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**ADAPTACE JANY EYROVÉ OD CHARLOTTE
BRONTËOVÉ PRO FILM A TELEVIZI**

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**FILM AND TV ADAPTATIONS OF CHARLOTTE
BRONTË'S *JANE EYRE***

Eva Mlejnská

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Eva Mlejnská

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ABSTRACT

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Charlotte Brontë's novel *Jane Eyre* is amongst the literary works most frequently adapted for film and television. This thesis analyses four of these adaptations.

The initial part describes some of the general issues surrounding adaptations, like their classification and the problems of adaptability. This is followed by an overview of the possibilities of the evaluation of adaptations.

An analysis inspired by Brian McFarlane is then applied on both the novel and the four chosen adaptations in order to ascertain the changes the novel undergoes and the implications of these changes. Critical reviews and public opinion are taken into account in the final assessment.

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1. INTRODUCTION

Ever since the medium of moving pictures became available, so did the opportunity of adapting books and other works of literature for it. This gave the authors of adaptations an already proven material as well as an audience easily attracted by the promise of experiencing the familiar through another medium. Beneficial to both parties - the authors as well as the audience - it is no wonder that adaptations are a common occurrence in the world of film and television. This inevitably leads to a tendency exhibited by the public to compare, contrast and comment on the films and television series in relation to the originals from which they were germinated and the result is, more often than not, in favour of the source material. Surprisingly, this does not reflect on the popularity of adaptations, which continue to be made and viewed.

Amongst the works most frequently adapted for screen is the 1847 novel *Jane Eyre* by the English author Charlotte Brontë. A search on the website *Internet Movie Database* reveals more than twenty separate title matches for the query “Jane Eyre” with the oldest item dating back to the year 1910 (IMDb). It is this novel as well as several of its chosen adaptations that constitute the main focus of this thesis.

For the purposes of this thesis four adaptations were chosen - each for a reason. Two films, which represent the shorter adaptations, were selected for the dates of their release - the 1943 Hollywood classic directed by Robert Stevenson and the 2011 drama directed by Cary Joji Fukunaga. Two television productions, representatives of the longer adaptations, are the 2006 BBC miniseries directed by Susanna White and the 1983 series directed by Julian Amyes - these contribute by their modern approach and fidelity respectively.

The thesis aims to explore certain issues surrounding adaptations - namely their outcomes and the audience’s reception of such outcomes. For this purpose an analysis

inspired by Brian McFarlane, as he designed it in his *Novel to Film*, should be used for firstly, identifying the important aspects of the narrative in the source material and, secondly, the treatment these receive in the adaptations.

The theoretical part should provide an overview of the classification of adaptations and the adaptability of a narrative. This is followed by an effort to find the most prudent way to evaluate adaptations.

The practical part utilizes McFarlane's analysis to identify the structure, narrative functions and major themes and symbolisms of the novel. The ways in which these are handled in the four adaptations constitute the subsequent four analyses - each corresponding with one adaptation. Additional commentary by professional critics and ratings received from the general public are also included.

It should be mentioned that all choices regarding the analyses, all interpretations and the conclusions drawn from them in this work are inevitably subjective and should be considered as such.

2. ADAPTATION

2.1 Definition

Of the most pivotal notions to clarify in order to progress this work is one of adaptation, its rules and kinds and the differences between them.

As offered by the *Oxford Advanced Learner's Dictionary*, the definition stands as follows:

1 [countable] a film/movie, book or play that is based on a particular piece of work but that has been changed for a new situation

2 [uncountable] the process of changing something, for example your behaviour, to suit a new situation

A source material is therefore needed in order for an adaptation to exist.

2.2 Classification & Adaptability

Adherence to the source material does, of course, vary from case to case. For example, the film theorist Dudley Andrew distinguishes in his *Concepts in Film Theory* three categories of adaptation according to the closeness with which they follow the source material. These are: “borrowing, intersection, fidelity of transformation” (98).

It is important to note here that an adaptor may choose to follow the source material to whatever extent and may, indeed, do so for a number of reasons. The adaptor's intent, as Hutcheon proposes, has an impact on the audience's perception. She claims: ‘We need to know “why,”’ further explaining about the inevitability of context playing a role in the final influence of the adaptation on its audience (107).

Having established the goals with regards to the adaptor's intent, another problem arises. Since a novel is meant to be read and a film is meant to be viewed, there is the practical matter of dealing with two fundamentally different systems, which do not necessarily share the exact same possibilities. In another words, what ‘works’ in

one, might not ‘work’ in the other. An adaptation therefore exhibits elements identical to those of the novel as well as elements altered by the process of adapting. McFarlane labels the former as transferable and the latter as adaptable (13). What he sees as transferable is identified as the *narrative* and that, which is subject to adapting, receives the term *enunciation* (20). That is not to say that narrative is not adaptable, which it is, but rather that enunciation, as McFarlane calls it, is not transferable.

Roland Barthes, a literary critic and theorist, who, having described a narrative as a series of functions, separates these functions into *functions proper*, which encompass all the events, and *indices*, which refer to all the qualities. Functions proper are further dividable according to their severity into *cardinal functions*, the most basic and necessary ones, and *catalysers*, the supportive ones. Similarly, indices are divided into *informants*, the basic data and *indices proper*, the impressions, like for example the atmosphere etc. (qtd. in McFarlane 13). All of the above should be, according to McFarlane, transferable from one medium to another, with the indices proper being the most difficult (13-15). The distinction between cardinal functions and catalysers is described by Barthes as the distinction between those actions that have the potency to open an alternative course in the narration and those that merely serve as enrichments (qtd. in McFarlane 13-14).

McFarlane uses Barthes’s categories as the basis for his analyses in which he identifies what he sees as ‘major cardinal functions’ of the source material, the transfer of which he studies in adaptations. Their identification is, as he notes, of a subjective nature (115).

A special focus is given by McFarlane to the issues surrounding the mode of narration, specifically the first person narration, which he deems not “amenable to cinematic narrative” (18). As bound with written narrative as it is, attempts at

reproducing it exist in the world of film. He mentions two ways in which the first person is generally manifested. These are either ‘the subjective cinema’ – meaning point-of-view shots – or the ‘oral narration or voice-over’ (15). Connected to this is the issue of the omniscient narrator and retrospectivity (17-19). Writing is typically retrospective and a visual medium is ‘immediate’. A retrospective narrator is omniscient – knows of the course of events that are about to unfold – and the audience is constantly reminded of such fact (18-19), presumably since the medium of written language offers the possibility of using a past tense. There is no such possibility in film, yet, in a sense “all films are omniscient,” says McFarlane (18), since the function of the narrator is performed by the camera, which ‘shows’ and therefore inevitably ‘knows’ (18-19).

Some of the further specifics of written stories the treatment of which McFarlane studies are “*character functions*,” which attribute a purpose to the characters’ existence in the stories (24), “*psychological patterns*,” which relate to the universally understandable realities of human existence (25), and “*symbolisms*” (131). All of these are subject to the possibility of being transferred.

3. CRITICISM

3.1 Finding Value

With something as personal as a relationship one could develop towards a book it stands to reason that any tampering, such as results in adaptations, produces the need for commentary. Such commentary, if coming from the general public, may seemingly carry a stigma of unprofessionalism based in ignorance. The unfamiliarity of the public with the process of adaptation understandably results in a failure to appreciate the complexities of such process and the judgements cast on adaptations are therefore too centred around personal impressions and private feelings. Surprisingly though, such has been the case even when it comes to professional criticism on adaptations, states Sarah Cardwell in her *Adaptation Revisited* (31). Cardwell seems to condone this approach and it is, indeed, a logical stance, considering the subjective nature of criticism. The aim of criticism is understood to be primarily the determination of value, as mentioned by Benett and Royle in their *An Introduction to Literature, Criticism and Theory* (45). Whether this approach is wanted in today's postmodern society of uncertain, pluralistic values, it is definitely somewhat of an 'elephant in the room' and as such, should be addressed.

As for the idea of value in general, the field of aesthetics has been, ever since its dawn, interested in what could be seen as a parallel to this problem. The philosopher Tomáš Kulka offers a possible mathematical solution in his work *Umění a Kýč* (Kitsch and Art). Any work of art - including, for this purpose, one that is audio-visual or literary - is susceptible to alterations. The precise machinations surrounding these alterations aside, the outcome of them could be either positive, negative or neutral. The higher the number of negative alterations possible, the higher the aesthetic quality of the examined piece and, in turn, the higher the number of positive alterations possible, the lower the aesthetic quality of the piece. An ideal work, one of the highest possible quality, has no room for improvement (84-89). As flawless as this reasoning is, its potential for practical use is

essentially non-existent, owing to the fact that the amount of alterations could, depending on the complexity of the work, approximate infinity. Even if it would not, the evaluation of the polarity of the alterations would have to be done based on a general consensus.

Some further approaches for evaluating adaptations are offered by Cardwell, specifically those relating to “televisuality” and public discourse (207).

Televisuality is a term Cardwell uses to describe the full utilizing of the tools that the audio-visual medium offers. “Later adaptations have embraced the televisual – does this make them better television than their predecessors?” is the question she poses (207). According to her observations, it used to be common to prefer adaptations that were more sombre and tried not to “overuse” the features offered by the audio-visual medium (34). This seems to indicate a conflict between the realization of potential in all its scope and a certain sensible moderation that prevents the outcome to appear exaggerated to the point of being silly. Whether any particular close-up or any other tool used for ‘dramatization’ is appropriate or not remains a matter of personal taste, as there exists no general formula for finding a balance.

Cardwell’s second suggestion – that of the issue of discourse – seems to be what all aforementioned approaches inevitably lead to. Since adaptations, as any other televisual work, are directed at the public, their value could logically be determined by the place they hold in public discourse. This assertion of Cardwell’s is not, unfortunately, followed by any tangible conclusions, such as would lead to a precise calculation. That is understandable, as it would necessitate an accumulation of contributions of particular adaptations to the consciousness as well as the subconscious of their viewers. As for the impact on the subconscious – it is hard to imagine this ever leaving the realm of mere speculations. However, the impact on the consciousness is – as painstaking as it may be – readily supplied in the form of public opinion. Many websites offer a platform for the general public’s expression of opinion. Amongst the most notable is, for example, *The*

Internet Movie Database or *Rotten Tomatoes*. A number of professional critics are provided most notably by *The Hollywood Reporter*, *The Observer* or *The New York Times*. Even as incomplete as this approach stands, it should not be completely dismissed. One might even claim that it is the only one that yields any results at all.

3.2 Fidelity & Superiority

Few matters surrounding the discourse are debated as often and as profoundly as that of fidelity. It is important to note here that fidelity can concern two possible spheres. McFarlane observes these to be either fidelity “to the ‘letter’” or “to the ‘essence’”, further asserting the latter to be rather complicated to determine (8-9). Whether an adaptation managed to retain the source material’s ‘essence’ depends upon the interpretation of the source material, which can vary greatly (9). Even if the original author attempted to clarify the issue, their account could arguably only attest to their intent, not the ‘essence’ of their work, and so whether an authority on such kind of fidelity exists is disputable.

The hostility with which alterations, especially those that are felt as unnecessary, can be received, originates in the notion of the novel’s superiority (Hutcheon 3-4). It used to be the case that it was seen as more noble or sophisticated to view adaptations as inferior to the novel and so, logically, fidelity was seen as directly correlating with quality (Cardwell 32). Many contemporary theorists, however, agree that fidelity does not denote quality. McFarlane asks: “Who, indeed, ever thinks of Hitchcock as primarily an adaptor of other people’s fiction?” tentatively suggesting that adaptations be judged on their own merit, rather than merely in relation to their sources (11). As Hutcheon puts it: “...an adaptation is a derivation that is not derivative – a work that is second without being secondary” (9). Cardwell goes even further, stating that if one wishes to defend the original, one should do so in terms of quality, not “a false chronological primacy” (20). Here one could argue that dismissing the matter of chronology, one also dismisses the

credit that is logically due to the creator of the original, without which there would be no adaptation in the first place. Whether this concern is a prudent one remains to be answered.

4. THE NOVEL

4.1 Basic Information

Charlotte Brontë's *Jane Eyre*, which is the focus of this chapter, is a bildungsroman written as a fictional autobiography, narrated in retrospect in the first person by the protagonist – Jane, an omniscient, omnipresent narrator. The retrospective format often influences the light in which certain characters and scenes are viewed. This is caused by the doubling of the character of Jane. There is Jane – the narrator and Jane – the character. The narrator observes the character from her place at the very end of the fabula.

4.2 Structure

It can be said that the whole of the novel is comprised of four parts, corresponding with the places at which Jane resides. These are *Gateshead*, where she spends the initial part of her childhood, *Lowood*, the charitable institution at which she grows up, *Thornfield*, where she meets Mr. Rochester and finally the *Moor House*, where she reunites with her lost family. There is a fifth and final place of Jane's residence – Ferndean. That is, however, considered for the purposes of this thesis as a part of the *conclusion*, despite it appearing in the penultimate chapter, not the ultimate one, which is called 'Conclusion'.

Of the 38 chapters that make up the whole of the novel 4 are devoted to Gateshead, 6 to Lowood, 17 to Thornfield and 8 to the Moor House. The remaining three chapters see Jane return to Thornfield, then arrive at Ferndean and conclude the story.

Each of the five parts has a purpose in having an influence on the heroine. Gateshead serves as an introduction to Jane and her character. Here the reader witnesses some of her initial qualities, like stubbornness, passion and wit, which cause her to be thence removed. Lowood refines her character somewhat, moderating her passion and teaching her compassion. It is here that Jane also receives an education and acquires her accomplishments. The leaving of a friend incites her to seek a new arrangement, which starts the third part of the narrative, Thornfield. Here Jane finds an equal in Rochester and

is happy for being relatively unrestrained. The loss of a prospect for further happiness in the form of marriage to Rochester forces her to leave and she settles at the Moor House. This segment gives her a family, a fortune and causes her to reflect and return to Rochester. The conclusion sees her reunited with Rochester and finding happiness at last – as she informs the reader.

4.3 Narrative Functions

There is a total of 59 major cardinal functions (See Appendix A, Table 1). They were chosen after a careful reading of the book and assessing the points, which arguably contribute to the development of the story the most. Of those 59 – 6 correspond with the period assigned to Gateshead, 7 with Lowood, 28 with Thornfield and 14 with the Moor House (See Appendix B, Table 1). The conclusion carries 4 more major cardinal functions. After considering the amount of chapters and cardinal functions given to each segment, it is clear that the most cardinal functions per chapter for each segment of the narrative has the Moor House, which is closely followed by Thornfield – it could be therefore said that these segments are the most eventful (See Appendix B, Table 2).

The indices proper – the atmosphere and impressions – are closely connected with the characters, themes and symbolisms and shall be, therefore, considered alongside them.

4.4 Characters

The character of Jane is mainly built on contrasts. She is weak physically – perhaps owing to her genetics, perhaps the hardships she had to endure during her childhood - her frame is small and fragile, yet she displays in many ways, a spirit that is in direct opposition to this. She is strong enough to pave her own way when she decides to advertise for a position of a governess. In her time, this is an unusual course of action, since it was customary for women to count of a good marriage, rather than earning their own wages as a means of supporting themselves. But Jane is independent, or at least strives for it however she can. A moral strength is shown when Jane heeds her innate sense of propriety

and deserts Rochester, although it pains her to do so. The torments she overcomes in both Lowood and the moors would break many people - but not Jane. Jane is also brave. Even though Rochester spooks her initially, when he appears as a dark figure on a horse, as soon as he turns into a mortal man, she is no longer afraid of him (79). As intimidating as he is, with his stature and rough manners, she never fears him. In contrast to this, she speaks of being, for a while, afraid of St. John, who is not intimidating in the least (281). Moreover, in Rochester's presence – as if she partially returned to her old self – she again appears as daring, answering him in kind when he is being informal (158). Physically, she is also portrayed as plain, but on the inside, she is somewhat remarkable. “There is something singular about you,” observes Rochester (93) when she breaks the convention of flattery to one's peers and bluntly admits the deficiency in his appearance. Moreover, she is set apart from all of Rochester's love interests. (“I never met your likeness.” 183) Most importantly, Jane's character is a combination of two forces, which are put into contrast to each other - passion and reason. Jane has been passionate since her childhood and though she may have matured, this quality stayed with her. She has received a number of complaints from her surroundings addressing this. It is a potential source of problem for her, but it also connects her with Rochester, who shares this quality. Her passion shows when she defies Mrs. Reed, when Rochester proposes to her for the first time and she lashes out, or when she argues with St. John. Her passion is, however, counterbalanced by reason. She is not offended by Rochester's abrupt changes of mood, when she knows she is not their source (92), she heeds Mrs. Fairfax's advice to elude Rochester until they're married (186-187). Jane is generally in a constant state of trying to find an equilibrium between all these contrasting forces. It is not only reason but reasoning that Jane commands.

Similarly to Jane, Rochester too displays some contrasting characteristics. Though not traditionally handsome, his features described as “granite-hewn” (93) he is far from disfigured and, at least to Jane, he holds an indisputable appeal, arguably from the earliest

moments of their acquaintance (93). It could be said, that Rochester fits the definition of a Byronic hero almost perfectly. He is brooding, cynical, manipulative, emotional, prone to mood swings, yet he is intelligent and has a sense of humour, albeit dark. He has a troubled past, yet he has not quite lost his appetite for life and shows a playful spirit at times, which is usually brought about by the presence of Jane.

Jane and Rochester's relationship is full of struggles for the upper hand. He might have stated that he did not wish to enforce his superiority over her, but contrary to this proclamation, there is still a desire to dominate within him. He views himself as her shepherd (195) and takes pleasure in being in control - having Jane yield to him (183). At the same time he professes a wish to be mastered by Jane (183). While it is Rochester who holds the imaginary reins initially, being her elder, having physical advantage, an advantage of experience and being better situated, this position reverses towards the novel's conclusion. Jane acquires her own considerable wealth and Rochester several significant physical disabilities – he loses a hand and an eye and, for a time, his entire vision.

Both being passionate people, this inevitably translates into their relationship as well. A slight tension of an almost erotic nature can be traced in their conversations, though it may require some reading between the lines. This is best illustrated by those instances when their exchanges turn physical, for example when Rochester asks Jane to shake hands after she saves him and she is “tossed on a buoyant but unquiet sea, where billows of trouble rolled under surges of joy” as she reflects on what was shared (106).

There is trust in Jane and Rochester's relationship, but the problem is that it is rather one-sided. While Rochester trusts Jane, as proven by the fact that he decides to turn to her for help with the injured Richard Mason, Jane is naturally cautious when it comes to relying on Rochester's promises and is reluctant to believe in his everlasting love without

the ultimate reassurance in the form of an official union. It is arguably prudent of her considering the amount of empty promises he utters.

When it comes to other characters, there are several categories into which the most influential of them could be divided - some of them fit more than one category. There are the *corrupt*, like Mrs. Reed or Mr. Brocklehurst, the *kindred souls*, like Bessie, Mr. Lloyd, Helen Burns or Miss Temple, the *religious influences*, which could be St. John Rivers, Helen Burns and Mr. Brocklehurst, the *mother figures*, which include Mrs. Reed, Mrs. Fairfax and, for a time, Bessie and Miss Temple as well and lastly the *vain*, who are Blanche Ingram and the little Adele. A special case is Bertha Mason, who might be considered a *corrupt*, as her mental illness is treated almost like a moral corruption (213), but it could be argued that she does not even reach the status of a character at all and merely serves as a plot and atmosphere building device.

4.5 Themes & Symbolisms

The novel is interlaced with a number of recurring themes. One of those themes is equality. Jane strives for equality, seeing in it an ideal - a state of affairs that is the single acceptable one. Early on in the story she is told that she is not an equal of her aunt's children because she will not share their money and therefore also their social position (9). Lowood institution offers her a change, as there she is, in her own words, "treated as an equal by those of my own age, and not molested by any." When she finds her long lost family she insists on sharing her inheritance equally, for that is the only right course - not according to the law, but her innate sense of justice (267-8). The inequality of the social positions of her in relation to Rochester is portrayed as troubling (186) and indeed, her occupation gives her a status higher than that of an ordinary servant, but not quite high enough to think herself equal to her masters. Yet she sees herself as an equal to Rochester and is often thus reassured by him, which is most likely a big part of his appeal to her. "I don't wish to treat you like an inferior," he tells her only during their third conversation

(95) and terms her: “my equal” and “my likeness” when he proposes to her (178). This equality is based not in material wealth, but in mental capacity and Jane rejoices in it. Similarly, she finds distress in any perceived inequality. The position of women – one of too much restraint – is exposed as unfair (77). Blanche Ingram with her character faults is seen by Jane as someone unequal to Rochester and therefore unacceptable as his mate. (177) Jane’s own looks, when compared to Blanche most importantly, but other women also, are a source of inequality. Lastly, while not outwardly described as such, the situation between young Rochester and Bertha Mason was disturbing largely because of their spiritual inequality.

Being a Victorian novel it stands to reason that religion plays its part in *Jane Eyre*. People of faith, or at least those with Christian values, surround Jane who, herself, grows up to be a God-fearing woman. The earliest mention of religion accompanies the introduction of Mr. Brocklehurst, a cruel and hypocritical man who hides behind his devotion to faith to mask his true, uncharitable character. Jane meets him in her unrefined, pure state and shows natural defiance when she replies to his inquiry about avoiding hell that she “must keep in good health, and not die” (23). This attitude is denotative of Jane’s preference for cultivating happiness in the life before death, rather than directing her hopes towards the afterlife. It is an attitude that she displays throughout the whole novel and one that is in direct opposition to that of Helen Burns, an honest and good Christian girl, who teaches Jane some of her principles, but does not manage to completely reform her. Jane displays an aversion to blasphemy when Rochester shares his, in her eyes, arrogant plans to achieve ‘rightness’ in his own, unconventional ways (98). Jane even prays, for example for Rochester (225), meaning that she believes in the powers of Heaven. The importance of faith is clearly illustrated by the effect Rochester’s prayers have on his ultimate redemption. “I began sometimes to pray: very brief prayers they were, but very sincere,” he conveys his actions to Jane upon their reunion, indicating, perhaps, how rare such line

of action is for his character (310). It is this one time that Rochester prays that helps a great deal towards the pair's ultimate happiness. More importantly, it is this prayer that aids in the transmission of Rochester's message in the form of his disembodied voice to Jane that is the single indisputable occurrence of a higher power having a palpable effect on the world. In juxtaposition to the only semi-religious Rochester stands the character of St. John Rivers, whose religious fervour impedes everyone's happiness and ultimately, drives Jane to realize the importance of finding a balance between the celestial and the earthly. A curious fact to add to this list is the mentioning of St. John's impending demise at the very end of the novel, accompanied by his proclamations of his submission to God. This could mean a demonstration of what Jane's fate would have been had she not returned to Rochester, possibly as way of showing Jane's (or Charlotte Brontë's) understanding of God's intentions, which are not in favour of radicalism but moderation and equilibrium.

In any romantic work of fiction, nature is of special importance and Jane Eyre is no exception. Nature often accompanies the events in the novel – Jane takes notice of nature and often describes it. Rochester identifies her as having “an eye for natural beauties” (174). More importantly, Jane seeks solace in nature when she deserts Rochester. “I have no relative but the universal mother, Nature,” says she as she wanders the moors (224). The moon, a part of nature, functions as a mother figure too, directing Jane's actions in her imagination (221). Elements of nature often mirror the characters and their development. The old chestnut tree at Thornfield signifies Jane's relationship with Rochester as it breaks under a lightning in a way of showing the obstacle to their union (180) giving hope at the same time in being still connected at the roots (193-194). Nature also creates a further division between the characters of Rochester and St. John. Rochester often takes walks, revelling in nature's influence, whereas St. John, according to Jane, cares little for such pleasures (244). An interesting symbolism is offered in the near omnipresence of birds in the novel. Not only are they witnessing certain events, like the “crows sailing overhead”

(93) as Jane returns to Thornfield, or the “little hungry robin” foreshadowing Jane’s starvation at Lowood, but they are also reminiscent of the characters themselves. Jane is often dubbed ‘a bird’ by Rochester or described as struggling “like a wild frantic bird” (177). She is called as a skylark by Rochester and in turn compares him to a “royal eagle, chained to a perch” when she witnesses his powers diminished after the accident (304). The book Jane browses at the beginning of the novel is Bewick’s History of British Birds, stimulating her desire for travel to distant places, similar, perhaps, to the urges that cause birds to migrate (5).

Sometimes there is an unclear distinction between the natural and the supernatural. And, indeed, a number of the occurrences that can be observed in Jane Eyre is somewhere on the boundary between the two. The ghost Jane sees in the red-room could be her dead uncle, yet it could also be explained as a hallucination, just as the ‘vampyre’ (199) she encounters in her room at Thornfield later turns out to be a mere mortal. Thornfield itself appears haunted owing to the presence of Bertha. Jane is often assigned supernatural abilities by Rochester, e.g. when he accuses her of bewitching his horse (86). She herself does not seem entirely convinced by the magical abilities of human beings, however, given how sceptical a treatment she gives to the supposed fortune-telling gypsy. The lightning that strikes the old chestnut tree is of nature, but its timing is somewhat supernatural, as if it had not been a coincidence. Much like the fact that she manages to conveniently find blood relations when and where she least expects. In the words of Bennett and Royle: “The uncanny has to do with a sense of strangeness, mystery or eeriness,” and it “has to do more specifically with a disturbance of the familiar” (34). With this in mind a great deal of these occurrences could be described as uncanny, which is reminiscent of the gothic, which is palpably present in Jane Eyre – mainly in the descriptions of architecture and in the mystery surrounding Thornfield.

Natural elements, specifically fire, are a major theme in *Jane Eyre*. A fire could be, on one hand, something to be avoided. Whether the Hell – “a pit full of fire” (23), or the life-threatening force that nearly causes Rochester’s undoing (when his wife sets his bed aflame) – they both carry a negative connotation. However, as David Lodge in his *Language of Fiction* suggests, a number of positive connotations are to be found throughout the novel when it comes to fire as well (Lodge 129). It is often thought of as a symbol of vigour and desire or passion. As shown in *Jane Eyre*, the main character, indeed, is passionate by her own description as well as that of the other characters and so is Rochester. Some of their most important conversations take place near fire, be it a hearth at Thornfield or at least the candle that Rochester insists upon even after losing his sight (which could signify his not quite diminished vigour). A homely fire is also something that is missing in the red-room, a place that caused Jane a great distress as a child (10). It is also a purifying force, specifically when a fire destroys Thornfield and, in the process, frees Rochester of his past and allows for a new beginning. And while it kills Bertha, who displayed an exaggerated affinity towards it, it generally brings warmth and goodness when approached in moderation – moderation being a recipe for an ideal state of affairs yet again.

As an orphan, Jane naturally desires that which has been denied to her – a family. Her adoptive family from Gateshead fails to perform its protective and nurturing task and Jane never stops searching for a substitute. There is a number of mother figures that Jane turns to for guidance. Mrs. Reed is an example of one that betrayed her, but there is Bessie, the only kind spirit she encounters at Gateshead, Miss Temple, a superintendent at Lowood and Mrs. Fairfax, the housekeeper of Thornfield that partially offer what Jane needs. As previously mentioned, Jane sees mother figures in inanimate things as well, which illustrates the intensity of her need for one. As for a father figure, apart from Mr. Brocklehurst, who proved to be less than sufficient, there is no other man she could look

up to until she meets Rochester, who, considering their age difference – she is around eighteen (62) and he is “nearly forty” (112) – could be partially considered a father figure as well as the more obvious love interest, which is not surprising, considering Freudian psychoanalysis. Lastly, her malicious cousins John, Georgiana and Eliza contrast with the charitable St. John, Diana and Mary, her new-found cousins. Her lack of a family also makes her feel compassion for other people in her situation, like Adele. The ultimate victory for Jane is her starting her own family with Rochester in the conclusion of the novel.

A talent for artistic expression is a quality unique to Jane and it serves her well during the course of her life. She describes painting as one of her “keenest pleasures” (90). It also provides one of the initial impulses for Rochester to admire Jane as he cannot quite believe her works are of her own making (89). When she studies her physiognomy in comparison with Blanche Ingram’s it helps her to realize the cruel reality of her own plainness and prevents her from harbouring potentially dangerous hopes for Rochester’s attachment to her - it keeps her grounded (113). Through her unconscious sketching of Rochester’s likeness she is reminded of her feelings towards him and, finally, she attempts to use it as a means of persuasion when she advises to St. John to act on his love towards Rosamond (257). In Jane’s art the symbolism of birds also returns in the form of a cormorant on a billowing sea (89).

The treatment of characters and qualities that are of an origin other than English is almost consistently negative throughout the novel. Rochester’s past romantic interests, all of which are foreign, are described as vain, lacking in morals, or downright mad - speaking of the most problematic one, Bertha. Even Adele, a child, carries the burden of her lineage that is only remedied when she receives a proper English education (102, 313). Similarly, St. John’s adventures in India end in his demise – something that would probably not have happened had he stayed in England, or at least that is what his sisters (287)

5. THE 1943 FILM

5.1 Basic Information

The oldest of the chosen versions is a film released in 1943 under the Twentieth Century Fox Film Corporation. The position of director fell to Robert Stevenson and the screenplay was done by Aldous Huxley and John Houseman, as well as Stevenson himself. The acting roles were filled by Orson Welles as “Edward Rochester” and Joan Fontaine as, simply, “Jane”. It is considered a Hollywood classic. The runtime is 97 minutes; the colours are rendered in grayscale (IMDb) - as was customary at that time.

5.2 Structure

The film begins fittingly with an opening of a book and turning of the pages as the viewer is provided with the credits, which seamlessly transition into a voice-over narration from Jane, who ushers the audience into the story. The ending is visualised by a closing of the book, which frames the whole film.

The novel’s division into four parts is deprived of the fourth one – the Moor House. This segment is adapted into one of a not quite similar impact. Jane does not leave to wander the moors, instead she returns to Gateshead, where she forgives her aunt and ultimately hears Rochester’s calling. This omission deprives Jane of her family, fortune and therefore inevitably of her character’s independence. It essentially diminishes her character’s strength and reason, leaving her with only emotions as the sole motivation for her return to Thornfield.

The runtime is segmented into approximately 6 minutes for Gateshead, 19 minutes for Lowood, 59 minutes for Thornfield, 7 minutes for Gateshead again and 4 minutes for the conclusion. This, compared with the novel’s chapters, is very much in favour of Thornfield, which gets a surprisingly thorough attention. The Lowood segment is also made slightly longer (See Appendix B, Table 1).

5.3 Transfer of Narrative Functions

Of the 59 cardinal functions, only 22 are directly transferred, 21 are not present at all, most significantly those connected with the Moor House segment. The rest has been either merged, implied, mentioned or changed, therefore adapted (See Appendix A, Table 2).

Of those adapted, several warrant a closer commentary. Most of the cardinal functions of Gateshead have been simplified. The Gateshead segment opens with Jane being locked in a room, presumably a broom closet of some sorts. It is highly questionable whether this serves as a substitute for the red-room (which is never discussed nor mentioned in the film) or is just a manner of showing the poor treatment Jane receives from the Reed family. Either way Jane is spared the trauma she had suffered, which is specific to the red-room. There is also a slight change in her relationship with John Reed, the audience is never shown the vicious brutality with which he attacks Jane, it is merely mentioned and the two only share a brief childlike scuffle on camera.

Jane's meeting with Helen Burns happens during her punishment at Lowood, where she is placed upon the stool, and Helen brings the starving Jane a piece of bread for supper, which is especially brave of Helen since all the girls were explicitly forbidden from talking to her, let alone giving her something to eat. It is an interesting change, which appeared also in some of the newer adaptations (the 2006 miniseries and the 2011 film), and it represents a clever solution to quickly establishing a strong bond between the two girls right from the beginning.

Another alteration of a cardinal function that appeared in a later adaptation (the 2011 film) is the arrival of Richard Mason, which now occurs right after the party where Jane is confronted with the character of Blanche. Rochester is present as oppose to him leaving and disguising himself as a gypsy – which was omitted entirely. This modification is only minor as it does not alter the overall tone of the narrative function – Jane observes

Rochester's mood soured by Mason's sudden visit as a way of foreshadowing the reveal of the dark secret.

The montage of the wedding preparations sufficiently shows the happiness the couple experiences before the relationship's abrupt constraint, yet by not including the warning of Mrs. Fairfax their union is never brought into question and no one has any reason to doubt its sincerity, which emits a more of a romantic impression. This is further deepened by the simplifying of the Milcote shopping. It deprives Jane of showing her sense of moderation – she never refuses Rochester's generous spoils.

The ending sees Jane and Rochester walking into the sunlight after reuniting in the ruins of Thornfield Hall as Jane's narration informs the viewer of Rochester's ever improving condition, which makes the story's conclusion much happier.

Two cardinal functions have been added, the first one is connected with an additional character of Doctor Rivers, who persuades Jane to endure the hardships of Lowood and acquire an education when she wishes to run away after the death of Helen Burns. This might also be considered an adapted function, serving as that of Miss Temple's presence, since both have the outcome of Jane staying at Lowood. The second added function is a conversation between Rochester and Blanche Ingram, in which Rochester purposely offends Blanche and drives her away.

Most of the core informants are preserved, such as the names and functions of places and names, occupations and positions of characters with the exception of Doctor Rivers and the omission of the Moor House and its inhabitants.

There is general shortening of the dialogues, which is understandable. What is curious is the fact that this shortening does not affect Rochester's speeches as much as Jane's. Overall, the language is, at times, almost as elaborate as in the novel, but it still sounds somewhat natural.

5.4 Characters

Jane starts as somewhat petulant. She openly argues with Mrs. Reed and retorts defiantly to Mr. Brocklehurst, but as soon as she arrives at Thornfield, her spirit loses some of its fire. Her conversations with Rochester are partially reproduced in regards to their vocabulary, but she seems meek and composed most of the time, not quite passionate enough to warrant the comments addressing this that she receives in the novel. She does not seem outright intimidated by Rochester, but she is far from relaxed - their relationship loses its informality. When it comes to indices proper, Jane, as played by Joan Fontaine, is also arguably not quite plain enough. The costume and make-up department did their part, giving her simple hairstyle and attire to contrast with Blanche's extravagance, but her elegance is still evident, putting into question Rochester's motivations for pursuing her.

Rochester, as played by Orson Welles, certainly fits the physical description of his character – he is dark, brooding and cynical, but displays the humour and sarcasm that is typical for the novel's Rochester – to some degree at least. He is still serious enough to reason that having him disguise himself as a gypsy woman would inevitably make his character seem too grotesque. In this film version, Rochester enjoys a great deal of focus, as hinted by the amount of screen time granted to the Thornfield segment (See Appendix B, Table 1). Some might even argue that once Rochester arrives on screen, the attention is shifted towards him rather than Jane. It is most likely due to the presence of the legendary Orson Welles, who, interestingly, was no stranger to Jane Eyre, having already adapted her twice for radio. (Kehr, "New DVDs")

As in the novel, other characters can be divided into categories according to their functions within the story. The *corrupt*, represented by Mrs. Reed and Mr. Brocklehurst, are particularly exaggerated, as they are presented as almost demonic, evil figures. Moreover, by omitting Mr. Lloyd – who, in the novel, probably first suggests that Jane leaves Gateshead and goes to school – the character of Mrs. Reed appears to be less patient

with Jane, since the idea to send her away comes from her own head here. Miss Temple is not included in this adaptation, but that does not mean Jane has a shortage of *kindred souls* to help her – Bessie as well as Helen both contribute to Jane’s childhood happiness. A new character was created for this film – Doctor Rivers, who is an amalgamation of Miss Temple and St. John Rivers. He serves as a positive role model for little Jane - a direct juxtaposition to Mr. Brocklehurst. He is also the one that delivers to Jane the news of Rochester’s search for her at the conclusion of the film – a scene reminiscent somewhat of the sequence in the novel, where St. John reveals the information of Jane’s inheritance. The character of Bertha deserves a special mention for being downgraded to a mere scary element.

5.5 Enunciation & Adaptation

The first person narration is adapted in several segments by a way of a voiceover accompanied by a visualisation of a text in an open book. This happens six times (once without the visualisation) to supply the inner monologue of Jane. This is also a way of partially transferring the retrospectivity of the narrative. While the rest of the film unfolds in real time, this partial transfer works as a substitute for the past tense of the language in the novel. The second way of supplying the first person is the use of over the shoulder shots. Scenes where Jane is not present, however, disturb this tendency of a faithful representation of the first person.

The vivid imagery of weather and scenery is amply represented, though never the cheerful sort. In this adaptation, nature is dark and gloomy, covered in fog – thunder, or a thunder-like dramatic score create what is most of the atmosphere. Thornfield, reminiscent, in parts, of a castle ruin, complements this depiction of nature. The crows of Thornfield remain, arguably more as an aesthetic element rather than a symbolic one. All of the above create a mood that is somewhat gothic, much more so than what the novel offers. With

some exaggeration it could be even described as horror. Matching the gothic is also Bertha Mason, who is more of a spooky element than an actual character.

5.6 Themes & Symbolisms

Some of the most important instances of Jane's quest for equality are missing in this adaptation, since the whole Moor House segment is not present, Jane thus loses her opportunity to be an initiator of equality in her charitable act towards the Rivers family. Rochester's reassurance of their equality is preserved in their dialogue and she seems to be his equal in wits, however, her social situation does not change and this keeps her ultimately a dependant, counting on Rochester as her provider. Her inequality with the Reed family is transferred by the means of a low view shot, leaving them figuratively looming over her.

Religion is granted even less focus than equality. St. John Rivers - the cold, yet kind religious figure - is missing, Helen Burns is only kind, not religious in particular; the only figure representing the profoundly faithful is the villainous Mr. Brocklehurst, who, similarly to the novel, is revealed to be a hypocrite.

When it comes to fire there is little symbolism. There is one conversation near a hearth and one burnt letter. Fire, specifically candles, works as a means to further the gothic atmosphere, but it is just a source of light, the heat and its other properties are not important. The cardinal function of the destruction by fire is, of course, transferred, but it is disputable whether it carries any purifying symbolism or not.

It is hard to comment on the motif of family as this particular Jane never finds it. There are no cousins and there is no uncle in Madeira. There is something akin to parental figures in the characters of Bessie and Doctor Rivers. Ultimately, Jane establishes her own family – a direct transfer from the novel.

Not much care is given to the individual themes relating to social and moral commentary, like equality or religion or the ‘otherness’, giving more space to atmosphere and drama.

5.7 Reviews & Ratings

This film has a very dark atmosphere, emphasized even more by the use of grayscale, and it had never escaped the eyes of the critics. Steven Ruskin in his *Jane Eyre (1943) Blu-Ray Review* highlights the careful and tasteful camerawork and the use of lightning and shadows in particular: “As the chain of events unfold dealing more and more disappointment to Miss Eyre [the cinematographer George Barnes] seems to deny her any real light.” Ruskin furthermore praises Bernard Herrmann’s score describing it as a “deep dark resonance that carries poor Jane’s suffering along with her.” A contemporary review *The Screen; ‘Jane Eyre,’ a Somber Version of the Bronte Novel, With Joan Fontaine and Orson Welles, Opens at the Music Hall* by Bosley Crowther labels the film as a “morbid horror” with “no haunting pathos.” Ruskin even goes as far as to state that the setting reminds him of early Frankenstein films.

Another point critics seem to be in an agreement with is the overwhelming presence of Orson Welles, whose influence on the overall product is not entirely known. Though never credited, Welles worked as an associate producer for the movie and according to Dave Kehr: “generations of Welles scholars have found his fingerprints all over the film.” Kehr further dubs the adaptation “a Welles film in disguise.” Crowther stresses how the character of Jane has been overpowered and “strangely obscured behind the dark cloud of Rochester’s personality,” which he sees as a “distortion” of the source material. He also emphasizes the lack of passion in their relationship. Jeffrey M. Anderson in his review *The Full Bronte* describes Welles’s performance as theatrical and commends Peggy Ann Garner (little Jane) as an easy stand-out among others. Crowther also praises Garner’s

performance and states the whole childhood segment “seems remote from the rest of the picture” and “almost a separate tale,” due to the lack of focus on Jane at Thornfield Hall.

The rating of this title on the Internet Movie Database is, as of the time of writing this thesis, 7,6 out of 10.

6. THE 2011 FILM

6.1 Basic Information

The newest of the chosen adaptations is the 2011 film. It was directed by Cary Joji Fukunaga from the script written by Moira Buffini. It stars Mia Wasikowska as “Jane Eyre” and Michael Fassbender as, simply, “Rochester”. The project was realized under the auspices of the Ruby Films and BBC Films production companies. The runtime is 120 minutes; the aspect ratio is the standard cinematic widescreen (IMDb).

6.2 Structure

Unlike the previous adaptations, this one is rendered largely in retrospect. All the segments from the novel are used, but the order is different. The film opens at the beginning of the fourth segment, Moor House, from which Gateshead and Lowood segments are shown in several short flashbacks and then the whole Thornfield in one long flashback.

With the segmentation transferred into the fabula of the film, the total approximate runtime for each segment is as follows: 6 minutes in total are given to Gateshead, 7 minutes to Lowood, 70 minutes to Thornfield, 25 minutes to the Moor House and finally 12 minutes remain for the conclusion (See Appendix B, Table 1)

6.3 Transfer of Narrative Functions

Cardinal functions are transferred in 39 cases, 13 are left out, the rest is adapted. Deleted scenes contain two further cardinal functions (See Appendix A, Table 3)

The Lowood segment unfolds in the form of brief fragments Jane recollects while being treated at the Moor House. It serves as a reflection on her troubled childhood and it is put in immediate contrast to the kindness she receives from the Rivers family, who are, as far as she knows, complete strangers to her. It is perhaps for this reason, that any kindred spirit in the shape of Miss Temple has been removed from Lowood. Her omission

could also have the purpose of making Helen Burns more distinguishable and special as Jane's only friend and subsequently her 'guardian angel'.

Jane never interacts with Grace Poole during the course of the film. She likely knows there is a servant of that name as she overhears a conversation in which Mrs. Fairfax inquires about Grace's whereabouts, because "the master's in no mood for any more mistakes," (Fukunaga, *Jane Eyre*) but the first time Jane encounters her is during the introduction of Bertha Mason. By side-lining Grace Poole the film becomes more mysterious, since Jane – and therefore the viewer – is never given the opportunity to put a face to the strange occurrences at Thornfield. This creates the appearance of a truly haunted house.

The disposal of the old gypsy is likely to be a time-saving measure, but as a consequence the audience is deprived of seeing some of Rochester's more light-hearted, mischievous disposition.

As there is no Rosamond Oliver, St. John is never confronted with his romantic desires, though judging by the sequence of events in the Moor House it might be put into question whether the target of those perhaps repressed, subconscious desires is not Jane herself.

There are two cardinal functions that are not preserved in the final cut of the film, but can be found amongst the deleted scenes. These are '*Jane tells Mr. Rochester about her scary night and destroyed veil.*' and '*Mr. Rochester explains about Adele and her mother*'. A part of the former is some especially scary footage of Bertha lurking in Jane's room, which would, however, spoil the eventual reveal of Bertha. These scenes were likely cut due to time restrictions. With this in mind, the latter is of particular interest – it is a continuation of a scene where Jane plays badminton in the garden with Adele and simultaneously observes Rochester digging. While watching the deleted scene, one realises this whole setting serves as a backdrop to the conversation about Adele, yet the whole

conversation has been cut. The decision to keep the first part with Jane longingly watching Rochester and cut the conversation that follows, supports the notion that this adaptation is rather focused on Jane and Rochester's relationship – namely the sexual tension between them.

The film ends with the final reunion of Jane and Rochester under the split tree. There is no reflection and rest is left to the viewer's imagination. Though not as informative, it certainly appears more romantic.

There is little commentary needed regarding the informants, as no significant change has been made from the book.

While many expressions and utterance are kept, the length of the dialogues is considerably reduced due to time restrictions. Rochester's vast speeches are especially affected by this. The core message, however, remains. The language appears to match the time period, but does not always seem natural.

6.3 Characters

Coming from a truly horrific childhood with seemingly nothing good ever happening to her, this Jane appears rather diffident and downcast. She rarely smiles and most of her utterances are soft and meek. Her quick wit and rational mind have, however, been transferred from the book. An interesting change from the book is Jane's writing to her newfound uncle immediately upon learning about his existence, as opposed to contacting him merely prior to her wedding – an act brought about by her wish to obtain some monetary independency.

This version of Rochester emphasises mostly his darker and more tortured side. He seems vexed most of the time, an attitude only later changed by the presence of Jane. He also appears more intimidating, a notion supported by the lack of scenes showing his more light-hearted, playful characteristics. He is also somewhat inconsiderate in being mean to

Adele to her face or calling Mrs. Fairfax simple-minded in front of her. His assertiveness in his advances, which is, at times, bordering on predation, is rather accurately transferred.

The power reversal which sees Jane in the dominant position in the end is interestingly visualized by the reversal of their vertical positions when Rochester places Jane in his armchair and sits by her feet as he tries to persuade her to stay with him despite his married state. It is the chair that he sits in and interviews Jane when they first officially meet.

Apart from a few meaningful looks and one erotically charged moment, their relationship is curiously passionless. Though the imagery is suggestive of physical attraction – with Jane observing a nude painting or paying attention to Rochester’s physiognomy – there is not much of the metaphorical fire between the pair.

As for the other characters, a tendency to increase the influence of the *corrupt* over that of the *kindred souls* during the course of Jane’s childhood is traceable within the narrative. This is largely achieved by the omission of Bessie and Miss Temple, which further deprives little Jane of a positive mother figure, thus making her adult-self appear more downtrodden. Apart from Helen, the rest of the characters has little influence over Jane’s religiosity. The remainder of the character functions are transferred.

6.5 Enunciation & Adaptation

By having most of the film unfold in retrospect as a way of showing Jane’s memories, there is something akin to the first person narrative. Yet during these segments the camera is strangely detached, apart from a few close-ups during the more dramatic scenes and one or two over-the-shoulder camera angles. Interestingly, there are several added scenes without Jane amongst these memories. One might argue that the first person narrative has been jettisoned entirely to make the end product feel less like a story from a book and more like an actual life’s journey. The director himself admits he is “a stickler

for raw authenticity.” (Buchanan, “Director Cary Fukunaga on the 'Darker Sides' of His Upcoming *Jane Eyre*”)

Given the production value, it comes as no surprise that the film is aesthetically pleasing. The sombre tones of the moors are alternated by lavish imagery of Thornfield. The confined spaces that accompany Jane for the majority of her childhood are replaced by free open spaces once she arrives at Thornfield and almost distressingly vast and unending spaces once she leaves it. Everything perfectly mirrors Jane’s moods and dispositions – her hardships, her happiness, her isolation. The atmosphere is completed by the addition of Dario Marianelli’s score, noteworthy for its prominent use of a string orchestra. Jonathan Broxton highlights in his review the importance of the violin; he suggests: “In many ways, Marianelli sees Jane as the violin” – its sound intensifies whenever something important happens to Jane (Broxton, “*Jane Eyre* – Dario Marianelli”).

Regarding the time period the film is set in, there was a conscious decision made by the director and the costume designer to use the fashion of the 1840s rather than the 1830s. The Hollywood Reporter quotes Fukunaga’s commentary on this, who apparently disliked the clothing style of the 1830s and thought it unflattering (Bruce, “‘*Jane Eyre*’ Costume designer reveals secrets behind Mia Wasikowska’s wardrobe”). Thus the time period was shifted to allow for more visually appealing costumes.

6.6 Themes & Symbolisms

This adaptation is, out of the four, the one that pursues the issue of equality between men and women the most. Jane’s inner monologue in *Jane Eyre* about her dissatisfaction with women’s place in society (77) is adapted into a speech partially aimed at Mrs. Fairfax, which makes this adaptation the most political one. Jane’s negative answer to whether she is satisfied with her paintings, which is followed by: “I imagine things I’m powerless to execute.” (Fukunaga, *Jane Eyre*) could also be an allusion to her limited possibilities as a Victorian woman. Rochester also compares Jane to a caged bird that

“would soar, cloud high” if it were free. In this adaptation Jane is not related to the Rivers family and so when she shares her wealth with them, it is, apart from her charitable nature, more about settling a debt than establishing financial equality amongst relatives.

Religious commentary is pushed to the side. Depending on the interpretation of Jane’s visions of Helen, which could be of a celestial, supernatural or imaginary origin, there is no divine occurrence present. Rochester never mentions his prayers either.

The portrayal of natural beauties is lavish owing to the production value. It helps build the atmosphere and often mirrors Jane’s situation – a thunder accompanies her aimless wandering and a sun-lit spring orchard her betrothal to Rochester. There is little further attention paid to the symbolism of it, apart from the split chestnut tree, which is not elaborated on verbally, but its location later becomes the place of Jane and Rochester’s reunion, which might symbolize a chance to replay the past and start again. As far as the bird symbolism is concerned, the crows of Thornfield are retained, as well as the likening of Jane to a bird – one time it comes from Jane herself, when she says “I’m the same plain kind of bird as all the rest.” (Fukunaga, *Jane Eyre*) The ornithological literature she browses as a child is kept as well.

This adaptation is interwoven with supernatural or uncanny elements. Firstly, there is the ash coming out of the chimney in the red-room, which Jane interprets as the appearance of her uncle’s ghost. After that there is the exchange of ghost stories between Jane and Adele, where Jane acquaints her pupil with the tale of Gytrash – a spirit that haunts lonely roads and preys upon weary travellers – and Adele, in turn, tells Jane of a mysterious woman roaming the halls of Thornfield and sucking the blood of its residents – like Jane’s ‘vampyre’ from the novel (199). All these ghostly occurrences can ultimately be rationally explained. Surprisingly, the element that contributes to the supernatural the most in this adaptation is the character of Helen, whose importance is increased significantly. Whereas in the novel her function was that of a childhood friend,

remembered once during the dying of Mrs. Reed (166), here she is more of a guardian angel to Jane. Her vision appears repeatedly during moments such as her leaving Thornfield after the failed marriage – here Helen guides Jane away through a window – or during Jane’s trials in the moors. She appears in Jane’s art twice – once in a portrait and once as an angelic figure dubbed “the evening star.” (Fukunaga, *Jane Eyre*) This elevates Helen’s character greatly as well as makes Jane dwell on the macabre on a level surpassing the one displayed in the novel. It is prudent to note, however, that the majority of Helen’s appearances is found only in the deleted scenes.

Fire is an integral part of the film – it is the primary source of light during night time scenes and is liberally used to draw the viewer’s attention to certain objects of interest within those scenes. Many conversations between the characters happen in front of a fireplace. Lastly, the function of fire as a purifying force is transferred from the book.

As already mentioned, St. John, Mary and Diana Rivers are not Jane’s biological family, but her wish to have a family after a life without one is strong enough for her to ask to be a part of theirs. She asks this, however, only after she receives a message about her ample inheritance, so that she essentially buys her place in this family.

The role of art has largely been transferred. It is once used as a clever link between scenes – she paints Helen after remembering her at Lowood. A special significance is given to a painting hanging in Thornfield Hall depicting a naked woman in a suggestive position. Jane first notices it when she is being lead to her room by Mrs. Fairfax, but does not quite understand its meaning. It is only after a conversation with Rochester concerning the earthly pleasures he seeks that she examines the painting once more, which is, perhaps, a way of showing her sexual side awakening.

A sense of otherness is palpable mostly in the character of Adele. She seldom speaks English, therefore most of her lines require subtitles – this is somewhat alienating to the audience. This is in accordance with the novel's anti-French sentiment. Bertha’s

story stays the same as in the novel – her foreign origin and her corruption could therefore be connected just like they appear to be in the novel. There is, however, no negativity surrounding St. John’s wish to travel abroad.

There is an added symbolism in a doll that Jane owns. Since her childhood it accompanies her almost everywhere – she sleeps with it at Lowood and later brings it to Thornfield. Curiously, she leaves the doll there when she runs away – as if wanting to leave her whole past behind – only to find her after the fire, positioned in a scorched picture frame. This doll could be viewed as a parallel to Jane. When she leaves it behind it is lost to her – just like Jane is lost without Rochester – and when she finally finds it the doll is marked by the events passed, but not damaged beyond repair – leaving Jane with a hope for better future.

6.7 Reviews & Ratings

The newest adaptation introduces a more subtle, reserved take on the story, “less melodramatic” than its predecessors (McCarthy, “Jane Eyre: Film Review”). It is neither a radical interpretation nor a mediocre one, remarks A.O. Scott in the review titled *Radiant Spirit Blossoms in Barren Land*. The script is trimmed to the most essential plot points, most notably when it comes to Jane’s childhood; those scenes are however very efficient in conveying the harshness Jane endures, says Scott. McCarthy highlights the careful camerawork that was spent on those scenes – tightly focusing on “characters’ faces and the way they regard and perceive one another.”

Another distinctive feature of the picture is the atmosphere, which is achieved by masterful cinematography with beautiful picturesque shots of the countryside on one hand and gloomy desaturated images of the moors on the other as pointed out by McCarthy. All accompanied by music that “strikes every cord” (Scott).

A lot of praise was directed at Mia Wasikowska for her steady portrayal of Jane. Owen Gleiberman in his review *Jane Eyre* describes her demeanour as “gorgeously grave”

“with serious eyes that seem to look right into the soul of whomever she’s talking to.” Peter Bradshaw in his *Jane Eyre – review* commends the Australian born actress for her command of a North Country accent. Finally Scott says she “is a perfect Jane for this film and its moment.” When it comes to the character of Jane herself, McCarthy expresses discontent with the reduction of the role of religion and the influence it has on her.

Michael Fassbender’s Rochester was branded as “less primal” by Gleiberman. He brings gentlemanly charisma and a more serious tone into the role. (Bradshaw) Elizabeth Weitzman in her ‘*Jane Eyre*’ review criticized the actor for not being able to ascertain “his character’s depth.” McCarthy laments the shortening of Rochester’s strong speeches into “little more than quips”, but recognizes other qualities the actor brings to the role.

Perhaps the most scrutinized aspect of the film is the lack of chemistry between the leads or the director’s “inability to draw them together”, says Weitzman. Bradshaw elaborates on this by saying: “[Rochester’s] teasing and raillery are perhaps romantically sincere, or perhaps it is all just the absent-minded petting and stroking he would give to a much-loved horse that he is nonetheless considering selling or shooting.”

The rating of this title on the Internet Movie Database is, as of the time of writing this thesis, 7,4 out of 10.

7. THE 2006 MINISERIES

7.1 Basic Information

The four-part miniseries *Jane Eyre*, released in 2006 in Great Britain by the BBC was written by Sandy Welch and directed by Susanna White. The roles of “Jane Eyre” and “Rochester” were given to Ruth Wilson and Toby Stephens retrospectively. It is a television production and has a standard television widescreen aspect ratio. The runtime is a total of 3 hours and 50 minutes.

7.2 Structure

The structural division into four parts is transferred from the novel. Jane undergoes the trials of each segment with the outcomes corresponding with those in the novel.

The runtime of 230 minutes grants 6 minutes to the Gateshead segment, 11 minutes to the Lowood segment, 156 minutes to the Thornfield segment, 40 minutes to the Moor House segment and 18 minutes to the conclusion. According to this, the Thornfield segment occupies the biggest portion of the narrative amongst all the adaptations (See Appendix B. Table 1).

7.3 Transfer of Narrative Functions

Cardinal functions are transferred in 37 cases – counting all that were given a different position in the succession. Only 4 are completely omitted – one pertaining Mr. Lloyd, two Miss Temple and one, whose purpose is to deprive the Rivers of their last hope for financial security. The rest are merged or altered – adapted (See Appendix A. Table 4).

As there is no Miss Temple, Jane has no strong bond to Lowood and her leaving is not of such an abrupt nature, there is an implied gradual progression and Jane is, as a consequence, spared the loss of one more friend. The fact that the Rivers’ situation is not accompanied by the blow of their denied inheritance makes Jane somewhat even kinder for sharing hers.

The last cardinal function sees the happy family preparing to have their portrait painted, instead of having Jane reflect upon her of marriage. The novel’s conclusion was

very informative, whereas the closing scene of this adaptation merely gives the audience a sense of the marital bliss. Apart from that, it does not go into detail about their ultimate fate. It is, for example, never implied whether Rochester recovered his sight or not.

Other changes are minor and do not alter the overall function or tone of the narrative, like the replacement of the gypsy, which was probably done for practical reasons, or the christening of Jane as Jane Elliot, which only serves to make Diana and Mary appear more invested in the heroine.

All essential informants pertaining to names, occupations and locations were transferred. There are only insignificant changes regarding minor characters, for example the old servant of Thornfield Hall is called George instead of John and Mr. Eshton has been reworked into a young bachelor – a friend of Rochester’s and a keen practitioner of sciences.

The dialogues from the novel are the most liberally altered in this adaptation. They are reduced as well as extended by completely original lines. The sentences are made shorter and the style is more modern, which causes the dialogues to appear more natural and intuitive, but fidelity to the letter suffers as a consequence.

7.4 Characters

Of all four versions, this Jane possesses the most spirited nature. She retorts to Rochester’s remarks with ease and even chides him for being mean to Adele. This translates into a particularly informal relationship. She also displays a sense of humour and a tendency to smile often. This carefree side is contrasted by powerful demonstrations of discontent – most notably her passionate confrontation of Rochester prior to his first proposal. She appears to also be the most emancipated Jane, as demonstrated by an added exchange between her and the party guests, where she defends her principals regarding the good treatment of disadvantaged or unfortunate individuals. She says: “All children,

whether they're thought to be of good blood or bad blood, deserve to be given a chance to love – and to be loved.”

This version of Rochester corresponds most with the part of novel's Rochester that desires pleasure and intends to pursue it at any cost. Even though Mrs. Fairfax insinuates that he has not laughed since he was a child, he quickly changes his disposition in the presence of Jane and it is scarcely that he does not wear a smile on his face. It makes his character considerably less intimidating and more playful. He may not sing, play charades or disguise himself as an old gypsy, but he gives Adele biology lessons and is generally warmer towards her, which could perhaps be a consequence of his providing for her since she was a baby, but it might be just his kind nature. This portrayal of Rochester was a conscious decision, as he should have radiated 'lightness' as well as 'darkness' as Susanna White points out. Toby Stephens elaborates on this: “If I was as theatrical as he is in the book, I don't think it would hold ... whereas in the book it holds - absolutely” (Goodwin).

Their relationship has purposely been made intense, as White admits (ksotikoula). They share several sensually charged scenes out of which one in particular almost verges on inappropriate. In it Rochester is trying to persuade Jane to run away with him and, in addition to his undue demands, has her in a somewhat compromising position. One could, of course, argue that the situation they find themselves in is inappropriate for the time in which they live already and the more adventurous rendering of the exchange merely renovates their relationship for the modern viewer.

The omission of Miss Temple and Mr. Lloyd carries the same connotations as discussed in previous analyses. This adaptation is remarkable for dwelling on the role of the *vain*. The party guests – Blanche included – are given far more screen time, even a few added scenes, most likely to reinforce the social commentary. Adele herself is granted more space in the story, as she seems to be almost ever-present at Thornfield and her 'unsatisfactory' traits are the basis of many a conversation, more so than in any other

adaptation. Bertha as a character also receives better treatment, as she is shown in a flashback prior to her fall to insanity.

7.5 Enunciation & Adaptation

The means of adapting the first person narrative is the use of several over-head shots, they are, however, used sparingly. This position of the camera is used not only for Jane, but once for Rochester and, surprisingly, once for Bertha Mason as well. This adds to the narrative something akin to other points of view. Several first person camera shots are also used for Jane. There is no voiceover in this adaptation and scenes without Jane are present several times, which somewhat spreads the focus further from Jane. The retrospectivity of the story as a whole is omitted, so it unfolds in real time, but it is intertwined with flashbacks. These remind the viewer of what has passed and elaborate further on it. They also serve as a substitute for an inner monologue of Jane.

As for indices proper, there are several points that warrant commentary. Firstly, the camera work, specifically the 'shakiness' of certain shots. These are either depicting movement – like prior to Rochester's accident - or they might have been used to increase the immersion and show the uneasiness of Jane, like her arrival to Thornfield, or during her struggle with her cousin John Reed. Secondly, there is the liberal usage of close-ups. Their purpose might be the focusing of the viewer's attention or a deepened sense of intimacy between the characters. The overall atmosphere appears gothic, but not to the extent shown by the two film versions. There is a sense of oppressiveness, mainly during Jane's childhood and her initial moments at Thornfield.

7.6 Themes & Symbolisms

Though this adaptation does not pursue the issue of women's position in society, it is not lacking in social commentary. Both Rochester and Jane display an effort to defend the socially disadvantaged. Rochester puts Mrs. Ingram in her place by pointing out how easy it is for her to dismiss the problems of the poor when she herself is rich. Jane does not

take kindly to the arrogance of the upper classes either, which is not surprising given her background. As shown in a previously alluded to conversation, she sees the importance of treating people equally. As for the equality of the main pair – that appears to emerge the most in this adaptation, since this particular Rochester is the least intimidating and this particular Jane the most spirited, furthermore, in one of their conversations Rochester mentions he is worth 20 000 pounds, which is, curiously, the exact same amount of money Jane later receives as her inheritance.

Religion is similarly transferred. Jane is a woman of faith and all the characters with religious influence, meaning Mr. Brocklehurst, Helen Burns and St. John Rivers are kept in the narrative and perform their duties as characters. Furthermore, the character of St. John is, in this adaptation, even closer to ‘the divine’ than in the novel, because the sequence showing Jane's trials in the moors is presented in a way that could be understood as him being literally sent by God himself. Jane is, in this sequence, lying on a stone in the wilderness, praying to God to let her die, then the camera shows an image of Jesus and, following a flash of bright light, St. John immediately appears to save her. In the novel, Jane actively seeks an asylum with his family and he is merely good enough to let her in his home (232). Rochester’s prayer, the one preceding the transmission of his disembodied voice over to Jane, is kept, which makes this adaptation one case of divine intervention ahead of the novel.

The themes pertaining to nature are very palpable. Jane’s interest in nature is presented as keen, which is supported by her listening to Rochester intently as he furnishes her with various information about the natural beauties of distant lands, as well as her showing interest in biological literature. This version of Rochester is, curiously, also somewhat of a nature enthusiast. A scene of him hunting for beetles and newts and showing them to Adele. It is through nature that the unusually warm relationship he has to

his ward is shown here, but nature also becomes an added topic for him and Jane to bond over.

Interestingly, the book Jane browses as a child is called ‘Voyages and Travels Illustrated’ and has nothing to do with ornithology like in the novel. Not that the symbolism of birds is lost for this one instance – on the contrary. Birds are almost ever-present. There are birds on Jane’s artworks and crows at Thornfield – just like in the novel, but a number of birds are added as well. There are stuffed exotic birds on display at Rochester’s study, there is an owl whose flight incites Bertha Mason to jump to her death and there are also doves that Rosamond brings to Jane in the way of a gift, for the schoolhouse Jane operates has a dove-house at its side. It suggests itself that birds accompany Jane or perhaps watch over her – at least in the case of the rather convenient owl. Not very often is Jane compared to a bird, but one conversation in particular – a symbolically very potent one – Rochester likens Jane to what he calls a “firebird” and, later in the story, when Jane leaves for Gateshead, the guests talk of migrating swallows and whether they always return, he indirectly expresses his worry about Jane staying away forever.

The chestnut tree symbolizing the pair’s inevitable separation is hit by lightning, but not split in two, thus missing the opportunity to carry the symbolism it has in the novel. What is left is merely a sign of upcoming trouble.

There is not much changed from the novel regarding the supernatural. There is, however, an instance of the uncanny in the form of completely original visitors to Thornfield – twins. These serve as a parallel to Jane and Rochester and they are mentioned during the proposal scene, owing to the supposed magical bond they are thought to share between them. As for the gothic – the big house and the mystery stay, but not in focus. An interesting detail that was added by this adaptation is what could be interpreted as bite

marks detectable on Rochester's neck after a confrontation with Bertha, who is in the novel described by Jane as a 'vampyre' (199).

Fire does not elude attention, but as it is, apart from the added 'firebird', the same as in the novel – passion, vigour and purge symbolisms included – there is no further commentary needed.

Both Jane's families are transferred – the unsatisfactory one that discards her as well as the newfound one. An interesting parallel is added that connects the motif of family with the motif of art. During the Gateshead segment The Reeds are having a family portrait painted and one of the children remarks that Jane is not going to be in the portrait, as she is not family. The conclusion of the story then has Jane sitting for a portrait of her own and much larger family. The implicitly dead St. John and several birds even watch over Jane from a painted frame.

All the functions that art performs in the novel are transferred with the addition of the aforementioned family portrait and a painting hanging at Thornfield, called 'the mad people', which foreshadows the future reveal of Bertha.

The theme of otherness is transferred in the characters of Adele and Bertha, less in the former, since Adele speaks English most of the time and merely retains a French accent. This is further expanded upon by the commentary on traveling – St. John's sisters very vocally express their worries about St. John's well-being in a foreign country; Rochester states that traveling is overrated and while telling stories to Adele particularly laments upon his times in the Caribbean.

An interesting added symbolism that should be mentioned here – possibly originating from that of fire – is the red scarf symbolism. As Jane first arrives at Thornfield she spots a red scarf tied to one of its highest windows and fluttering in the wind. It is Bertha's window – as is later revealed. There is one such scarf shown in the flashbacks that tell the viewer about Bertha's and Rochester's courtship – it is being tied around his

neck by her. Following the ‘firebird conversation’ Jane seems to understand Rochester’s insinuations and ties a red scarf around her neck in order to show her metaphorical feathers. The connecting theme here seems to be passion or physical attraction – past passion, locked in the attic, but also present one, centred around Jane. The opening titles also show what looks to be a piece of red fabric in the background, which could hint towards the passionate mood of the adaptation.

7.7 Reviews & Ratings

As Lucasta Miller in her review *Prim and improper* says: “It is also possible to make successful drama by telling the story straight.” It does not attempt to embellish the story, but rather to “bring out all the shades and hues of the original” as observed by Barry Garron in his review *Masterpiece Theatre: Jane Eyre*. The miniseries is detailed (Garron), yet impeccably paced. (Anthony, “Reader, I had not intended to love it ...”). It also tries to naturally compensate for deprivation of Jane’s inner monologue by visualising Jane’s fantasies (Miller).

Though it lacks the grandeur of a cinematic production, this miniseries has been commended for its stunningly beautiful visual design and plentiful use of outdoor scenes in the Derbyshire countryside, as well as the cosy interiors of the Haddon Hall (Moore, “‘Jane Eyre’ hits the full Brontë in every scene.”)

Ruth Wilson, who portrayed Jane, was, at the time, quite new to television – having only played minor roles (Anthony). Nevertheless her charming and confident performance received a lot of praise. Garron states: “She was born to play the part.” She strikes a perfect balance between the emotional, passionate elements of Jane’s character and her knowing moderation (Moore). She also radiates “a slightly mysterious glow” with her “Mona Lisa smile” as described by Garron.

The performance of Toby Stephens as Rochester is also well balanced being both fiery and circumspect (Moore). Andrew Anthony reproaches Stephens for being too

theatrical in his role, describing his Rochester “as more ironic than Byronic” with Rochester’s dark soul being “a purple shade of black”. He further states: “The real danger at Thornfield is not pyromania but parody. One false move and a scene becomes a sketch.” Anthony eventually admits that “it’s an entertaining and oddly persuasive portrayal” of Rochester.

In conclusion, the leads establish a believable love story for “there’s no doubt about the chemistry between Wilson and Stephens” (Garron).

The rating of this title on the Internet Movie Database is, as of the time of writing this thesis, 8,4 out of 10.

8. THE 1983 SERIES

8.1 Basic Information

This BBC adaptation was made as a television series comprising of eleven episodes with each lasting approximately thirty minutes. It ran from October 1983 for eleven weeks in the UK. The dramatization was done by Alexander Baron and the role of the director was filled by Julian Amyes. It stars Zelah Clarke as “Jane Eyre” and Timothy Dalton as “Rochester”. Total runtime is 308 minutes (IMDb).

8.2 Structure

The structure is the same as in the novel. The time dedicated to the different segments is as follows: 27 minutes for Gateshead, 37 minutes for Lowood, 155 minutes for Thornfield, 64 minutes for the Moor House and 25 minutes for the conclusion. Out of the four adaptations this one displays the closest proportional division of the segments relative to the novel (See Appendix B, Table 1)

8.3 Transfer of Narrative Functions

All cardinal functions, apart from the purchasing of Jane’s wedding attire, are transferred. (See Appendix A, Table 5). This makes this adaptation the most faithful one as far as the narrative is concerned. The aggregate length of it allows for a particularly thorough transfer of the whole narrative, including parts of it that were not covered in the previous three, like Jane’s struggles at Morton, which show her at her most desperate, or, indeed, the whole affair surrounding Miss Temple – a basis for making Lowood a bearable experience for Jane.

This adaptation is remarkable in that it is the only one that sees Rochester disguise himself as the fortune-telling gypsy, which is a position that has been outsourced in all the other adaptations.

As far as it is traceable, there is no change to the informants either – it can, therefore, be said that all informants are transferred without change.

The overall length of the adaptation allows for a very thorough transfer of the dialogues, which do, indeed, appear with little changes. Whole sections have been transferred word for word and most changes appear to have an economizing nature. Hardly anything is added that does not have its basis in the novel's dialogues. This acts in favour of fidelity, but seems, at times, somewhat unnatural – through no fault of the actors. Whether it is the result of the passage of time distancing the modern audience from the language of the early 19th century or the unsuitability of a novel's dialogue for dramatization, or, perhaps, a combination of the two, is not certain.

8.4 Characters

Jane is neither the meekest, nor the most daring one, considering all four of her renderings. Her characteristics originating in all the cardinal functions that concern them – like her bravery for choosing to pave her own path or not being intimidated or swayed by Rochester – do appear to be well retained. Her passion does occasionally transpire, but it is more her kindness and positivity that drive her character in this adaptation.

Rochester's character is very changeable – he oscillates between composed and agitated rather abruptly, which corresponds with Mrs. Fairfax's description of his nature in the novel (91). He can be emotional as well as dark and brooding; his sense of humour is, mainly retained owing to the closeness with which the dialogues are followed, but his rendering, arguably, plays its part too. His slightly intimidating nature is demonstrated by his outbursts rather well. There is a seriousness about him that, interestingly, does not suffer even after his portrayal of the old gypsy woman – a scene with the potential to upset the gravity of his character. This is also the only adaptation, in which the scale of his injuries corresponds with that of the novel's Rochester.

This is the only adaptation where all the character functions were transferred – including the often omitted Mr. Lloyd, Miss Temple and Rosamond Oliver.

8.5 Enunciation & Adaptation

Of the ways of adapting the first person the most commonly applied here is a voiceover, which is used regularly throughout the narrative in order to immerse the viewer in Jane's thoughts and emotions. Several over-the-shoulder shots are used as well – predominantly for conversations and in no way inclusively for the main character. Jane's first person view is upset the most in several scenes where she is not present – for example Rochester's employing Mr. Briggs to search for Jane when she is missing.

Most scenes take place indoors, which restricts the actors in confined spaces. These are somewhat reminiscent of a theatre stage when paired with a fixed camera, which is used liberally. This impression is further supported by the choice to build the production largely on dialogues and side-line the televisual aspect of it.

There is a palpable lack of features that would create a dark, gothic atmosphere at Thornfield, since the interiors are full of colour and decor. Only in Bertha's influence is there any trace of the chilling atmosphere of the novel.

An interesting point to note is the historical placement of the wardrobes into the 1830's period, as opposed to the other adaptations, which utilize mostly 1840's fashion. Since Charlotte Brontë likely acquired most of her experiences as a governess during the 1830's ("Biography - Charlotte Bronte") it could be argued that that was the period envisioned by her for the adult Jane's part of the narrative and that makes this adaptation's attention to detail stand out amongst the others.

8.6 Themes & Symbolisms

Equality does stay in the focus of Jane's thoughts as well as her actions. All the cardinal functions relating to equality are preserved, there is even Jane's inner monologue about gender inequality in a form of a voice-over, but it suggests itself that that is transferred merely in the name of fidelity, as it is not elaborated on further.

Religion is transferred in all the characters which relate to it, but it does not receive any particular attention. Jane does not pray on her own initiative, neither for herself, nor

for Rochester. Moreover, Rochester mentions no prayer prior to the transmission of his disembodied voice, which leaves this adaptation without any demonstrable evidence for divine influence.

As already mentioned, the majority of all the scenes takes place in an interior – including, partially, the ‘proposal scene’ – and wit it so sparsely used, it cannot be said that nature in any way mirrors the events of the narrative. There is, curiously, no thunder to follow Rochester’s proposal either and therefore no splitting of the chestnut tree. Once, the splendid view from the roof of Thornfield arouses in Jane a longing for a more eventful life with better prospects – as it does in the novel (77) – but little do the visuals accompany her frame of mind or the overall atmosphere. The accuracy with which the dialogues are transferred causes the likening of Jane to a bird to appear several times, but visually there is no elaboration on this symbolism.

The laugh of Bertha Mason carrying through Thornfield has an eerie, haunting quality to it and any mentions of fairies or other supernatural creatures is taken directly from the novel – as is Rochester’s accusation of Jane regarding the bewitching of his horse. Apart from this, the only other phenomenon on the boundary between natural and supernatural – the ghost of the red-room – is not visually rendered. An addition to this theme could be considered the disembodied voice of Rochester, which has lost its divine meaning.

The visual depiction of fire is almost ever-present, as it is the primary notional source of light in most indoor scenes. It accompanies Jane and Rochester’s conversations and creates a warm homely atmosphere inside Thornfield. There is some metaphorical fire in the pair’s relationship as well, mainly due to Rochester’s changeable nature – all traceable back to the script. All the fires connected to the cardinal functions are transferred.

The motif of family – Jane’s lack of it, her desire to obtain it and her eventual success in this endeavour – is transferred in its full scale. The only exception is Jane’s addressing of the Moon and Mother Nature.

Painting is a part of Jane’s character - as it is in the novel. Furthermore, every episode opens and closes with the painted portraits of Jane and Rochester. Art also serves to move the plot forward, namely with regards to the portrait of Rosamond or St. John discovering Jane’s identity due to her habit of signing her works. Other than art does not have any deeper meaning – it is merely Jane’s hobby.

The negativity of all that is foreign is most covered by the character of Bertha Mason. Adele speaks French unless asked otherwise, even though her command of English is more than sufficient. St. John is not directly warned about the dangers of travelling and neither is it mentioned what happens to him in the end.

8.7 Reviews & Ratings

This over five hour long adaptation has mainly been praised for its attention to detail and general fidelity to the source material, which allows for more story development and lets the audience become better accustomed to the characters (Obbens, “Jane Eyre (1983)”). Miriam Elizabeth Burstein in her article *Oh, the futility! Adapting Jane Eyre* says it “aspires to visualize every major plot element.”

There is a noticeably small number of outdoor scenes, which creates a lack of open space as described by Audrey Cartier in her critique *Jane Eyre (1983)*, who further compares the adaptation to a theatrical play, where the attention rests on the actors rather than the background. This claim is supported by Burstein, who states there is an “effort to pull back from the novel’s weirdness — a weirdness that resides in precisely the thing that screen adaptations handle badly, a first-person point-of-view.”

Zelah Clarke was very natural in her role as Jane Eyre and plays her with utmost accuracy (Cartier). Especially exalted was the performance of Timothy Dalton, who,

though deemed arguably too handsome for the role, captures the character of Rochester brilliantly, Obens even declares his Rochester as one the best interpretations to date.

The series might be scrutinized for its slow pacing, which can be displeasing to some, or the visual style that is arguably less beautiful (Obens). Cartier describes the directorial style as unsatisfactory, yet still elevates it for its authenticity. She further recognizes the obvious lack of budget of this production as the reason for most of its flaws.

The rating of this title on the Internet Movie Database is, as of the time of writing this thesis, 8,2 out of 10.

9. CONCLUSION

The aim of this thesis was to analyse the changes that the novel *Jane Eyre* by Charlotte Brontë undergoes in four different screen adaptations and to attempt to find a means of evaluation and consider its application. The following is the resultant conclusion.

The general tendencies of all the adaptations are, firstly, the seldom application of the first person narrative – understandable due to the change of medium, secondly, the favouring of the segments pertaining Jane’s adulthood – especially Thornfield – at the expense of those pertaining her childhood (See Appendix B, Table 1). Intuitively, this could be the result of the appeal attributed to the leading roles, but the decision is well supported by the ‘eventfulness’ of these segments. (See Appendix B, Table 2)

Furthermore, there is an indisputable reduction apparent in both characters and major cardinal functions. The characters most commonly omitted are Mr. Lloyd, Miss Temple, and Rosamond Oliver. The first two are a part of the disfavoured segments and the last is, perhaps, often eliminated for being a character without a direct influence on Jane. The commonly omitted major cardinal functions are, logically, those connected to the omitted characters. The major cardinal functions that proved the most problematic are those relating to the reading of the fortunes, the shopping at Milcote, Jane’s trials at the moors and her reunion with Rochester. The fortune reading was likely changed in an effort to prevent Rochester from appearing too silly in his disguise; the shopping is perhaps easily guessed and therefore easily omitted; Jane’s trials are easily shortened without significant changes to the narrative - therefore susceptible to being partially sacrificed due to time restrictions; finally, the reunion was situated at Thornfield twice – likely since the place is easily recognizable by the viewer and also connected to the character of Rochester.

The structure and narrative functions of the novel were best represented in the 1983 adaptation, likely owing to its length. Jane was probably best represented in the 2006 adaptation – this means that the characters, overall, were also best represented in this

adaptation, since they all, essentially, shape Jane's character. The indices proper were best represented in the films. The themes and symbolisms were best represented in the 2006 adaptation.

With this in mind, the public rating – which is the highest for the 2006 adaptation, closely followed by the 1983 adaptation – suggests that the most important criteria for positive reception are fidelity to the narrative, faithful portrayal of characters and honest overall representation of themes and symbolisms. What seems to be of little consequence, on the other hand, is indices proper, which are, fundamentally, what Cardwell would call 'televisuality'.

Looking at the critical reviews, it seems that the most important criteria for positive reception are fidelity to the narrative, chemistry between the main characters – originating, necessarily, in the faithful portrayal of characters, since chemistry is indispensable for any love story – and indices proper – televisuality.

Taking into account both points of view, they appear to agree on two criteria. These are the importance of fidelity to the narrative and the faithful portrayal of characters – at least when it comes to Jane Eyre.

It remains to be said that even though it is uncertain whether a source material could claim superiority over an adaptation and the proof or dismissal of such claim was not the aim of this thesis, it is undeniable that any adaptation owes its existence to that source material and that is a debt of immense gravity.

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SUMMARY IN CZECH

Román Jana Eyrová od Charlotte Brontëové patří mezi literární díla nejčastěji adaptovaná pro film a televizi. Tato bakalářská práce analyzuje čtyři z těchto adaptací.

V první části jsou popsány některé obecné problémy ohledně adaptací, jako jejich klasifikace a otázka adaptability. Následuje přehled možností ohodnocení adaptací.

Analýza inspirovaná Brianem McFarlanem je poté aplikována na román a čtyři vybrané adaptace za účelem zjištění změn, které román prodělává, a jejich implikací. Filmové kritiky a veřejná hodnocení jsou brána v potaz v konečném vyhodnocení

APPENDIXES

APPENDIX A

Cardinal Functions

Table 1: Cardinal functions as detected in the novel.

1. Jane reads about distant places.
2. John Reed attacks Jane.
3. Jane gets put in the red-room.
4. Jane confides in Mr. Lloyd that she wishes to go to school.
5. Jane meets Mr. Brocklehurst and shows her defiance.
6. Jane leaves for Lowood.
7. Jane befriends Helen Burns.
8. Jane learns of compassion from Helen Burns.
9. Jane gets placed upon the stool for being a liar.
10. Miss Temple is established as a kindred spirit.
11. Helen Burns gets ill and dies of consumption.
12. Miss Temple gets married and leaves Lowood.
13. Jane advertises for the position of a governess.
14. Jane arrives at Thornfield and meets Mrs. Fairfax.
15. Jane meets Adele.
16. Jane meets Grace Poole.
17. Jane encounters Rochester when he falls off his horse.
18. Jane officially meets Rochester.
19. Rochester interviews Jane.
20. Rochester explains about Adele and her mother.
21. Jane hears suspicious noises and subsequently saves Rochester from the fire.
22. Jane finds out Rochester left in order to bring back Blanche Ingram.
23. Rochester returns with his guests.
24. Jane joins the company of the guests and observes Blanche's character.
25. Richard Mason arrives at Thornfield to find Rochester not present.
26. Rochester reads fortunes disguised as an old gipsy woman.
27. Rochester reveals his disguise to Jane.
28. Jane helps Rochester with injured Richard Mason.

29. Jane hears of her aunt ailing and asks Rochester for a leave.
30. Jane arrives at Gateshead.
31. Jane finds out about her uncle, John Eyre.
32. Jane forgives her dying aunt.
33. Jane arrives back at Thornfield.
34. Rochester proposes to Jane and she accepts.
35. Jane gets warned about being careful with Rochester.
36. Jane goes to Milcote with Rochester and Adele to purchase her wedding attire.
37. Jane tells Rochester about her scary night and destroyed veil.
38. Jane and Rochester's wedding is spoiled at the last moment by Mr. Briggs and Richard Mason.
39. Jane, Mr. Briggs, Richard Mason and Mr. Wood get introduced to Rochester's insane wife.
40. Rochester explains himself to Jane and tries to persuade her to stay with him.
41. Jane secretly leaves Thornfield.
42. Jane walks the moors.
43. Jane arrives at the Moor House and St. John Rivers lets her in.
44. Jane gives herself another name.
45. The Rivers family decide to keep Jane and help her.
46. St. John Rivers presents Jane with a schoolhouse.
47. The Rivers family hear of their uncle's demise and their bleak prospects for the future.
48. Jane meets Rosamond Oliver.
49. Jane tries to persuade St. John to propose to Rosamond and he consistently refuses.
50. St. John reveals to Jane that she has inherited a fortune and that they are related.
51. Jane decides to share her fortune with her new family.
52. St. John informs the others of Rosamond's marriage to another.
53. St. John repeatedly proposes to Jane and she refuses every time.
54. Jane hears Rochester's disembodied voice.
55. Jane leaves for Thornfield.

56. Jane finds Thornfield a ruin and subsequently learns of the tragic accident.

57. Jane arrives at Ferndean and reunites with Rochester.

58. Rochester proposes to Jane for the second time.

59. Jane reflects on her ten years of happy marriage.

Table 2: Cardinal functions as detected in the 1943 film in relation to the novel.

1. Jane reads about distant places.	Later in the story, after 9 (only dreams about it)
2. John Reed attacks Jane.	Mentioned
3. Jane gets put in the red-room.	-
4. Jane confides in Mr. Lloyd that she wishes to go to school.	-
5. Jane meets Mr. Brocklehurst and shows her defiance.	+
6. Jane leaves for Lowood.	+
7. Jane befriends Helen Burns.	Merged with 9
8. Jane learns of compassion from Helen Burns.	Merged with 9 (somewhat)
9. Jane gets placed upon the stool for being a liar.	+
10. Miss Temple is established as a kindred spirit.	Character replaced by Doctor Rivers
11. Helen Burns gets ill and dies of consumption.	+
12. Miss Temple gets married and leaves Lowood.	-
13. Jane advertises for the position of a governess.	+
14. Jane arrives at Thornfield and meets Mrs. Fairfax.	+
15. Jane meets Adele.	+
16. Jane meets Grace Poole.	Later in the story, after 18
17. Jane encounters Rochester when he falls off his horse.	+
18. Jane officially meets Rochester.	+
19. Rochester interviews Jane.	+
20. Rochester explains about Adele and her mother.	Later in the story, after 21

21. Jane hears suspicious noises and subsequently saves Rochester from the fire.	+
22. Jane finds out Rochester left in order to bring back Blanche Ingram.	+
23. Rochester returns with his guests.	+
24. Jane joins the company of the guests and observes Blanche's character.	+
25. Richard Mason arrives at Thornfield to find Rochester not present.	Merged with 24 somewhat (Rochester present)
26. Rochester reads fortunes disguised as an old gipsy woman.	-
27. Rochester reveals his disguise to Jane.	-
28. Jane helps Rochester with injured Richard Mason.	+
29. Jane hears of her aunt ailing and asks Rochester for a leave.	Later in the story, after 41 (when she already left Thornfield, instead of the Moor House segment)
30. Jane arrives at Gateshead.	Later in the story, after 41
31. Jane finds out about her uncle, John Eyre.	-
32. Jane forgives her dying aunt.	Implied
33. Jane arrives back at Thornfield.	-
34. Rochester proposes to Jane and she accepts.	+
35. Jane gets warned about being careful with Rochester.	-
36. Jane goes to Milcote with Rochester and Adele to purchase her wedding attire.	Mildly changed – a montage of wedding preparations

37. Jane tells Rochester about her scary night and destroyed veil.	-
38. Jane and Rochester's wedding is spoiled at the last moment by Mr. Briggs and Richard Mason.	+
39. Jane, Mr. Briggs, Richard Mason and Mr. Wood get introduced to Rochester's insane wife.	+
40. Rochester explains himself to Jane and tries to persuade her to stay with him.	+
41. Jane secretly leaves Thornfield.	Not secretly
42. Jane walks the moors.	Jane goes straight to Gateshead
43. Jane arrives at the Moor House and St. John Rivers lets her in.	-
44. Jane gives herself another name.	-
45. The Rivers family decide to keep Jane and help her.	-
46. St. John Rivers presents Jane with a schoolhouse.	-
47. The Rivers family hear of their uncle's demise and their bleak prospects for the future.	-
48. Jane meets Rosamond Oliver.	-
49. Jane tries to persuade St. John to propose to Rosamond and he consistently refuses.	-
50. St. John reveals to Jane that she has inherited a fortune and that they are related.	-
51. Jane decides to share her fortune with her new family.	-
52. St. John informs the others of Rosamond's marriage to another.	-

53. St. John repeatedly proposes to Jane and she refuses every time.	-
54. Jane hears Rochester's disembodied voice.	+
55. Jane leaves for Thornfield.	Implied
56. Jane finds Thornfield a ruin and subsequently learns of the tragic accident.	+
57. Jane arrives at Ferndean and reunites with Rochester.	Jane reunites with Rochester in the ruins of Thornfield
58. Rochester proposes to Jane for the second time.	-
59. Jane reflects on her ten years of happy marriage.	Slightly changed

Table 3: Cardinal functions as detected in the 2011 film in relation to the novel.

1. Jane reads about distant places.	+
2. John Reed attacks Jane.	+
3. Jane gets put in the red-room.	+
4. Jane confides in Mr. Lloyd that she wishes to go to school	-
5. Jane meets Mr. Brocklehurst and shows her defiance.	+
6. Jane leaves for Lowood.	+
7. Jane befriends Helen Burns.	Later in the story, after 9
8. Jane learns of compassion from Helen Burns.	Later in the story, after 9
9. Jane gets placed upon the stool for being a liar.	+
10. Miss Temple is established as a kindred spirit.	-
11. Helen Burns gets ill and dies of consumption.	+
12. Miss Temple gets married and leaves Lowood.	-
13. Jane advertises for the position of a governess.	Implied
14. Jane arrives at Thornfield and meets Mrs. Fairfax.	+
15. Jane meets Adele.	+
16. Jane meets Grace Poole.	Briefly mentioned in a conversation Jane overhears, after 19
17. Jane encounters Rochester when he falls off his horse.	+
18. Jane officially meets Rochester.	+
19. Rochester interviews Jane.	+
20. Rochester explains about Adele and her mother.	-

21. Jane hears suspicious noises and subsequently saves Rochester from the fire.	+
22. Jane finds out Rochester left in order to bring back Blanche Ingram.	+
23. Rochester returns with his guests.	+
24. Jane joins the company of the guests and observes Blanche's character.	+
25. Richard Mason arrives at Thornfield to find Rochester not present.	Merged with 24 somewhat (Rochester present)
26. Rochester reads fortunes disguised as an old gipsy woman.	-
27. Rochester reveals his disguise to Jane.	-
28. Jane helps Rochester with injured Richard Mason.	+
29. Jane hears of her aunt ailing and asks Rochester for a leave.	+
30. Jane arrives at Gateshead.	+
31. Jane finds out about her uncle, John Eyre.	+
32. Jane forgives her dying aunt.	+
33. Jane arrives back at Thornfield.	+
34. Rochester proposes to Jane and she accepts.	+
35. Jane gets warned about being careful with Rochester.	+
36. Jane goes to Milcote with Rochester and Adele to purchase her wedding attire.	Substituted by a montage showing the pair's happiness
37. Jane tells Rochester about her scary night and destroyed veil.	-
38. Jane and Rochester's wedding is spoiled at the last moment by Mr. Briggs and Richard Mason.	+

39. Jane, Mr. Briggs, Richard Mason and Mr. Wood get introduced to Rochester's insane wife.	+ (Mr. Wood is not present)
40. Rochester explains himself to Jane and tries to persuade her to stay with him.	+
41. Jane secretly leaves Thornfield.	+ (This is where the film starts, everything before this is in retrospect)
42. Jane walks the moors.	+
43. Jane arrives at the Moor House and St. John Rivers lets her in.	+
44. Jane gives herself another name.	+
45. The Rivers family decide to keep Jane and help her.	+
46. St. John Rivers presents Jane with a schoolhouse.	+
47. The Rivers family hear of their uncle's demise and their bleak prospects for the future.	-
48. Jane meets Rosamond Oliver.	-
49. Jane tries to persuade St. John to propose to Rosamond and he consistently refuses.	-
50. St. John reveals to Jane that she has inherited a fortune and that they are related.	+ (Relations changed – they are not family by blood)
51. Jane decides to share her fortune with her new family.	+
52. St. John informs the others of Rosamond's marriage to another.	-
53. St. John repeatedly proposes to Jane and she refuses every time.	+ (only once)
54. Jane hears Rochester's disembodied voice.	+

55. Jane leaves for Thornfield.	+
56. Jane finds Thornfield a ruin and subsequently learns of the tragic accident.	+
57. Jane arrives at Ferndean and reunites with Rochester.	Jane reunites with Rochester under the tree where he first proposed
58. Rochester proposes to Jane for the second time.	-
59. Jane reflects on her ten years of happy marriage.	-

Note: the sequence of cardinal functions as they appear in the film:

41 – 42 – 43 – 3 – 5 – 6 – 44 – 9 – 8 – 11 – 46 – (13-40) – 41 – (50-57)

Table 4: Cardinal functions as detected in the 2006 miniseries in relation to the novel.

1. Jane reads about distant places.	+
2. John Reed attacks Jane.	+
3. Jane gets put in the red-room.	+
4. Jane confides in Mr. Lloyd that she wishes to go to school	-
5. Jane meets Mr. Brocklehurst and shows her defiance.	+
6. Jane leaves for Lowood.	+
7. Jane befriends Helen Burns.	Later in the story, after 9
8. Jane learns of compassion from Helen Burns.	Later in the story, after 9
9. Jane gets placed upon the stool for being a liar.	+
10. Miss Temple is established as a kindred spirit.	-
11. Helen Burns gets ill and dies of consumption.	+
12. Miss Temple gets married and leaves Lowood.	-
13. Jane advertises for the position of a governess.	+
14. Jane arrives at Thornfield and meets Mrs. Fairfax.	+
15. Jane meets Adele.	+
16. Jane meets Grace Poole.	Later in the story, after 18 (only a brief meeting)
17. Jane encounters Rochester when he falls off his horse.	+
18. Jane officially meets Rochester.	+
19. Rochester interviews Jane.	+

20. Rochester explains about Adele and her mother.	+ (visual flashback)
21. Jane hears suspicious noises and subsequently saves Rochester from the fire.	+
22. Jane finds out Rochester left in order to bring back Blanche Ingram.	+
23. Rochester returns with his guests.	+
24. Jane joins the company of the guests and observes Blanche's character.	+
25. Richard Mason arrives at Thornfield to find Rochester not present.	+
26. Rochester reads fortunes disguised as an old gipsy woman.	Rochester hires a gipsy to read fortunes
27. Rochester reveals his disguise to Jane.	Rochester reveals the deception
28. Jane helps Rochester with injured Richard Mason.	+
29. Jane hears of her aunt ailing and asks Rochester for a leave.	+
30. Jane arrives at Gateshead.	+
31. Jane finds out about her uncle, John Eyre.	+
32. Jane forgives her dying aunt.	+
33. Jane arrives back at Thornfield.	+
34. Rochester proposes to Jane and she accepts.	+
35. Jane gets warned about being careful with Rochester.	+
36. Jane goes to Milcote with Rochester and Adele to purchase her wedding attire.	+
37. Jane tells Rochester about her scary night and destroyed veil.	+

38. Jane and Rochester's wedding is spoiled at the last moment by Mr. Briggs and Richard Mason.	+
39. Jane, Mr. Briggs, Richard Mason and Mr. Wood get introduced to Rochester's insane wife.	+
40. Rochester explains himself to Jane and tries to persuade her to stay with him.	Happens mostly in the form of flashbacks (inbetween 46 and 49) + (inbetween 49 and 50)
41. Jane secretly leaves Thornfield.	+
42. Jane walks the moors.	+
43. Jane arrives at the Moor House and St. John Rivers lets her in.	St. John finds her in the moors and brings her to the house
44. Jane gives herself another name.	It is the Rivers family that "christens" her Jane Elliot
45. The Rivers family decide to keep Jane and help her.	+
46. St. John Rivers presents Jane with a schoolhouse.	+
47. The Rivers family hear of their uncle's demise and their bleak prospects for the future.	-
48. Jane meets Rosamond Oliver.	Happens before 46
49. Jane tries to persuade St. John to propose to Rosamond and he consistently refuses.	+
50. St. John reveals to Jane that she has inherited a fortune and that they are related.	+
51. Jane decides to share her fortune with her new family.	+
52. St. John informs the others of Rosamond's marriage to another.	Happens before 50, the information is not revealed by St. John himself

53. St. John repeatedly proposes to Jane and she refuses every time.	Marriage proposal happens off screen
54. Jane hears Rochester's disembodied voice.	+
55. Jane leaves for Thornfield.	+
56. Jane finds Thornfield a ruin and subsequently learns of the tragic accident.	+(accident via a visual flashback)
57. Jane arrives at Ferndean and reunites with Rochester.	+
58. Rochester proposes to Jane for the second time.	+
59. Jane reflects on her ten years of happy marriage.	Instead a brief scene of the happy family a few years later

Table 5: Cardinal functions as detected in the 1983 series in relation to the novel.

1. Jane reads about distant places.	+
2. John Reed attacks Jane.	+
3. Jane gets put in the red-room.	+
4. Jane confides in Mr. Lloyd that she wishes to go to school.	+
5. Jane meets Mr. Brocklehurst and shows her defiance.	+
6. Jane leaves for Lowood.	+
7. Jane befriends Helen Burns.	+
8. Jane learns of compassion from Helen Burns.	+
9. Jane gets placed upon the stool for being a liar.	+
10. Miss Temple is established as a kindred spirit.	+
11. Helen Burns gets ill and dies of consumption.	+
12. Miss Temple gets married and leaves Lowood.	+
13. Jane advertises for the position of a governess.	+
14. Jane arrives at Thornfield and meets Mrs. Fairfax.	+
15. Jane meets Adele.	+
16. Jane meets Grace Poole.	+
17. Jane encounters Rochester when he falls off his horse.	+
18. Jane officially meets Rochester.	+
19. Rochester interviews Jane.	+
20. Rochester explains about Adele and her mother.	+

21. Jane hears suspicious noises and subsequently saves Rochester from the fire.	+
22. Jane finds out Rochester left in order to bring back Blanche Ingram.	+
23. Rochester returns with his guests.	+
24. Jane joins the company of the guests and observes Blanche's character.	+
25. Richard Mason arrives at Thornfield to find Rochester not present.	+
26. Rochester reads fortunes disguised as an old gipsy woman.	+
27. Rochester reveals his disguise to Jane.	+
28. Jane helps Rochester with injured Richard Mason.	+
29. Jane hears of her aunt ailing and asks Rochester for a leave.	+
30. Jane arrives at Gateshead.	+
31. Jane finds out about her uncle, John Eyre.	+
32. Jane forgives her dying aunt.	+
33. Jane arrives back at Thornfield.	+
34. Rochester proposes to Jane and she accepts.	+
35. Jane gets warned about being careful with Rochester.	+
36. Jane goes to Milcote with Rochester and Adele to purchase her wedding attire.	-
37. Jane tells Rochester about her scary night and destroyed veil.	+
38. Jane and Rochester's wedding is spoiled at the last moment by Mr. Briggs and Richard Mason.	+

39. Jane, Mr. Briggs, Richard Mason and Mr. Wood get introduced to Rochester's insane wife.	+
40. Rochester explains himself to Jane and tries to persuade her to stay with him.	+
41. Jane secretly leaves Thornfield.	Not secretly
42. Jane walks the moors.	+
43. Jane arrives at the Moor House and St. John Rivers lets her in.	+
44. Jane gives herself another name.	+
45. The Rivers family decide to keep Jane and help her.	+
46. St. John Rivers presents Jane with a schoolhouse.	+
47. The Rivers family hear of their uncle's demise and their bleak prospects for the future.	+
48. Jane meets Rosamond Oliver.	+
49. Jane tries to persuade St. John to propose to Rosamond and he consistently refuses.	+
50. St. John reveals to Jane that she has inherited a fortune and that they are related.	+
51. Jane decides to share her fortune with her new family.	+
52. St. John informs the others of Rosamond's marriage to another.	+
53. St. John repeatedly proposes to Jane and she refuses every time.	+
54. Jane hears Rochester's disembodied voice.	+
55. Jane leaves for Thornfield.	+

56. Jane finds Thornfield a ruin and subsequently learns of the tragic accident.	+
57. Jane arrives at Ferndean and reunites with Rochester.	+
58. Rochester proposes to Jane for the second time.	+
59. Jane reflects on her ten years of happy marriage.	+

APPENDIX B

Tables Showing The Structural Distribution According to The Five Segments

Table 1: Representation of segments of the novel and the adaptations.

		Gateshead	Lowood	Thornfield	Moor House	Conclusion
Novel	Chapters (out of 38)	4	6	17	8	3
	approximate percentage	10%	16%	45%	21%	8%
1943	approximate duration (minutes, out of 97)	6	20	60	7 *)	4
	approximate percentage	6%	21%	62%	7% *)	4%
2011	approximate duration (minutes, out of 120)	6	7	70	25	12
	approximate percentage	5%	6%	58%	21%	10%
2006	approximate duration (minutes, out of 230)	6	11	156	40	17
	approximate percentage	3%	5%	68%	17%	7%
1983	approximate duration (minutes, out of 308)	27	37	155	64	25
	approximate percentage	9%	12%	50%	21%	8%

Note: *) Gateshead is supplying for the Moor House

Table 2: The ratio of cardinal functions per chapter, expressing the ‘eventfulness’ of the segments.

Segment	Gateshead	Lowood	Thornfield	Moor House	Conclusion
Chapters	4	6	17	8	3
Cardinal functions	6	7	28	14	4
Cardinal functions per one chapter	1,5	1,16	1,64	1,75	1,33