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**Cinematographic and Literary Representations of the Queen of
Hearts: Mary Stuart**

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Degree in Literature and Civilization**

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Dedication

This Dissertation is dedicated to my blessing on this earth, to my supported and beloved parents who brought me to this life and gave me all what I needed to be the woman I am today.

To my dear sisters and brothers. To all my adorable and amazing friends.

To my supervisor Dr Wassila Mouro, the one who gives me hope and positive vibes every time that I am down, you are more than a teacher you are my example of wisdom, modesty as well as the successful woman who I hope to be like her one day. You left your mark in my heart for life.

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Abstract

Literature and Cinema are double-sided coins, however the first one is the finest of arts whereas the second is the youngest one. Humankind created a mix between the two forms which is the film adaptation in order to give the audience and the readers a different experience, this mix of the two portrays all the different types of storytelling even the kingship life and this kind of movies as well as film adaptations has always been a controversial discipline since it is based on real facts and events the only difference here is how to be represented. In this research work, the focus is on Queen Mary Stuart and how she is portrayed in a work of fiction, in cinema and in history. In fact, the aim of this research is to see how these representations differ and in a way or another meet in certain points.

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General Introduction

General Introduction

From the early magical of the story-telling experiments until the recent release of Ron Howard's Angels & demons the relationship between cinema and literature has always been closely intertwined. It has proved on the whole a successful symbiosis. A relationship that remains to this day as inextricable as it is fruitful. Some half a century ago, even one French film critic proposed the question as to whether the cinema was capable of surviving without the twin crutches of literature and theatre and the answer was „NO“. Literature and Cinema are related to each other but still they are different in their own ways. It has always been one of the most fascinating forms of knowledge which has made a great impact on human psyche. In the first Chapter of this dissertation the main subject is about the literary and cinematographic aspects, the relationship between them and their representations, besides of the film adaptation of literary works.

Cinema is a nascent art, and as such, it has sought in most vulnerable years succour from the previous generation of theatre and literature. This traversing ages, cultures and continents, written in a thousand languages, incorporating multitudinous philosophies and widely incompatible theologies is the rich and fertile soil in which cinema has firmly planted its roots and has ever since flourished because it has recourse to the literature of millennia, and cinema has been a thousand years in the making .

The literature of the kingship life has provided endless inspiration for the cinematic epics like the works in which they represent the disputed queen's life, the queen of the three nations Mary Stuart such as the successful movie of Mary Stuart Queen of Scots in 1971. Into the bargain, since the inception of cinema, literature has attracted all creative filmmakers and the eminent directors across the world are still making films based on the works of Shakespeare, Dickens and Hemingway which proves, beyond, doubt, the irresistible charm literature holds for filmmakers.

Nevertheless, in the second chapter, the leading theme is about The Queen Mary Stuart as a literary character besides of her image in cinematography, mentioning also how she is portrayed by historians, which will lead to the comparison between the three varying scopes. Through the ages, the kingship life

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has always been a flash of light for the people all around the world believing that the ruler has only one job with a lot of duty, a lot of protocols and with a lot of expectations in order to enhance the nation or the country he rules. Perhaps that one job is „surviving“. for Mary Stuart surviving meant that she had to overcome multiple challenges regarding her family as well as her people. On the other hand, how if the whole story of Mary was just about a power hungry predator as well as a cold blooded killer who deserved everything she got.

- What does Kingship of Queen Mary Stuart’s life look like in reality?
- How is it perceived through the scope of literature?
- And how is it represented through the lenses of cinema?

In this dissertation, Queen Mary Stuart, the Queen of Scots is the focusing point in order to uncover the kingship life in reality as well as to take a close view on how does it look like behind the fiction concerning that her life story was more than controversial which made and still making a lot of questions first about her life, second about how is it different for the kingship life between reality and fiction and in the end how these three disciplines of : literature, cinema besides of history portrayed one character in different ways even if they meet in certain points.

Chapter One:
Literature/Cinema
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Chapter One : Literature/ Cinema Relationship

1.1. Introduction

Literature, one of the five finest of the humanities and Cinema, being the youngest form and translating literature into the screen is virtually as old as the film itself. But while transforming a literary work into a cinematic one, there are a lot of things involved to surpass the success and popularity of the original literary work, counting something very similar for the transmogrify from true to life works (cinematic) into artistic one (literary). Cinema serves the same purpose as literature, though in a different but faster way.

Literature can create among the readers an artistic sense unparalleled to any form but it has also its limitations. First, since it demands a level of education it is not open to all kind of people when On the other hand, cinema is rather popular and it liberates us while literature bounds us. Both of them tell us stories although stories do not matter most; it is the way in which a story is told that makes the difference. In cinema, the director has to put together many things like music, dance, songs; and converting so many images into one is a very difficult task. Therefore, cinema is a non-static form.

New historicism will dominate the whole first chapter in the purpose of understanding intellectual history through literature and literature through its cultural context also to show that literary and non-literary texts circulate indivisibly while the purpose of this chapter will be to openly offer the connection between Literature and Cinema in order to delve further into the film adaptation of literary works and the major differences between literary and cinematographic representations.

1.2. Literature and Society

Literature is all the words and the sentences that are written for refreshing and inspiring the mind. It records the thoughts and the feelings of minds and attracts in two ways; the literary manner and matter and when this later ought to be attractive

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in order to make the Reader interested in some way, the manner must be pleasing to the reader and adds to his fund of knowledge.

Naturally, if we have the power to express the feelings we will create literature. In other words, the subject matter of literature is society in some form or other. The poet expresses his/her feelings and we who we read his/her poetry are interested and feel at one with him/her and ourselves. After all, society is this bond of fellowship between human beings through communication that the poet or writer seeks.

Literature is a reflection of the society; it is a fact that has been widely acknowledged. Literature indeed reflects the society, its good values and its ills. In its corrective function literature mirrors the ills of the society with a view to make the society realize its mistakes and make amends. Although, this art is what we have always used to connect with each other individually and across societies or individuals within one society, it is a powerful tool to write our identity as humans and make a record of our time period. It also projects the virtues or good values of the society for people in order to spread around. Literature, as an imitation of the human action, often presents a picture of what people think, say and do in the society.

In literature we find stories designed to portray human life and action through some characters who, by their words, actions and reactions convey certain messages for the purpose of education, information and entertainment. It is impossible to find a work of literature that excludes the attitudes, morals and values of the society, since no writer has been brought up completely unexposed to the world around him. What writers of literature do is to transport real-life events in their society into Poetry, Drama (plays), by which they belong to the broader category of fiction besides of Non-Fiction and it is a vast category and a type of prose (novels and short stories). They present it to the society as a mirror with which people can look at themselves and make amends where necessary. Thus, literature is not only a reflection of the society but also serves as a corrective mirror in which members of the society can look at themselves and find the need for positive change. It is

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necessary to take a close look at some works of literature in order to understand how literature actually reflects society.

The writing of an age and its social organization keep and respond one over the other, literature influences society; society is reflected in literature and in this way, in all languages and at all times there has been a close interaction between the two. Literature of any age cannot escape the influence of the social scene and therefore is found reflecting the society of the age when it is created.

Poets, dramatists, novelists and essayists are all the products of their age and their age openly and clearly gets imaged in their compositions. Take the example of English literatures:

Geoffrey Chaucer is called the father of English poetry and actually English literature in its form and language, which kept on developing and improving, it started from him. His most representative work is the prologue to *the Canterbury Tales* and then *the Canterbury Tales*. (Williams, 1965, p. 55)

All the characters painted in these tales are a true representation of the types of such people as they were in his times. While Chaucer is a reflector of those characters and their types of his age, he is virtually and truly described as the chronicler of his age and his characters whether it is the Knight; the Prioress; the Monk; the Fat Fryer, the Sailor, or the squire are all truly representatives of their types in his society as they actually were, these characters introduced in the general prologue of the *Canterbury Tales* each represent a stereotype of a kind of person that Chaucer would have been familiar with in the 14th Century in England . Chaucer is a painter as well as a critic of his society (Chaucer)

Shakespeare, the greatest dramatist of English Literature brings in Ghosts, Witches and Courtier and Fools in his plays which were as per the liking of his audience and a part of the English society of his times (Bartleby.com, 1993-2013)

As it is known there are three normal unities in drama: Time, Place and Action but in addition to these three Shakespeare brought about the fourth unity which is

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People. That eulogize clearly he was being influenced by the society of his age and in his plays though he never gave any message or pronounced any philosophy, but there is always the victory of the good over the evil. (Bartleby.com, 1993-2013)

That was the message most needed to his age after all what happened earlier Henry the king has been killed; Mary Tudor a despotic, arrogant, a cruel ruler and then a benevolent, all embracing middle-path follower queen - queen Elizabeth. "Every subject's duty is the king's; but every subject's soul is his own" (Shakespeare) An old but true saying and Shakespeare mirrors that amusingly at times, yet dull and rationally at other times in his plays. However, The Eighteenth century of English literature is a true product of the age; the social scene had degenerated into debauchery and license after the restoration of Charles II who brought along with him all what he had enjoyed during his exile and adjourns in France and the literature of that period reflects all that was happening in the society. (Smith)

The French revolution, a very significant political and social event of Europe with its basic tenets: Equality, Fraternity and Liberty. These tenets and the revolution did cast its spell all over Europe and England for sure. The English poets could not escape that influence. When Mary Shelley and Lord Byron were both moved by the revolution spirit as well as the fighting, both of them were attacked during their lifetime on political, religious, and moral grounds; "They shared the same image regarding moral issues too" (Dedovic, 1821, p. 29) . The humanitarian aspect of the revolution in the earlier phase has moved Wordsworth but later its bloodiness and violence disillusioned him which is reflected in Wordsworth's poetry "Poet of man" (Dedovic, 1821).

The Victorian age has known Tennyson, the true representative of the Empire's glory on that era. While his nature poetry gets influenced by the advancement of science in the later nineteenth century; he did not remain a "priest of nature" as Wordsworth was, because where science advances religion declines. (Tennyson)

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Industrialization, “the poor getting poorer and the rich richer” is an aphorism due to Percy Bysshe Shelley. In a defence of poetry (1821, not published until 1840) Shelley remarked that the promoters of utility had exemplified the saying, “To him that hath, more shall be given; and from him that hath not, the little that he hath shall be taken away”. (Shelley) The rich have become richer, and the poor have become poorer; and the vessel of the states is driven between the Scylla and Charybdis of anarchy and despotism. “To him that hath” is a reference to (Matthew, pp. 25-29) (the parable of the talents), and the aphorism is commonly evoked, with variations in wording, as a synopsis of the effect of free market, Capitalism producing inequality. Besides, Charles Dickens reflects by his novels, all the sufferings of the poor which were ignored such as in his novel *Oliver Twist* that is about an orphan poor boy.

The First World War (1914-1919) has witnessed the time of the Post War Drama besides the Post War poetry which was created by a group who sang the glories of the war, chivalry and sacrifice for the nation. The dramatist Bernard Shaw known for his pungent satire, pricking the balloon of romanticism associated with war heroism and love in his „Arms and the Man“. When T.S. Eliot comes on the literary stage, he portrayed the absolute disillusionment of the age in his „Wasteland“. (Bernard)

Once we talk about literature and society we should take a look at Women’s writing, in the explanation about this later as claimed by Wassila Mouro; Women have found their place in the society only by thanks to the wave of Women writers. However, in the beginning in their writings, women writers were almost never recounted in the ancient British and English literature except for those who used fake names and few others with their real ones such as Jane Austen. Moreover literature at this time had played a very important role in improving women’s rights and realising the equality between them and men.

“Moreover, women writers took profit on the several possibilities that the society opened to them, after the fight of their predecessors, to be freer in their fiction and writing in general. They managed to bridge the gap which existed in the early

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centuries between their status and that of men writers; to be nowadays not competitors but partners of male writers, having in common among them -women writers- a certain type of discourse, the one of fight and struggle, implicit or explicit” (aMouro, 2014, p. 64)

Literature thus has been holding the mirror up to Nature on one hand, reflecting all traditions, trends and tendencies while rising up the finger of caution too in order to guard against all that goes against the basic values of life. Society as well as literature have remained and shall remain ever intertwined and the more they so remain, the more solid would the foundations be laid for a growth and a corrected social order.

Furthermore, literature has to play its part as a reflector and a corrector of the society when this latter has to inspire people of letters to keep themselves on their guard towards their mission of social good, “Literature is also a creative representation of human life mirroring universal culture” (Young, 2000, p. 9)

Literature can also be explained as a means of entertainment, education and recreation (Diyanni, 2002, pp. 2-7), by which it means that “literature transports us to the world created by imagination...evokes our emotions of love, sorrow, joy, and pity, and thus enhances our appreciation and understanding of life” (Omar, 2018, p. 15)

To conclude with, the role of literature can be resumed in three points are: reflector, corrector as well as a means of entertainment.

1.3. Cinema and Cinematography

Humans have an almost unreasonable and insatiable craving for stories. They surround us night and day, every day of the week. Stories are with us at home, work, school, parties, malls, diners... People are always narrating and listening to anecdotes and chronicles. It may be something as notorious as the Madoff Scandal or as trivial as a mean cab driver who refused to give the right change. Regardless

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of their nature, relevance, or truthfulness, stories have permeated society and the movies as well.

Cinematic reality portrays a world that is grounded in reality but overstating details to make for a more exciting movie, the reality can be pretty tedious that's why the director of the film needs to push the limits in order to attract much more viewers, in other words, if the reality was constantly exciting and absorbing, then we would never go to the movies in the first place. Part of the cinematic experience is being taken away to fanciful lands or seeing something exciting happening in a mundane setting. That's why so many filmmakers use a cinematic reality; a world that is grounded in actual reality but best serves the overall aesthetics of a film.

As claimed by Gabriel Moura, Cinema is the art of moving images; a visual medium that tells stories and exposes reality (Moura) . The 19th century has witnessed the beginning of this recent art form the most complex, collaborative and costly artistic expression. At first, the first two versions of the film camera which are the Kinetograph and its counterpart in Europe the Cinematograph were used to record daily events such as a train arriving at a station which created instead Documentary filmmaking which had wildly explored and attracted the entrepreneurs to convert the new invented art. Theatres were built with mandatory tickets to enjoy the show, the market than became demanding by filmmakers who have improved the conditions in order to encourage the American film industry by which they made dozens of movies a month. Whether concrete or abstract, the subject matter of an artwork must be expressed with form- a set of conventions of patterned relationship used to perceive, evaluate, and define an artwork.(Moura)

Filmmakers have two basic senses to explore in their movies: sight and hearing. The elements that stimulate these two senses are numerous. Consequently, the combination of them generates infinite different styles and stories. But all these possibilities are found in one of three possible film forms as follows: Narrative form which tells stories, documentary form that exposes reality and the experimental one which is only about experiments on the medium. (Moura)

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However, on the surface of every movie there is Plot a central line of action that determine structure which is often so easily distinguishable by viewers that it is used to summarize movies in TV guides and reviews. Under the surface a movie has themes while this later gives layers of complexity to an otherwise simple story, while also unifying many script elements such as plot, characters, and dialogue.

On the other hand, cinematography is the art of motion-picture photography and filming either electronically by means of an image sensor, or chemically by means of a light-sensitive material such as film stock. It involves anything that has to do with the work, position, or operation of the camera. While viewing a film we can notice: the camera movement, the framing of the image, the camera distance and how far it is from the subject, the camera height and even the camera angle. (Moura)

The camera distance is a fundamental principle that needs to be aware from in the world of cinematography and there are several kinds of framing that describe camera distance which are: Extreme wide shot, wide shot, full shot, close up shot besides of the extreme close up shot and other useful concepts which include the deep focus and shallow focus, yet what we should mention is that the power of cinematography is provoking emotions of sadness, fear, or joy through the mastery of a cinematic syntax that has been developed for more than a century. (Moura)

In the opinion of the filmmaker Gabriel Moura, the good cinematographer does more than merely light a scene. He studies the script and creates an elaborate lighting setup that provokes emotions and strengthens the plot. He communicates a character's dream, hope, despair, or happiness based on where camera and lights are placed. He draws patterns of shadows and light that upset and stun the viewer.

However, what really differentiates movies from plays is the way filmmakers manipulate the audience's field of view. In theatre, the audience is in a "wide shot", always looking at the entire stage and all the actors on it. They are free to look wherever they want. While a long shot can show a vast vista of Mount Everest, an extreme close-up can show the silent despair of a child learning that his mother has

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passed away (Moura) . On the report of Moura, these different shots make up the fabric of visual storytelling; the types of the shots are as follows:

- **Wide shot:** this long shot is generally used in order to highlight a vast location around the subject.
- **Establishing Shot and Master Shot:** probably these two shots were combined under the same subheading because the framing and composition are usually the same for both of them by which they introduce a new location “a church, a city street, a rooftop, a hospital room” from a vantage point that allows the audience to see all the relevant characters in the filmic space. While the master shot would be recorded from the same position, with the same lens, also showing all the characters. The difference is the duration. A master shot records the entire action, a complete run-through from the same camera position
- **Full Shot:** this shot show the characters from head to toenail.
- **Medium shots:** are the most common types of shots in the movies and it shows most of the subject’s body besides that these shots are halfway between long shots and close-ups.
- **Close-up shots:** in the close-up shots, the subject occupies most of the frame allowing very little observation on the environment, this kind of shots are much more dramatic than long or medium shots. They are emphasizing someone’s feelings.
- **Extreme close-up shots:** by which the filmmaker highlights the small details that would otherwise be missed in a wider shot.
- **Insert shot:** these ones don’t focus on people but only on objects such as a letter.
(Moura)

“I believe if you come out of a movie and the first thing you say is, the cinematography was beautiful; it is a bad movie” (Waters, 1946, p. 39). The writer mentioned that there is no relationship between cinema and cinematography

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regarding the success of the movie, when these two are only a double-sided coin of the art of moving pictures.

Cinematography is infinite in its possibilities much more so than music or language (Hall, 1926, p. 25). According to him this new art is more provocative and influential than music and parlance.

Haskell Wexler (1922)said about cinematography that: “professional cinema image-taking should integrate, serve, interest, and enhance the story. I judge cinematography not just for a story well told but for what the story is” . For him the content of the story represented by the cinematography is the only important basic element in making the whole story.

1.4. Film Adaptation of Literary Works

Adjusting a literary source such as a novel, short story, poem to another sort or form akin to a film, stage play or even a video game is called a literary adaptation.

One estimate claims that 30%t of the movies today drive from novels and 80% of the books classified as best sellers have been adapted to the cinema. If the connection between the two practices has persisted so adamantly through the years, it seems especially pressing now, at the end of the twentieth century, as an index of why the movies are important, why literature still matters, and what both have to offer a cultural period in which boundaries are continually being redrawn (Corrigan, 1999, p. 2)

The above remark astutely sums up major issues concerning film adaptations of literary works. The continuous interaction between literature and film, although it is usually film that initiates the interaction, has generated substantial amounts of debate and received legitimate attention. Many English and/or media studies departments in universities offer courses on film adaptations and the Academy

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Awards confers a separated award for adapted screenplay, distinguishing them from original ones. Such phenomena tend to be read as encroachment of visual culture upon the traditional culture of literacy (Ibid, p. 5). Therefore, John Elis finds the aim of an adaptation in that:

The adaptation trades upon the memory of the novel, a memory that can derive from actual reading, or as is more likely with a classic of literature, a generally circulated cultural memory. The adaptation consumes this memory, aiming to efface it with the presence of its own images. The successful adaptation is one that is able to replace the memory of the novel with the process of a filmic or televisual representation (Elis, 1982, p. 3)

According to Community Q&A in order to adapt a novel to a movie there are steps and instructions on being true to the book that are:

1. Reading the book: making notes makes the reader familiar with the story plot and its characters otherwise the movie will not make a sense.
2. Writing a brief summary: by regarding the main things of the entire book in a few pages will facilitate the preparation of the movie.
3. Writing a script: by using the best quotes into the story without including every detail in the book
4. Cast characters that fit the description of the book: The actors are the most vital element in making a film.
5. Budget: the common ground of all the departments and the initial budget and schedule will be source of much discussion and compromise.
6. Storyboard: storyboards are drawings of the sequence of shots for a script

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7. Start filming: shooting, editing a movie, creating and editing the sound and music, and mix the final cut on a home computer.
8. The best way to see all of this is to visit the movie set: taking tours of movie studios, Hollywood studios Tours while the Universal Studio Tour is more entertainment than actual examples of filming.
9. If someone shoots own movie, the dailies will never look as good as dailies from a television drama which is filmed fast and efficiently after years of practice for both the cast and crew: the low budget of a movie with a new crew and inexperience actors will look more like a disaster movie than a motion picture set.
10. Communication: giving the cast and crew as much information as possible especially when things are going wrong. (Community Q& A)

Nevertheless, human beings have been telling stories much earlier before they learned to write. Through cave paintings, through epics passed on to generations as oral tradition, and then subsequently through different forms of the written word, poetry, plays, novels, operas, songs, comics, books, photo features and eventually cinema. The human urge to tell stories has never been satiated, nor has our desire to listen to one. Between all these forms or mediums of communicating a story, there have been some common elements, and then there have been story elements unique to a certain medium.

According to Kamlesh Pandey, it has been a matter of great fulfilment to try to understand the dynamics of cinematic storytelling and how telling a story on film is different from other forms of human expression. With a respect to the motion picture the most important elements of storytelling are:

1. Character

If there is one unbroken rule of successful storytelling, it is this creation of compelling characters whose story the world would listen to. Society is obsessed with this incorrigible need to create heroes whom we can look up to, admire, care for, whose wins matter to us, whose losses we hate to endure. Indeed, creating an

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unforgettable as well as a likable protagonist; and making him or her face a ruthless and unforgiving antagonist has been the most common recipe of several great stories. ("Pandey)

2. Plot

It is the series of these events, from the beginning, through the middle, until the end, which gives us the feeling of the forward motion of the story. The most important events of the plot are often significant irreversible incidents that change the course of the plot and push it further ahead and these events are called Plot points. ("Pandey)

3. Conflict

It is the bread and butter of drama, the more you can involve the audience into the conflicted situations of the characters the more problems you can create for the protagonist the more successful the storytelling will be. ("Pandey)

4. Resolution

The resolution should generally cause a significant change in the life of the protagonist. ("Pandey)

5. Structure

The story should have a beginning, middle, and an end, but not necessarily in that order (Godard) .

6. Scenes

It is the building block of the screenplay.

7. Dialogue

Each line spoken in a film may serve several functions, from entertaining and seducing the audience to make them empathise with even the coldest of characters and dialogue as well as conscious and economical lack of it, forms a major part of the movie-viewing pleasure. ("Pandey)

8. Visuals

In the opinion of Kamlesh Pandey, thanks to the real reproduction of images cinema could actually become this powerful and impactful form of mass communication.

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Yet, the debate on cinematic adaptations of literary works was for many years dominated by the questions of fidelity to the source and by the tendencies to prioritize the literary originals over their film versions, and the adaptations were seen by most critics as inferior to the adapted texts as „minor“, „subsidiary“, „derivative“ or „secondary“ products, lacking the symbolic richness of the books and missing their spirit (Pandey).

The major faults of the adaptations are: the impoverishment of the book's content due to necessary omissions in the plot and the inability of the filmmakers to act for and represent the deeper meanings of the text. Another point of criticism concerned the perception problems related to the visibility of the filmic medium, each act of visualization narrowed down the open ended characters, objects or landscapes created by the book and reconstructed characteristics of the heroes , place and spatial relations between them , ere in the grip of the flattening pictures. However, in order to be seen as a good adaptation, a film had to come to terms with what was considered as the „spirit“ of the book and to take into account all layers of the book's complexity.

1.5 Among Literary and Cinematographic Portrayal

Many films are in reality based on novels. However, each of them uses different ways to tell the similar stories. Discussing the differences from several aspects in terms of their nature, ways of narration, as well as the effect they bring about.

In the twentieth century, there are two culturally dominant ways of experiencing fiction available to us: the visual forms of film and the prose forms of novel (Montgomery, 1992, p. 191). Indeed, these two different media have gained millions of fans all over the world. Many literary masterpieces have been represented through films. Victor Fleming's „Gone with Wind“ (1939), Ann Lee's „Sense and Sensibility“ (1995), Joe Wright's „Pride a prejudice“ (2005) are all based on novels. Quite often, people like to compare the novel with the film that tells the same story, and many people are inclined to agree with the opinion that films could

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hardly defeat the novels in telling the same story. Presumably, on one hand, this is mainly because of the fact that it is the novel that introduces the story to the readers first. Therefore, whatever the author writes in the story occupies the readers mind and becomes the only correct way of telling a certain story. On the other hand, the paper conceives that the differences between novels and films by their very nature decide that these two forms of media will never create the same effects on presenting stories. (Montgomery, 1992)

The philosopher C.S Peirce used the terms Sign and icon to explain the relationship between two things when one thing can represent another, cited in (Montgomery, 1992, p. 193). The term sign refers to the arbitrary relationship between two things, for example, a word “flower” can be a sign of a flower; also, a picture of a flower is much closer to a flower than the word “flower” (Monaco, 1981). As mediums of representation, film is made of icons, while prose is made of signs (Montgomery, 1992, p.193). In other words, the images in the film have more direct and immediate relationship to what it describes, while the words rarely do. Additionally, the sound in the film could greatly enhance the audiences’ understanding. Therefore, it is true that film’s grasp of reality seem much more direct reality can seem much more direct and easily intelligible. On one hand, these features of the film make it easier to be understood than that of the novel; however, on the other hand, it fails to describe something which is abstract more specifically, people’s inner world. This will be discussed in detail next.

Since the camera can only show the surface, the film has to use some other methods to express people’s thoughts. For example, in the first scene as for the ball in Joe Wright’s „Pride and prejudice“ (2005), the film could show the excited people, the beautiful ladies and the handsome gentlemen as well as their actions. However, it cannot reveal Austen’s detailed description about people’s changing attitude toward Darcy, specifically, how Mr Darcy soon drew the attention of the room at first, and why everybody thought Darcy was the proudest, most disagreeable in the world, and finally, everybody hoped that he would never come there again. The film presents this rather complicated course through Darcy’s cold

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facial expression and the dialogue between Elizabeth and Charlotte, this is far from enough to describe the proud and disagreeable Darcy. In contrast, the subtle change in people's inner world toward Darcy could be revealed vividly and clearly in the novel. This difference between film and novel actually gives the audiences and readers different experiences.

Montgomery, et al describe that narrative film can be thought of as story without the level of narration; a tale without a teller (Montgomery, 1992, p. 193). This is actually caused by its iconic nature. The films show people the story while the novels tell people the story. Furthermore, it is true that the sound of the film could greatly enhance the audiences' comprehension. The film audiences could receive the information from both images and sounds, while the novel readers only from the text. The sound in the film can be classified into three types, namely, speech, music and noise and in some situations, even any of them alone could tell a story though as the novel cannot achieve. The magic of the sound in films is that it could duplicate the sounds in real life, and together with the images, it creates and display the real life to the audiences directly and immediately. (Montgomery, 1992)

1.6 Conclusion

For a long time, there has been an interrelationship and mutual influence between literature and other forms of artistic expressions. This has resulted in painting and music based on works of fiction, drama and poetry, as well as literary works emulating pictorial styles and musical structures. The creative exchange between literature and film was initiated in the last decade of the 19th Century. Initially, film was most related to photography and painting. However, literature shares with films the ability to employ the structures and devices of narrative. Sequence of images on screen tells a story and this is equivalent to the sequence of words on page. The use of language in film established firmly the connections to Literature.

By and large, film is considered as a branch of literature. Filmmakers are indebted to literature in a wide variety of ways. Since literature is a narrative art

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intent upon creating images and sounds in the reader's mind, then film is literary; an extension of the older narrative arts.

Indeed, the most distinctive quality of good writings is visual; to convey images by means of words, to make the mind see, to project onto that inner screen of the brain a moving picture of objects and events to convey a balance and reconciliation of a more than usual state of emotion with more than usual order. Film is therefore visual literacy, a new medium which is an extension and enlargement of the idea of literacy itself. In contemporary scholarship, everything written, for example, film scripts, are a part of the study of literature, thus film is a branch of literature.

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2.1. Introduction

The fruit from his marriage with the French Marie de Guise, was only one child, the Scottish Monarch James V the king of Scotland at his demise left only one acknowledged heiress and when he died she was only in her six days old. The Queen Mary Stuart inherited the throne and the reign of Scots officially at nine months old. Her mother sent her to France since she was afraid of their Scottish enemies who were against being led by a woman. They were repeating the words of her father when he heard the birth of his daughter he said “Woe is me, my dynasty come with a lass. It will go with a less” (Hanson, 2015) and the lass is an ancient Scottish word signifies the „woman“. She grew up and spent her childhood in France under the care of her maternal grandmother, Antoinette de Guise.

This educated woman who spoke six languages had few friends and the closest ones are named Lola, Kenna, Greer and Aylee, yet with plenty of enemies from her family, her country and even from other nations she ruled. Queen Mary has married when she was only sixteen years old to the Dauphin of France, Francis, who in the next year officially became the king of France in 1559 and that made Mary briefly considered as a Queen of the second nation France, yet before she completed her eighteenth and her second year of marriage with the French king, he died. That’s when the Catholic Mary returned to Scotland to find her land torn between Catholic and Protestant factions, when these latter were against her, they criticised her for hearing Mass, dancing and dressing too fancy.

Five years after her first French husband’s death, Mary married her cousin Henry Stuart the Lord Darnley at the age of twenty three. The new groom was good-looking and personable, yet bad tempered, drunk as well as jealous - especially about her relationship with her Italian secretary David Rizzio which drove the Lord to kill him by stabbing him to death in front of Mary’s eyes when she was pregnant in six months with the prince James. That was the reason why she promised no more tears now and that she will think of revenge.

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Two years after her marriage with her cousin, the queen was in a wedding party, when Darnley and his servant bodies were found in the garden as a result of an explosion at the Lord's house and they were totally strangled. In those days, Mary returned to Holyrood house and married Bothwell in a Protestant ceremony. This marriage had attracted a lot of her enemies to suspect and say that she had a hand behind the death of her man. In the same year she forced to abdicate the throne as well as the reign to her one year old son James when she was imprisoned in Loch Leven Castle. One year later, in 1568, the Queen fearlessly went to England to ask her cousin Elizabeth for help. Both of the two Queens had claims on the English throne and the last one took this opportunity by imprisoning the Red Queen in Carlisle Castle. She was only 25 years old when she said her most famous speech: "In my end is my beginning" (Longuevill, 2016). Imprisoned for 18 years and moving from prison to prison until the Fotheringhay Castle where she found herself guilty of plotting to kill Elizabeth which this later reluctantly signed the death warrant of Mary Stuart the rightful queen of four nations: Scotland, France, Ireland and England. On the 8th of February 1587, Queen Mary wore a deep red undergarment, the colour of martyrdom. A few moments later her head fell to the ground, her little Skye terrier dog was hidden in her skirts and afterwards he died too.

Did Queen Mary let her heart rule her head or did she let her passion rule her Politics? This contentious kingship life of Mary the queen of Scots has attracted many of Poets, Historians and even filmmakers to speak about her life as a Feminine as well as a National Icon and express their regards and represent the Queen in their own manner.

2.2. Mary Stuart as a Literary Character (In Fiction)

Jean Plaidy was the most popular chronicler and writer of the fifties and sixties in Britain. She used to write general facts and standard interpretation very closely instead of focusing only on the subject matter (Wallace, 2008, p. 136). This writer wrote a lot of novels about the Stuarts such as: *The Captive Queen of Scots* which is a historical fiction at its finest. Masterfully written, the author

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weaves a spellbinding tapestry of events that chronicles the life of Mary Stuart, the Queen of Scots, while in captivity. This book details her stay at the castle on the island of Lochleven in Scotland, while at the mercy of her illegitimate half-brother and self-proclaimed Regents, the earl of Moray. It recounts her daring escape from her Scottish captors, as well as her woefully misguided decision to flee to England, rather than to France or Spain.

Instead of the succour that the beautiful, charming and very Catholic Mary, an anointed Queen, expected to receive from her cousin, the wily and Protestant Elizabeth I of England, Mary found, instead, an easy captivity. From the moment of her entry to England, she was in effect a prisoner, commuted from castle to castle with a never ending succession of jailers whose task was to ensure that she did not escape. It was a captivity that was to span almost nineteen years to die in her forty four years old.

Filled with the political intrigues and conspiracies that abounded in sixteenth century England and Scotland, the book paints a sympathetic portrait of Mary, a queen that ruled with her heart, instead of her head. She was a woman who was at a disadvantage in negotiating with her cousin, as Elizabeth, unlike Mary, ruled with her head and not with her heart. Elizabeth was very much aware of the political realities of the time and sensitive throne, making Mary someone to be kept in check, rather than helped. Based upon actual historical figures and events, the author creates three dimensional characters and infuses them with all the pomp and pageantry of the time.

While in her first novel on Mary Stuart, *Royal Road to Fotheringay* (1964) covers the existence of Mary from the time of four years old until she was set in Lochleven chateau as a detainee in 1567. This is a drawing in and clear novel that shows Mary in a thoughtful light however it tends to over-stress her enthusiastic nature, e.g. through the monotonous depictions of Mary's outbursts of crying. Plaidy takes the intriguing yet not by any stretch of the imagination persuading course regarding appearing as having a nearby yet peculiar with her uncle the Cardinal of Lorraine when she was a young lady in

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France. This connections Plaidy contends, is the motivation behind why: “the passions of such a passionate woman were so long dormant” and were completely perceived by “the virile Bothwell” (Author's Note, pp. 492-493) and along these lines, Plaidy intends to make Mary’s all out accommodation to and reliance on Bothwell to the degree that her own respect and poise are seriously bargained appear to be characteristic and unavoidable.

Bothwell, whose depiction here is defined by Wallace as: “sketchy and unappealing” (Wallace, 2008, p. 139), is presented in no uncertain terms as fiercely ambitious, self-assured to the point of arrogance. According to Wallace he takes pleasure in possessing women and having the upper hand, and it is clearly stated that “he is an experienced rapist” (Wallace, 2008, p. 255) and finds sexual gratification in resistant women. “He liked resistance; he had come to expect it on the Border” (Wallace, 2008, p. 372) Thus the ground is clearly prepared for his behaviour towards Mary, taking her by force and then self-assuredly maintaining that she has enjoyed the act. This serves to demonstrate the utter feminisation and subjugation of Mary as she is made subject to a male power which strips her of her influence as queen of scots and paves the way towards her victimization by Britain at Fotheringay.

Plaidy’s portrayal of Elizabeth Tudor and Mary as extreme opposite further supports a reading of Mary as the feminine victim, and of Scotland as bullied by England. Elizabeth is shown to be sensible and ambitious whereas Mary is controlled by her emotions and places far too much trust in her nobles. James Stuart, Earl of Moray, Mary’s illegitimate half-brother, recognises this and sees his own success as dependent on this distinction:

She (Mary) was so pretty, and so impetuously foolish at times. She would never be a great ruler; she would be no match for the queen beyond the Border. Elizabeth of England would never have tolerated in her country such a powerful nobleman as James intended to be in Scotland (Author's Note, p. 272)

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Elizabeth is clearly shown to be working against Mary, employing her powerful spies to destabilise Mary's power, for instance, knowing that marrying Darnley will ultimately prove destructive for Mary, when Elizabeth pretends to oppose the match while in reality she "exults at the success of her plan to bring disorder into Scotland" (Author's Note, pp. 336-337). Accordingly, Mary is outmatched by Elizabeth, and Plaidy clearly indicates that, given her inadequacies, the historical Mary never stood a chance. Surrounded by treacherous and power-contending lords, beset by the spies of Elizabeth, Catherine de Medici and others, hated by a preacher whose influence over the Scottish people is highly prejudicial to her, manipulated by the ambitious Bothwell, her eventual imprisonment in Scotland seems an inevitable step towards her ultimate fate.

Although sympathetic towards Mary, Plaidy does not clear the Scottish queen of blame in Darnley's murder. The novel clearly implicates her; she wishes: "to God someone would rid me of him" (Plaidy, p. 401), marriage with Bothwell is what she desired, and she knew that by bringing Darnley to Kirk-o-Field she is assisting in the plans for his assassination. Plaidy is clear on her reasons here:

... because I have been unable to exonerate her from implication in the murder of Darnley I want to stress that when assessing Mary we must not weight deeds and behaviour by present day standards. She lived in an age when life was cheap and cruelty part of daily existence ... It is very necessary to remember this when considering the part Mary played in luring her husband to the house in Kirk-o-Field . In her generation she was kinder and more tolerant than most of the people around her; but she herself faced death more than once, and in the sixteenth century, the elimination of human obstacles was not deemed a crime of such magnitude as it is today". (Author's Note, 2007, pp. 491-492).

Plaidy insists that Mary's actions should not be judged from a modern perspective, and Mary's involvement in Darnley's murder is understandable in light of the cultural, political and social climate in which this took place. Importantly, Plaidy's portrayal of Darnley as a foolish, depraved, lecherous,

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vain, dissolute, and cowardly weakling, who is clearly dangerous to Mary's interests as a queen, further downplays Mary's culpability.

2.3. Mary Stuart in Cinematography

Mary Queen of Scots in 1971, the film which varies from the other films in dealing with The Queen's story by spotlighting the emotional side in Mary's character as well as in her general life, the director of the movie focuses on Mary's events despite the fact that Elizabeth's role is conspicuous as well. The team behind this film, produced by Hall Wallis and directed by Charles Jarrott, and what was predicted is to realize a huge success for the film, since the historical films have a wild popularity in England besides of the film's appealing subject matter which is the tragic drama of Mary Stuart. However, despite a brilliant cast, with Mary Stuart played by Vanessa Redgrave and Elizabeth Tudor by Glenda Jackson after her success in Elizabeth R, the film was not well received. As it has been demonstrated by John Guy: "This movie treats historical facts lightly and even distorts them beyond recognition" (Mitchell, 2009, p. 149) Moreover, most contemporary reviewers agreed that the film was "little more than an historical soap opera" (Latham, 2011) the film's portrayal of Mary Stuart is nevertheless, albeit flawed and much sentimental, one of interest, not least because it veers away-though only briefly- from merely presenting Mary as the feminine, romanticised icon.

Mary is initially shown as a carefree girl in France, running and laughing with her husband Francois. This "girlish idyll" (Guy, 2009, p. 139) is soon shattered as she is left a widow and transported back to Scotland, an alien and hostile land, and faced with her half-brother James, who clearly intends to rule the country through her. Here, emphasis is already placed on Mary's powerlessness when faced with the complexities and internal rivalries of Scottish politics, yet she shows awareness of her brother's intentions: "Run away and play he tells me, as if I was a child. Davie (Rizzio), I'm trapped (...) He has me in a cage." (Guy, 2009). The impossibility of Mary's position continued to be played out, despite very brief glimpses of Mary effectively

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holding real power, as when she sends James Stuart into exile because of his resistance to her marriage with Darnley.

The film clearly invites us to sympathise with Mary although she is consistently shown to make the wrong choices; from marrying Darnley, taking Bothwell as her lover, getting involved in the plot to murder Darnley and subsequently marrying Bothwell, to riding in England, confident that she will get Elizabeth's help in fighting the Scottish rebels. Her naïve, emotional, impulsive, and feminine characteristics are highlighted, and her love affair with Bothwell is centralised as the driving force behind her actions. Even before they have consummated their relationship, Mary is shown to be deeply affected by the knowledge of his marriage, and is effectively brought into labour at meeting his wife. Clearly, this Mary can be read as one who virtually becomes a prisoner of her own choices, as argued by Ford and Mitchell" (Almost everything she does seem to lead, ultimately, to disaster. (Ford)

Moreover, it is fascinating to mention that the birth of the motivation for the maker and the director of *Mary Queen of Scots* was discovered by the work of Antonia Fraser which is considering the best-selling biography of Mary Stuart, and it has particularly the same events and settings as happened out in her associations with Elizabeth, this is strikingly comparable to that of Jean Plaidy in her two section recorded sentiment arrangement on Mary, discussed above.

As in Plaidy's novel, Elizabeth is revealed as the absolute opposite of Mary: the shrewd, calculating monarch who puts the interests of state first and does not hesitate to plot against Mary in order to weaken her power in Scotland and even indirectly sanctions Mary's possible death through her support of the Rizzio plot, The movie also echoes Plaidy's choice to have Elizabeth place a trap for Mary by offering her Dudley as a husband but in reality wanting her to marry Darnley. Brilliantly played by Jackson, Elizabeth is jealous of Mary's beauty, despises her for her weaknesses and sees her as a threat to herself and the English interests.

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Then, when the queens first meet secretly in Northern England, this opposition of weak and naïve femininity versus strong and shrewd masculinity is the underlying theme of their conversation, which despite this reveals Mary's insight as well as spirited defiance when she retorts:

And you, Madam, who hate me and wish me dead and fear to kill me you are my mortal enemy. I have noted since the day you denied me a passport through England all the blows you have struck against me (...)Above all it is clear that Elizabeth fears Mary, and whatever my fate, my son will rule here in time
(Guy, the other queen)

Elizabeth will not admit to fearing Mary, but from her actions throughout it is clear that underneath her scorn there is at least fear of what Mary represents: the Catholic threat. However, in huge disparity of this scene, the latter scene in which the royal cousins meet is portentous. Elizabeth tries to convince Mary to beg her forgiveness, in order to save herself from facing trial for her involvement in the Babington plot, but Mary has made her peace with her God, and intends to die a martyr's death.

2.4. Mary Stuart as Portrayed by Historians

"The Reputations of Mary Queen of the Scots" by Jayne Lewis is an article which deals with Mary's story by the eyes of many historians. According to the author of this article named as it is mentioned above, this division in Mary's controversial notoriety is horrifyingly literalized in the destiny of her body, since the headsman's hatchet was implied to cut off her body in two as well as to isolate Mary unquestioningly and permanently from her better notoriety. Her ashamed body was intended to demonstrate that she was a "bad woman" (Lewis, 2005, pp. 41-55) surely, and that there were no ifs, ands or buts. Yet, the executioner was messed up: it took the killer three strokes to complete the activity and when he was done Mary was simply prepared for her eternity in Catholic mainland purposeful publicity against English Protestant brutality.

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The social estimation of the word „reputation“ would seem to lie in its capacity to dole out stable importance to its referent, which task produces aggregate comprehension and ensures the emblematic transmission through time that further ties bunches together. So far Mary the Queen of Scots appears to be destined to uncover the delicacy of „notoriety“ as a steady sign, and along these lines to baffle the twin potential outcomes of social intelligibility and authentic diligence. “Even in her own days, she was visible only through conflicting, indeed contradictory images, each of which so noisily trumpeted both it revealed in the end little more than its own ideological constructions” (Phillips, 1964). The reputation has continued to matter whenever, as Victoria put it, people “talk of poor Mary”.

Beside every „bad woman“ a good one still stands, and vice-versa. In order to clarify these words and how this forking could continue, Jayne Lewis proposes in her article that because rival public images cancel one another out, exposing each other as mere signs of political contest, they create room for a drastically different order of response, one that seems to belong less to the mess and contingency of history than to the seeming, since to some extent always illusorily autonomous realm of art. As the poet Joseph Brodsky put it: “there is nothing barring art, sub lunar creatures can use to comprehend (her) gorgeous features” Brodsky adds, significantly: “leave history to good queen Bess” (Brodsky)

“The daughter of debate, that eke discord doth sow” (Phillips, 1964) was the description which Elizabeth I gives to Mary and as J.E. Philips was the first to show every event in Mary’s life up to and including her death was represented and interpreted from radically opposing points of view, depending on the political passions and desires of whoever happened to be interpreting or representing them.

A vivid example of the fusion of image and reception-reputation and interpretation is the half-posthumous memorial portrait from (Smailes & Thomson, pp. 54-56) in which Mary’s mourning waiting women actually appear

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in the frame and reach into the portrait to touch her dress. The painting surely adds historical events, including Mary's execution that occurred subsequent to the painting of the central portrait. It thus incorporates temporality as well as subjectivity into the usually strictly spatial fixity of the queen's image. Here to be sure we may review the ruler Victoria's trade with her prime minister. Keep in mind that when Melbourne conjured Mary's notoriety for being a "bad woman" Victoria did not counter that she was fairly a decent one however just said "I pitied her" (Smailes & Thomson, 1987) we do not know whether she said this at all or just thought it in her mind, it does not make a difference because the fact is that Victoria's pity is not really a safeguard of Mary, a throwing of Leslie's "tender mother" even with Buchanana's „harming witch“.

Besides that it was described as inferior and weak, "the path of feminine weakness" when also appealing to her vanity and pride in "threatening comparison with a woman she considers inferior" (Latham, 2011, p. 233)

In the end, the scattered words by which the majority of people especially the Scottish ones were describing as well defining the Queen Mary Stuart are: Mary was neither a real Scottish, nor a good woman in order to be a good queen "silly, idle, coquettish French girl" was branded a harlot by many of her own Scottish subjects (Esher, 1912), when the personal misruled by her in Scotland has shown according to many historians, as a tenderness coming from her tolerant spirit besides of the unprepared protestants allies " Her virtually life-long separation from her only child, James VI of Scotland and I of England, is poignant, her generous affection for the women who cared for her legendary" (Donaldson, 1983).

2.5. Comparison of the Three Images of Mary Stuart

Queen Mary Stuart as a literary personality in *The Captive Queen of Scots* and *Royal Road to Fotheringhay* written by Jean Plaidy in (1964) was the pivotal heroine in which the writer mentioned that Mary the Queen of Scots discovered herself as a stranger in her own country. She spoke only French and was a devout Catholic in a land of stern Presbyterians. Her nation was controlled

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by a quarrelsome group of lords, including her illegitimate half-brother, the Earl of Mora, and By John Knox, a fire and brimstone Calvinist preacher, who denounced the young queen as a Papist and slang.

Mary eventually remarried hoping to find a loving ally in the Scottish Lord Darnley. But this later proved violent and untrustworthy. When he died mysteriously, suspicion fell on Mary. In haste, she married Lord Bothwell, the prime suspect in her husband's murder, a move that outraged all of Scotland. When her nobles rose against her, the disgraced Queen of Scots fled to England, hoping to be taken in by her cousin Elizabeth I. But Mary's flight from Scotland led not to safety, but to Fotheringhay Castle. According to Wallace, Mary has married to a third husband who is Bothwell, the well-known by his exceptional mood, as claimed by Wallace this later was the raper of Queen Mary and they got married just few months after the murder of the Lord Darnley Mary's second partner, mentioning that her love towards Bothwell was the result of what she suffered from when she was a young lady in France claiming that her uncle's beckoning about sexual acts drove her to the love of Bothwell.

Moreover, the film *Mary Queen of Scots* in (1971) is a representation of Mary's story with her cousin Elizabeth I, this work treats historical facts lightly and it is a retelling of the turbulent life of Mary Stuart, based on the book "Queen of Scots: the true life of Mary Stuart" by Dr. John Guy. Queen of France at 16, at 18 Mary is widowed and defies pressure to remarry and instead returns to her native Scotland to reclaim her rightful throne. By birth, Mary has a rival claim to the throne of Elizabeth who rules as Britain's Queen. Contrary to earlier accounts, and based on Dr. John Guy's research, we see Mary as a capable politician and leader who wanted an alliance with her cousin Elizabeth.

Mary fights to govern her unruly Kingdom at a time when female monarchs are reviled as monstrous. To secure their thrones, the two Queens make very different choices about marriage and children. Mary's reputation is under continual attack from her enemies, who construct lies about her sexual

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conduct. Betrayal, rebellion and conspiracies within each court imperil both Queens-driving them apart, as each woman experiences the bitter cost of power.

Furthermore, as claimed by historians who saw at the outset that Mary queen of Scots foregrounds the problem of reputation as a guide to historical knowledge: because she has more than one reputation, and because those reputations complete with one another, they tend to cancel each other out. But the problem of reputation that Mary really raises is more complicated than that: by inviting sympathetic identification in excess of reputation, Mary also undermines reputation's authority, detaching moral value from emotional power in such a way as to carry us beyond the nascent political, national and linguistic boundaries her very existence once challenged. Today, Mary's reputation is still unstable if we insist on thinking in moral, national or political terms. Even if the historians want to write a history of culture, they are hard-pressed to fix her anywhere. Who can say whether she was a "bad woman" or not, a more "French girl" or not! The categories persist but "Mary Queen of Scots" also overrides them, bound to her beholder's tangled longing both to be in history and to escape it, to write history and yet to redefine what it means to do so. It may be Mary's singular fate to give such longings a face, if not a reputation or a name.

To come to an end, the alteration in representing the Queen Mary either in the fiction (literature), in the screen by the filmmakers or even in history by the historians, is such a huge adjustment. The literary writers speak for her weak side they saw her as a tender female who is full of womanliness but ruled by her heart over her mind. Whoever, the filmmakers see her as a powerful ruler who challenged her fears towards her people and her cousin in order to recover her right to be the legitimate Queen of England. Still the historians see the Queen Mary as a controversial historical figure and till now they cannot decide though she was a real good queen or just a girlish ruler.

2.6. Conclusion

In the early morning of 8 February 1587, one of the most shocking events in the British history took price by an unwanted Queen who had been

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guided to the block in order to be decapitated since her death warrant had been signed by her own cousin!. This queen is Mary Stuart Queen of Scots and her cousin is Elizabeth I, the story of a fight till the death between two queens for one throne, the throne of England.

This controversial story of Queen Mary has known dissimilar declarations by historians, writers and even filmmakers, with different arguments and justifications by which they made her being represented in different ways.

From a girlish beautiful and elegant young lady to a symbol of weakness and a martyr for her people, is an attractive kingship life can be able to be portrayed in the three disciplines of Literature, Cinema as well as History. Even if the presenters differed in how they started to characterise Mary but the most incontrovertible point for them would be the last days of Mary.

On the 7th of February 1587, Mary was sentenced to death. She had only one more night to live so she arranged a last supper for her beloved ones she passed a bowl of wine, she gathered her staff and handed out her jewellery saying that she does not want anyone to cry for her because it is her duty to die for the Catholic church as well as her people. Therefore, she separated in order to write farewell letters, she did not sleep during the night and a servant read to her about Saints Lives when she was lying down on her bed fully dressed and looked into the night with wide opened eyes, a small fragment of her dress is being kept as well as her crucifix and rosary. Mary wanted to ascend the scaffold in perfection so she had prepared the event thoroughly.

She was dressed and made up for her last performance, as soon as the light was bright enough to see without a candle. The sheriff knocked on her door when she answered him that she was ready. She strode with her suite to the scaffold while at that time it was very crowded at Fotheringhay castle but only the nobles were allowed to attend the execution and Mary did not want a reverend to assist her and she asked for a Catholic priest. Yet her demand was

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refused and even her staffs was not allowed to attend the execution because they wanted to prevent them from tipping their handkerchiefs in Mary's blood, they did not want Mary to become a Saint

When she entered the great hall in Fotheringhay castle, she noticed the black scaffold and two executioners but she remained calm and kept her crucifix in front of herself believing that it may protect her from evil. However, because of her rheumatism she was supported when she ascended the platform even the executioners asked her for forgiveness which she granted them by saying: as soon as her ladies in waiting released her from her cloak and the audience started muttering. Mary's undergarments were blood-red to underline Catholic martyrdom; it would also prevent the blood to contrast with her garment, when her gown had a deep exposure besides that she was the first noble to appear in public in such a daring dress.

In a raised voice Mary said her prayers and as soon as she finished her praying she was blindfolded than she laid down her head and wrists on the block and kept silent. One of the executioners grabbed her hands to prevent them from being cut off and to support her. Because of the executioner's nervousness he missed the first blow, he hit her in her shoulder deeply when the second blow let the blood gush out of her neck, even a third blow was not enough to cut off her head, it had to be sawed off her body and as the executioner lifted her head the wig released and her head bounced over the platform and rolled towards the spectators. Then the executioner laid down the white head with the thin grey hair near the body and her lips moved on for fifteen more minutes as if she was still saying her prayers but 15 years later, in 1603, Elizabeth died and James I, Mary's son succeeded her England and Scotland are finally united.

General Conclusion

General Conclusion

The kingship life has always been and still be the focus of attention for any nation and people. Kings as well as queens are taking by their populace as examples to be followed; their intelligence in taking decisions; the way they deal with the various sensitive situations and choose the correct solutions in the different levels and trends besides of achieving comfort, peace and development for their countries, are the keys to fulfil their responsibilities (kings and queens do not have jobs, they have divine responsibilities). However, having a famous, attractive or controversial life for queens and kings is not only based on the achievements they did in their period of governing, in fact even the misrule can enable them to stay in history, by literature, poems and even movies.

In this dissertation of *The kingship life between reality and cinematography*, the chief aim is to make a comparison between the two disciplines and see which one is more accurate than the other.

Literature is considered as the mother of all artistic expressions such as painting, music based on works of fiction, drama and poetry, as well as literary works emulating pictorial styles and musical structures. This art has the ability to make an exceptional and innovative sense yet with its own confinement since it is not available to all sorts of individuals, but only for the educated and the attentive ones. As a mirror of the society, consistently it reveals all the different kinds of events throughout the ages as well as periods, plays the role of the corrector and even the adviser in the other times.

However, cinema is more favoured and popular than literature which is the reason behind transforming a literary work into a cinematic one has wildly spread in the late ninetieth and the beginning of the twentieth century. The cinematic reality portrays a world that is grounded in reality with a kind of overstating details in order to make for a more exciting movie. When, the cinematography is the art of motion-picture photography and filming either

General Conclusion

electronically by means of an image sensor, or chemically by means of a light-sensitive material such as film stock, and with its different type of shots as it is mentioned above. From the mix of these two elements: literature and cinema it was the birth of other art which is film adaptation of literary works.

Film adaptation of literary works is the new tip for the filmmakers and directors in order to affect as many viewers as possible to watch their cinematic work knowing that a high percentage returned to the books classified as best sellers have been adapted to the cinema. The literary works have a special touch and a magical sense with only one drawback which is the limitation when the cinema has this one thing, consequently adapting books or novels into cinema is going to be a winning card in order to realize the success for the cinematic work. There are only a few steps and instructions to be used in order to get to the point which mentioned above.

The first chapter named as *from literature to cinema* has highlighted all these disciplines. When in the second chapter titled by *Mary Stuart between reality and fiction*, it emphasizes the life of the queen of the Scots in three trends: in literature, cinema and in history.

In literature we have the image portrayed by Jean Plaidy, the English author who combined imagination with facts to bring history alive through novels of fiction and romance. In her novel titled *Walla*, she represents Mary as a weak Queen ruled by her heart over her mind and her cousin Elizabeth, a total opposite image of her, a powerful woman, attractive and intelligence. While, in cinema and through the movie *Mary Queen of Scots*, The queen was shown as a carefree girl in France living a nice life with her husband Francois. Yet by the end, the whole situation will be different for her to become a prisoner of her own choices. Finally, and by the view of Jayne Lewis in an article which deals with Mary's story, the writer will reveal the reputation of the queen by asking these questions whether she was a „bad woman“ or not, whether Mary was „more French“ or not.

General Conclusion

To conclude in Mary's story, she lost the love of her life, her children and her crown. She married someone she did not love in order to have a son and left her home in France to go to a country that did not want her. She lost everyone and everything she loved and then her head too.

In the end, representing one character in the three disciplines of literature, cinema and history is different from one to another even if this character is a queen or a king regarding that it maybe already famous but till now and with the three different versions it is not clear yet which one is the correct story and which details are real ones.

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