]
8. Arrival in Switzerland [0:52]
9. Summer House [2:27]
10. The Snow [0:44]
11. The Brangwen House [3:40]
12. Love Theme from Women in Love [1:31]
13. Revenge Scene [5:35]
14. End Title [0:49]
15. I'm Forever Blowing Bubbles [1:58]
16. Swimming Pool [0:39]
17. The Gondoliers [1:16]
18. Oh You Beautiful Doll [1:23]
19. Waltz [0:55]
20. Polka [1:50]
21. Dance Hall [5:07]
22. Love Theme from Women in Love [3:13]