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## Repetition and Variation in Hitchcock's The 39 Steps

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# WORD AND IMAGE

In Literature and Visual Arts

Edited by Carmen Concilio and Maria Festa

With a Preface by Federico Vercellone

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# REPETITION AND VARIATION IN HITCHCOCK'S *THE 39 STEPS*

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(University of Turin)

If compared to the original, an adaptation is normally perceived as an inferior work, while ‘the habitual reaction of conventional criticism to a literary adaptation [is reduced to] a judgement as to whether the adaptation has kept faith with the novel’.<sup>1</sup> Why is it so? Is ‘coming first’ to be considered a discriminating criterion to judge the value of a work and, as a consequence, fidelity to the original the fundamental element of evaluation for an adaptation?

Luckily, more recent approaches to adaptations have pointed out other relevant aspects that need to be taken into account, which are worth reporting as they have represented useful guidelines for this analysis. In particular, we want to refer to Linda Hutcheon’s *A Theory of Adaptation*, a major work where the concept of adaptation is meant in a broad sense to include any production that derives from another work, be it a film or a videogame. Shifting the focus from the specificity of media to the different ways the public engages with stories – namely through the modes of telling, showing or interacting –, the writer advocates a different approach which privileges description rather than evaluation.

If the story itself becomes the core of the analysis, then an adaptation is perceived as an attempt to repeat stories that are considered relevant, with the introduction of variations due to a number of factors, from the changes in the context to the individual choices of the author. In this perspective, the adapter

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1 John Ellis, ‘The Literary Adaptation: an Introduction’, *Screen*, 23.1 (1982), pp. 3–5, < doi: 10.1093/screen/23.1.3 >, p. 3.



is seen in his double role of interpreter and creator, since ‘what is involved in adapting can be a process of appropriation, of taking possession of another’s story, and filtering it, in a sense, through one’s own sensibility, interests, and talents’.<sup>2</sup> Therefore, it can be argued that the adapter’s interpretation can shed light on the adapted work, as it helps us focus on the elements that are perceived as the kernel of the story or, in other words, on what makes the story worth retelling.

In the same way, the success of an adaptation is no longer evaluated in terms of fidelity to the original; an adaptation becomes effective if it manages to ‘propagate the narrative for which it is a vehicle’<sup>3</sup> and as long as it is able to address effectively ‘both knowing and unknowing audiences’.<sup>4</sup> As a matter of fact, the adaptation is not necessarily perceived as such, depending on whether the audience is familiar with the adapted work or not. An unknowing audience will therefore simply judge the adaptation as if it were an autonomous work, while a knowing audience will experience it in terms of intertextuality, detecting similarities and differences through the work of memory. However, this does not mean that the changes will necessarily be considered frustrating, as the pleasure in seeing an adaptation lies in a tension between repetition and change, ritual and surprise.<sup>5</sup>

Within this framework, the analysis of Alfred Hitchcock’s adaptation of Buchan’s novel *The Thirty-Nine Steps* becomes an interesting case study. It was in fact a breakthrough film, which won the director international recognition and the label of ‘master of the thriller’, but achieved by reinterpreting, adding and cutting the plot of the novel to fit the needs of film storytelling and to give prominence to messages the director felt urgent need to convey to the audience of the mid-thirties.

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2 Linda Hutcheon, *A Theory of Adaptation* (New York–London: Routledge Taylor and Francis Group, 2006), p. 18.

3 Gary Bortolotti and Linda Hutcheon, ‘On the Origin of Adaptations: Rethinking Fidelity Discourse and “Success” – Biologically’, *New Literary History*, 38 (2007), 443–458, p. 452.

4 Hutcheon, p. 121.

5 See Hutcheon, pp. 1–32.

Considering the fact that Hitchcock had been given a fair amount of freedom in the choice of the subject for a new film, it is important to try to understand what reasons led him to choose this specific novel.<sup>6</sup> First of all the choice is definitely a homage to one of Hitchcock's favourite writers, whose influence the director admitted being present in his works long before the shooting of *The 39 Steps*.<sup>7</sup> However, Hitchcock and Charles Bennett, responsible for the scriptwriting, were originally keener on adapting *Greenmantle*, in which the same main character is involved in a secret mission during the first world war. Opting for *The Thirty-Nine Steps* represented a practical advantage, since it 'was set entirely in England, while *Greenmantle* would have called for German and Turkish scenes', and therefore it 'could be shot almost entirely at Lime Grove'.<sup>8</sup> At the same time, it implied more changes to make it more appropriate for a film, as Hitchcock himself realized when he reread the book:

When I did so, I received a shock. I had learned a lot about filmmaking in the fifteen-odd years that had elapsed [since my first reading]. Though I could still see the reason for my first enthusiasm – the book was full of action – I found that the story as it stood was not in the least suitable for the screen.<sup>9</sup>

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6 It must be pointed out that Hitchcock was not particularly keen on adapting works which were considered 'classics', as he probably felt too much pressure to be faithful; following the experience of German expressionism, which had successfully adapted books considered *Trivalliteratur* to make good films, he willingly looked for inspiration within best-sellers of popular literature. With reference to this aspect, see Gosetti.

7 Hitchcock was certainly attracted by a feature of Buchan's novels, closely related to the effect of *suspense* he wished to create in the audience, namely a blending of adventure and realism; the writer defined such works as "shockers" – 'the romance where the incidents defy the probabilities, and march just inside the borders of the possible'. Hitchcock's fondness for Buchan is confirmed by the attempt to adapt, later in his career, another of his novels, *Three Hostages*, left unfinished. John Buchan, *The Thirty-Nine Steps*, in J. Buchan, *The Complete Richard Hannay* (Harmondsworth: Penguin Books, 1992), pp. 1–104, p. 2.

8 Patrick McGilligan, *Alfred Hitchcock: A Life in Darkness and Light* (New York: Harper Collins, 2010), p. 199, both quotations.

9 Ibid.

Since, as Hitchcock himself admitted, shooting a film meant above all telling a story,<sup>10</sup> he chose therefore to visualize what he perceived to be the fundamental elements of the novel, namely its hero, the adventure with the double-chase and the detailed description of the different settings, thus creating a scenario in which he could then introduce new elements.

With reference to the first of these elements, the hero, Buchan portrays Richard Hannay as a man born in Scotland but brought up in South Africa, who at the beginning of the novel looks bored with city life and craves for a bit of challenge in his life. Even if the reader isn't given many details about him, he is presented as a man of action who embodies the values of the gentleman in his manliness, elegant behaviour and sense of humour; moreover, his being both British and part of the British Empire makes him, as Mark Glancy points out, one 'of the British Empire's literary heroes who are equally at home in a drawing room and in the wilds. They do not merely enjoy the fruits of civilization but actively defend civilization'.<sup>11</sup> Hannay's adventure is in fact described all through the novel as a personal struggle, in which he has to prove his innocence, as well as a mission for the sake of his own country. His patriotism becomes even more evident when he gets to know that Scudder has freed him from blame. He looks relieved, 'for I was now up against my country's enemies only, and not my country's law',<sup>12</sup> and yet he feels bound to carry on with his task, this time with the support of the authorities:

Here was I, a very ordinary fellow, with no particular brains, and yet I was convinced that somehow I was needed to help this business through – that without me it would all go to blazes [...]. It seemed as if a voice kept speaking in my ear, telling me to be up and doing, or I would never sleep again.<sup>13</sup>

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10 Francois Truffaut, *Il cinema secondo Hitchcock* (Milan: Nuova Pratiche, 1997), p. 84.

11 Mark Glancy, *The 39 Steps: A British Film Guide* (London–New York: I.B. Tauris, 2003), p. 11.

12 Buchan, p. 74.

13 *Ibid.*, p. 79.



At the same time, as the above quotation shows, Richard Hannay is only an ordinary citizen, who finds himself involved in an adventure almost by chance. His reputation and values are no defence against the 'ever-present reality of evil, and the possibility of its breaking through into the most respectable lives'.<sup>14</sup> Hitchcock was definitely more fascinated by this second aspect of the character and by the sense of threat lying behind normality. The difficulty of discerning between good and bad, and therefore deciding whether to trust people or not, is relevant in both the film and the novel. Instead, the hero of the film seems to be more interested in proving his innocence, while the patriotic atmosphere of the novel leaves room to a more cynical view of man and of the world. In both cases, however, the writer and the film director aim at an identification of readers and audience with the protagonist from the very beginning: Buchan achieves this through a first person narration and by stating his innocence and moral values very early in the novel; Hitchcock obtains the same effect through subjective camerawork, where the focus on the protagonist's steps is a direct invitation to the watchers to put themselves in the protagonist's shoes and live his breathless adventure.

The process of identification with the protagonist also represents an invitation to the readers/audience to abandon temporarily their ordinary lives and accept to be entertained. Hannay's boredom in the early stages of the novel finds an end when he accepts to live the adventure, while the first sequence of the movie shows a man going to the music-hall, thus mirroring the public itself, looking for entertainment at the cinema.

The other element that is taken directly from the book is the theme of the double-chase, which really fascinated Hitchcock, so as to use it in other films as well. He said the situation, in which the protagonist finds himself pursued by villains but at the same time unable to go to the police, had two main purposes: on the one hand it created sympathy for the man who was escaping and,

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14 Janet Adam Smith, *John Buchan: A Biography* (Oxford: Oxford University Press, 1965), p. 286.

at the same time, it made the story go on.<sup>15</sup> The double pursuit in both works prevails over the espionage plot. Though Buchan seems to be more detailed in the description of the secret goals of the enemy, which is understandable considering that he was trying to establish the *clichés* of a fairly new literary genre, it can be said that in the novel and even more in the film ‘all we really care about on the outside is our hero on the run, not where he is running from and what, if anything, he is running to [...], the chase itself is the point’.<sup>16</sup> This can explain why very few people remember what the espionage plot is about, not so much because the novel and the film give different versions and the thirty-nine steps refer to two different things – physical steps leading to the sea in one case and the name of the secret organization in the other –, but mainly because they get absorbed in the protagonist’s escape.

Moreover, what is striking is the pace at which all this chase takes place. The various episodes in the novel happen one after the other in such a rapid succession as to make the reader overlook how improbable some of the events are. In *John Buchan: a biography*, Janet Adam Smith reports a letter written by T.E. Lawrence in which he expresses his opinion on Buchan’s style. Even though he shows reservations about the writer’s technique, he admits that ‘the books are like athletes racing: so clean-lined, speedy, breathless’ (280). This quality certainly accounts for the success of the book, which made Buchan a best seller by 1916, while the episodic structure proved particularly suitable for the serialisation in *Blackwood’s*. In *The 39 Steps*<sup>17</sup> the element of speed is dominant again<sup>18</sup> and, thanks to the visual storytelling, it is even accelerated: ‘The scene in the flat fades out on Annabella’s

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15 Glancy, p. 14.

16 John Russell Taylor, *Hitch: The Life and Work of Alfred Hitchcock* (London–Boston: Faber & Faber, 1978), p. 129.

17 Hitchcock decided to use the number in figures for the title, a choice probably determined by the stronger visual impact; so, whenever the number is reported in this way, the reference is to the film.

18 When asked by Truffaut to comment on the film, Hitchcock identified its main quality in its speed, where an idea immediately follows another and everything is sacrificed to speed.

Truffaut, p. 81

last words – ‘quickly, quickly, quickly’ –, and these set the pace for the rest of the film. [...] The montage that follows [i.e. the escape from the flat to the station] offers a fine example of the way in which the film maintains its sense of pace and forward momentum. It lasts only fifty seconds’.<sup>19</sup> Also the sequence of episodes is used, even though they are not the same and the changes contribute a lot to the updating of the film, and becomes part of the director’s aim ‘for a brisk, disjointed effect, in which no time would be wasted on transitions: the film would simply move as quickly as possible from one thing to the next, with each episode dealt with almost as a self-sufficient short story’.<sup>20</sup>

The adventures Hannay goes through also imply movements in space and Hitchcock could certainly draw inspiration from the book. The novel is in fact rich in descriptive passages, especially of the Scottish landscapes Buchan knew so well, which are portrayed in minute detail, helping the reader visualize the scene. As Janet Adam Smith points out ‘though Buchan may deal in stereotype and cliché for his characters, he delineates his landscapes as individually, as lovingly, as other novelists do their heroines’ (285). The choice of the film director to send a troupe to Scotland for location footage seems to pay homage to the authenticity of the locales present in the book, even though Hitchcock’s purpose was probably not a celebration of the beauty of the places but a way of introducing an element of dynamism and diversity in contrast with the rather static atmosphere of contemporary British cinema. Consistently with the atmosphere of the thriller, the open spaces of Scotland are not a place of quietness and peace, but, on the contrary, they can become a real trap.<sup>21</sup>

Apart from these elements, which are explicitly taken from the book, the film manages to reproduce another quality of the novel, described by Hitchcock as the ‘understatement of highly dramatic

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19 Glancy, p. 50.

20 Taylor, pp. 127–128.

21 With reference to this aspect, see the section entitled ‘Open Spaces Claustrophobia’, in William Hare, *Hitchcock and the Methods of Suspense* (Jefferson–London: Mc Farland, 2007), p. 16.



ideas',<sup>22</sup> achieved at times through a blending of suspense and humour. In the early phase of his escape, for example, Hannay reaches Scotland and, in a moment of high tension, describes his mood as that of 'a boy out for a spring holiday tramp, instead of a man of thirty-seven very much wanted by the police'.<sup>23</sup> A few pages later, then, the protagonist takes the chance of getting off the train, but after studying all the details to leave unseen at the right moment, he obtains exactly the opposite result:

It would have been all right but for that infernal dog. Under the impression that I was decamping with its master's belonging, it started to bark, and all but got me by the trousers. This woke up the herd, who stood bawling at the carriage door in the belief that I had committed suicide [...]. Then from my shelter I peered back, and so the guard and several passengers gathered round the open carriage door and staring in my direction. I could not have made a more public departure if I had left with a bugler and a brass band.<sup>24</sup>

Hitchcock developed this quality even further through the introduction of sketches and brief dialogues of minor characters (with the contribution of Ian Hay), like the commercial travellers on the train, and above all by adding the romance plot which changes the tone of the film, mixing suspense and aspects of the comedy. The rendering of the understatement is not only related to humour, but it emerges from the presence of elements that are introduced and toned down all the time:

There is wit but it is dry wit; there is romance but only in the most unsentimental terms; there is a hero but he is a reluctant one; there are fantastic adventures but they are portrayed within a world that seems almost defiantly normal and undisturbed.<sup>25</sup>

If so far the most relevant references to the novel have been pointed out, the film is rich in a number of details and echoes

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22 Truffaut, p. 77.

23 Buchan, p. 23.

24 Ibid., p. 26.

25 Glancy, p. 103.

taken from the book and rearranged, from the menacing presence of the airplane and the reference to the music hall to the whistling of the protagonist, from the political speech to the photographic memory of the spy which recalls the extraordinary gift of Mr Memory, not to mention the variety of roles and disguises used by Hannay in his escape, one of which, the milkman, is the same. Therefore, it can be argued that the influence of the novel went far beyond what Hitchcock and all the people involved in the realization of the script were ready to admit.

However, if the similarities with Buchan's work represent more than the simple background for the film, the differences introduced seem to contribute to a higher degree of realism and, above all, manage to convey new messages that the filmmaker considered relevant in the context of 1936.

The most relevant novelty in the film is the introduction of female characters, both with lead roles and in minor ones. Apart from any other consideration, this choice represents fidelity to reality. In the novel, in fact, Hannay hardly ever meets women and, when this happens, they are generally represented as little more than shadows. The literary innkeeper lives with his grandmother, who never appears so that the protagonist gathers she is probably ill, the roadman lives on his own and so does Sir Walter. The only reported conversation of a woman is a brief complaint on the gyiard's behaviour on the train at the beginning of the escape, and even the woman who cures him when he falls ill is portrayed in a very superficial way. By contrast, in the film, Annabella and even more Pamela play two important roles, but the protagonist also meets some couples and the episode of the crofter's wife represents probably the most touching moment of *The 39 Steps*.

Annabella, the mysterious brunette spy, is presented from the very beginning as a woman full of initiative. She invites herself to Hannay's flat, and soon we get to know that she fired the gun at the music hall and that she is involved in a dangerous espionage case, an involvement which she will pay with her life. This mysterious 'dark lady' endowed with sex appeal contrasts with the character of the male protagonist who, at the beginning of



the film, is characterized by passivity, showing no sexual interest towards the girl and being completely unable to defend her. As Glancy highlights, the shocked expression of Hannay with the corpse of the woman lying on him shows a moment of revelation and of awakening of the protagonist, who from this moment on will take an active role; the romance which follows represents thus a journey 'from a state of impotence and repressed desire towards a state of potency and sexual awakening' (16).

If some critics justify the presence of the romance as a convention which would have appealed more to the female audience and which would have enhanced the success of the film, it is also evident that Hitchcock used the romance plot to analyze the psychology of the character through Freudian references, much discussed among the filmmaker's friends,<sup>26</sup> and to deal more generally with the theme of sexual relationships.<sup>27</sup> The romance of Hannay and Pamela in fact parallels other couples, while different opinions of marriage appear in the film. On the one hand marriage is seen as an institution that puts an end to romance. The crofter's wife seems imprisoned by a mean husband obsessed by betrayal and by the temptations of evil; her trusting Hannay is therefore also a rebellion against her husband's way of thinking and in her final look we understand all her drama and resignation. Negative comments on marriage appear then in a comic vein for example through the words of the milkman, who helps Hannay on the ground of men's solidarity when the protagonist makes him believe that he is having an affair with a married woman.

Nevertheless, other couples show that relationships in marriage are not necessarily so superficial. Both the Jordans and the innkeepers seem to have a relationship very much based on the

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26 Though Hitchcock's interest in psychoanalysis is generally mentioned with reference to the films produced after WWII, it is our opinion that some hints can be identified in *The 39 Steps* as well. In relation to the theme of psychoanalysis see Giorgio Gosetti, *Alfred Hitchcock* (Milan: Il Castoro, 1996), p. 24 and the already mentioned W. Hare, pp. 4–5.

27 See also Charles Barr's analysis of the sequence of the film in relation to the appearance of women and the development of Hannay's identity

element of complicity. It is made clear in the film that Mrs Jordan is perfectly aware of her husband's involvement in espionage and she supports him, while the innkeepers' complicity seems to be grounded on a more romantic basis, which makes them defend the secret of what they suppose to be a couple in love. The audience is not allowed to know the kind of relationship Hannay and Pamela will build together, as the unconventional ending shows only two hands getting together with the handcuffs still hanging from Hannay's hand, but through the film the theme of marriage is definitely a dominant one and is closely related to the issue of trusting and betrayal which permeates all the human relationships in *The 39 Steps*.<sup>28</sup>

Another major difference between Buchan's work and Hitchcock's lies in the attempt to focus on elements that could better apply to a new context. The novel in fact reflects the atmosphere of the beginning of the first world war, in which evil can suddenly appear in people's ordinary lives, but Buchan's 'preoccupation with the 'thinness of civilization' is not a critique of British society or culture, but rather an acknowledgement that under extraordinary circumstances it could be undermined or destroyed'.<sup>29</sup> Moreover, the presence of the hero, who embodies chivalric values and who defends civilization making good win in the end, establishes a sense of order out of the chaos. The only criticism is towards the underestimation of the German menace. Sir Harry in his political speech describes it as 'a Tory invention' without which 'Germany and Britain would be fellow-workers in peace and reform',<sup>30</sup> while Hannay ironically depicts the easy acceptance of German people on the territory, when, talking about his enemy, he observes: 'Most likely he had letters from Cabinet Ministers saying he was to be given every facility for plotting against Britain. That's the sort of owlsh way we run our politics in the Old Country'.<sup>31</sup>

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28 See also Donald Spoto, *The Art of Alfred Hitchcock: Fifty Years of His Motion Pictures* (New York: Anchor Books Edition, 1992), p. 51.

29 Glancy, p. 18.

30 Buchan, p. 39, both quotations.



Also the film hints at Germany as a potential foreign enemy, even though, due to censorship, it is never explicitly mentioned. The spies are in fact after the plans for a silent airplane engine, while in the novel there were plans showing how the British fleet would be disposed in case of war; this is not only a way of updating the story by introducing the strategic importance of air force in the 1930s, but, considering Germany was investing a great deal on this field, it identifies this country as a menace. In the same way the improvised speech of Hannay, considered by mistake a politician, and the easiness with which he manages to win the crowd's approval is likely to represent a worrying hint at Hitler's and Mussolini's orations and their successful impact. Finally, the choice of the actress, Lucie-Mannheim, a German actress who had left her country fleeing the Nazis, for the role of the foreign spy helping Britain is bound to be a further reference to the German threat.<sup>32</sup> The rapid rise of Nazism and the presence of German *émigrés* – with their own direct experiences – among the staff working at the studio may have generated in Hitchcock the urge for warning against the potential danger coming from this country.

However, the film director does not spare Britain a harsh judgement on its society, no longer generous and willing to help as the novel had shown. In the film there are various scenes of crowds that become violent all of a sudden, Hannay 'is more hindered than helped by those he meets, most of whom selfish and menacing',<sup>33</sup> as shown in the episode of the greedy crofter; even the police, the institution which is supposed to protect the citizen, appears brutal and more threatening than in the book.

It is on these grounds that some scholars – among whom Mark Glancy and Charles Barr<sup>34</sup> – strongly disagree with the idea of an apolitical aspect of *The 39 Steps*, as the film on the contrary manages to convey the awareness of international tensions as well as of the social unrest and disunity within the country

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32 See Mc Gilligan, p. 201.

33 Glancy, p. 17.

34 See Charles Barr, *English Hitchcock* (Moffat: Cameron & Hollis, 1999).

notwithstanding the constraints of censorship. In this attempt to convey messages mainly in an indirect way, the cooperation with associate producer Ivor Montagu was crucial. He had in fact experience of the methods of the censors, he knew they expected films to be a form of light entertainment, but he also knew 'they were remarkably blind to implication and reacted only to the direct and overtly censorable'.<sup>35</sup>

The subtle method of implication is thus used in the film on more than one occasion to pass on messages. The real challenge to the audience comes at the end, when the people at the Palladium witness a murder on stage – of a man who is thus prevented from telling the truth –, but are distracted soon afterwards by the dancers' legs in the continuation of the show. The public of the film is invited to react in a different way and to pay attention to serious matters behind light entertainment, without being misled by diversions or wrong assumptions. This issue is in fact represented in the film through characters who fail to understand the complexity of reality because of their preconceived beliefs. The crofter thinks his wife is having an affair with Hannay because he is obsessed by the idea of betrayal; the milkman prefers the romantic version of Hannay's story rather than accept the explanation of the espionage plot; in the same way Pamela does not believe Hannay innocent, while Hannay trusts Professor Jordan, deceived by his appearance of confidence and respectability. The film therefore seems to invite the audience to see beyond appearance and awaken, just as the protagonist does when he understands that danger is part of his real life.

The analysis of the similarities and differences between the two works shows thus the extraordinary qualities of the adapter in reinterpreting certain themes in a new temporal context through a different medium. Though not the main focus of this essay, the film in fact is interesting if scrutinized within the framework of filmmaking technique, in which we find a great deal of experimentation, for example with sound, and the attempt to define characters suitable for the thriller, like the 'cool blonde'

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35 Glancy, p. 24.

and the ‘suave villain’, together with various ways to achieve suspense.

On the one hand, Hitchcock’s interpretation of the book highlights some of Buchan’s qualities as a writer; the film was in fact appreciated for the thrill, the fast pace, the changes of rhythm and the blending of light and dramatic moments, thus paying homage to some essential qualities of the structure of the novel, recognized by Buchan himself, who judged the film as superior to his work. At the same time, though, the success of the film in Britain and the *succès d’estime* it enjoyed in the United States, let alone the appreciation of experts in the long run – in 1999 the film reached the fourth place in the list of the 100 British films of the twentieth century in a survey conducted by the British Film Institute – show the positive response of the public for a product enjoyed both as an autonomous work and as an adaptation.

Since Hitchcock’s work, *The Thirty-Nine Steps* has been further adapted<sup>36</sup> with reference both to the novel and to the film, with different degrees of fidelity to either product, thus showing an interest in the story which seems to have gained by what might be considered at first sight an ‘unfaithful’ adaptation. Let us then conclude with a quotation which perfectly fits *The 39 Steps* and reinforces the point of our analysis: ‘an adaptation is not vampiric: it does not draw the life-blood from its source and leave it dying or dead, nor is it paler than the adapted work. It may, on the contrary, keep that prior work alive, giving it an after life it would never have had otherwise’.<sup>37</sup>

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36 We refer here to the screen adaptations of 1959 by Ralph Thomas and of 1978 by Don Sharp, as well as to the TV adaptation directed by James Hawes and produced by the BBC in 2008. The novel was then adapted for the stage by Patrick Barlow with a fairly successful play which premiered in June 2005.

37 Hutcheon, p. 176.



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