. **Introduction**

Emily Brontë's *Wuthering Heights* (1847) is a seminal work in English literature, characterized by its intense emotionality, gothic tone, and complex narrative structure. The story of Heathcliff and Catherine's destructive love transcends mere romance, delving into themes of class, revenge, and identity. In 2011, director Andrea Arnold reimagined this iconic novel into a cinematic experience that diverges in style, structure, and interpretation. This report analyzes how Arnold adapted the literary elements into visual storytelling, reshaping the essence of Brontë's novel while preserving its haunting atmosphere.

**Main Analysis**

**1. Narrative Structure and Perspective**

Brontë's novel uses a layered narrative with Mr. Lockwood and Nelly Dean as key narrators, creating a sense of distance and reflection. Arnold discards this framing device entirely, opting for a linear narrative that immerses the viewer directly into the story. This shift removes interpretive buffers and presents events with raw immediacy, emphasizing emotional and sensory experience over exposition.

**2. Characterization and Dialogue**

Arnold's adaptation reduces dialogue to a minimum, relying heavily on body language, facial expressions, and silence. This contrasts with the novel's rich inner monologues and verbose emotional exchanges. For instance, Catherine's famous declaration, "I am Heathcliff," is omitted, yet the film conveys their connection through prolonged stares and physical proximity (e.g., the mud-wrestling scene at 36:12). Such choices shift focus from intellectualized emotion to primal intimacy.

**3. Racial Reinterpretation of Heathcliff**

One of the most significant adaptive choices is casting a Black actor, James Howson, as Heathcliff. This recontextualizes the character's outsider status, emphasizing themes of racial marginalization in addition to class alienation. While Brontë describes Heathcliff as "dark-skinned," Arnold amplifies this ambiguity into a central commentary on social exclusion, thus aligning the story with contemporary discourses on race and identity.

**4. Use of Setting and Cinematography**

The Yorkshire moors play a crucial symbolic role in both novel and film. Arnold uses handheld cameras and natural lighting to evoke the bleak, windswept isolation of the setting, mirroring the emotional desolation of the characters. Nature is not just background but a living, breathing presence. The persistent wind and rain underscore the chaos and wildness of human passion, much as Brontë's prose does through metaphor.

**5. Thematic Emphasis and Emotional Tone**

Whereas the novel offers some resolution through the second generation's redemption (Cathy and Hareton), Arnold ends her film focused solely on the original lovers' youth and tragedy. This truncation intensifies the fatalism of the narrative and highlights the inescapability of desire and suffering. The final scene, showing Heathcliff wandering the moors in anguish, encapsulates the enduring torment that defines the story (1:54:50).

**Conclusion**

Andrea Arnold's *Wuthering Heights* (2011) is not a faithful reproduction of Emily Brontë's novel in plot or tone, but a powerful reinterpretation that captures its emotional core through minimalist dialogue, symbolic visuals, and a racially conscious casting choice. Her film distills the novel's wild, raw spirit into a visual language that resonates with modern audiences, demonstrating how literature can be reimagined through cinema while engaging with both timeless and timely themes.

**Footnotes**

1. Emily Brontë, *Wuthering Heights*, 강호정 한국어 매\uuae00로터 목록, 미니미사, 2009
2. *Wuthering Heights*, 2011, directed by Andrea Arnold, starring Kaya Scodelario, James Howson
3. *Wuthering Heights*, 2009, p.145
4. Scene: Heathcliff and Catherine in the field (36:12)
5. Final scene: Heathcliff alone on the moors (1:54:50)