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Estudio de tres adaptaciones recientes de la novela "Jane Eyre" de Charlotte Brontë: Zeffirelli, Fukunaga y White.

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TRABAJO FIN DE GRADO

Título

A study of three recent adaptations of Charlotte Brontë's "Jane Eyre": Zeffirelli's, Fukunaga's and White's.

Estudio de tres adaptaciones recientes de la novela "Jane Eyre" de Charlotte Brontë: Zeffirelli, Fukunaga y White.

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1.- ABSTRACT

This final grade assignment is about the novel written by Charlotte Brontë, *Jane Eyre* and three of the most important film adaptations that have been made. The adaptations that I have selected are: Zeffirelli's film made in 1996, the BBC mini-series of 2006, directed by Susanna White, and Fukunaga's adaptation of 2011, all of them titled: *Jane Eyre*.

The essay will be preceded by an approach to the methodology, in which I will define the term "adaptation". I will also talk about how film-makers cope with the novel adaptation process, how adaptations can be divided, in what "parts" can we separate a book in order to guide us when adapting it ... In short, a set of guidelines and theory on the adaptation of novels to the cinema and its relationship with the object of study of this work, the novel *Jane Eyre*.

After this, there will be an introduction in which I will talk about the study objects and then the body of the essay, that will begin with the analysis of the novel comparing it with the three film adaptations. In turn, there will also be comparisons between these three. In addition, I have also focused my study to analyse how love is shown between the two protagonists and also how the resource of "flashbacks" is used in one of the adaptations. Finally, I will comment on the language. At the end, I will make a conclusion with a reflection on what has been learned.

RESUMEN

Este trabajo de fin de grado es sobre la novela escrita por Charlotte Brontë, *Jane Eyre* y tres de las adaptaciones cinematográficas más importantes que se han realizado. Las adaptaciones que he seleccionado son: la película de Zeffirelli realizada en 1996, la miniserie de la BBC de 2006, dirigida por Susanna White, y la adaptación de Fukunaga de 2011, todas ellas tituladas: *Jane Eyre*.

El ensayo irá precedido de un enfoque en la metodología, en la que definiré el término "adaptación". También hablaré sobre cómo los cineastas hacen frente al novedoso proceso de adaptación, cómo se pueden dividir las adaptaciones, en qué "partes" podemos separar un libro para guiarnos al adaptarlo ... En resumen, un conjunto de pautas y teorías sobre la adaptación de las novelas al cine y su relación con el objeto de estudio de esta obra, la novela *Jane Eyre*.

Después de esto, habrá una introducción en la que presente los objetos de estudio y seguido de la introducción, el cuerpo del trabajo que comenzará con el análisis de la novela comparándola con las tres adaptaciones cinematográficas. A su vez, también habrá comparaciones entre estas tres. Además, también he centrado mi estudio para analizar cómo se muestra el amor entre los dos protagonistas y también cómo se utiliza el recurso de "flashbacks" en una de las adaptaciones. Finalmente, comentaré algunos aspectos en relación con el lenguaje. Por último, la conclusión con una reflexión sobre lo aprendido.

2.- INTRODUCTION

The first time I read *Jane Eyre* I was amazed by the story. I remember that it was not very difficult for me to finish it and that, unlike other novels that we are told to read in class, it was easy for me to continue reading it. Therefore, I decided to do my final year essay on this novel. *Jane Eyre* has numerous elements of interest that cannot be covered in a small essay. Charlotte Brontë's novel includes intrigue, a love story, also moments of tension and fear, true friendships, episodes of sadness ... All this framed in the society of the 19th century, which in turn helps us to know what life was like in those times, differences between classes, contempt towards poor people ... In addition, I also found interesting to compare this novel with three adaptations, and thus see how each director had interpreted the story; and also learn about the techniques and strategies that exist when making an adaptation of something (novel, short story, comic, history, biography, event...) to the big screen.

The novel *Jane Eyre* was written by Charlotte Brontë and it was first published in 1847. At first, it was published under the pen name of "Currel Bell" because, as her sisters Emily and Anne, the Brontë sisters published their books as if they were written by men, due to the fact that at that time it was easier to be successful if you were a man, it was more probable that someone read and accept your books if they were signed by a man. The author, Charlotte Brontë entitled the novel *Jane Eyre: an autobiography* so it could contain information and real facts about the author.

Jane Eyre is a romantic novel that has had, since its publication, so much success. Its protagonist is Jane Eyre a governess that teaches little Adele, in Thornfield Hall. It is written in first person and throughout the whole novel, the narrator (which is Jane Eyre) tells the reader about her life, since she was living with her aunt and cousins in Gateshead Hall until she goes to Thornfield Hall; occurrence that would change her life.

Due to the success that has been commented before, the novel has been the inspiration for a lot of film directors for doing an adaptation of it. For this work, I have decided to work on three of these adaptations. The first of these adaptations is the one made by Franco Zeffirelli and it was released in 1996. The second one is a mini-series directed by Susanne White and produced by the BBC in 2006, this one was conceived to be reproduced on TV, not in cinemas. The last adaptation belongs to 2011 and its director is Cary Fukunaga.

3.- STATE OF THE ART

Jane Eyre is widely known for being a revolutionary nineteenth-century feminist novel, it is a prominent novel.

Jane Eyre is a novel that can serve to explain the way in which one lived in England in the 19th century, the role of women depending on her social status, also what madness looked like, among many other things, that's why many people have used it as the subject for their works or assignments. Below, I am going to name a series of works carried out by different people who use *Jane Eyre* as the object of their study. Most of these examples, apart from using the novel as a study object, have also analysed some of its film adaptations.

In June 2019, María Antònia Servera Barceló presented her final assignment entitled “My Freedom is a Non-Negotiable Right: The Portrayal of Independence in Charlotte Brontë’s *Jane Eyre* and its film adaptations”. In Servera Barceló’s words her research “seeks to analyse how the character of Jane Eyre is depicted in every film and how the concept of independence is treated in comparison to the novel” and also “to detect the purpose behind certain omissions made in the films” (Servera, 2019: 2). While reading this essay I find interesting this author’s statement, Servera Barceló says that “We need to bear in mind that the contemporary public at the cinema is completely different to the readers of the novel in the nineteenth century. The context, the values and the moral standards of that society are certainly diverse from the ones assimilated when the book was published” (Servera, 2019: 23). Here, she is talking about Zeffirelli’s adaptation but we can relate this statement to all the adaptations. It is important to take into account the society that existed when Charlotte Brontë wrote the novel and nowadays society; this may influence a lot when adapting certain things since thoughts and perspective are not the same.

Another example of final essay is that of Sandra M. Plaza Salguero “Cary Fukunaga’s *Jane Eyre* as a re-working of the female gothic” (Plaza, 2018: 3). In this composition, she analyses the scenes of the film that have to do with the Gothic tradition and also “the new Jane Eyre”, since this adaptation is an updated version due to the years that have passed and the different influences that make this version different from the book.

In May 2015, Laurel Loh, student of the University of Arkansas, wrote a thesis for the degree of Master of Arts in English and it was named “Intersectionality in *Jane Eyre* and Its Adaptations”. In this thesis, she begins “discussing the novel and the role

intersectionality has played in a variety of scholarly interpretations of this work” and she also analyses some of the most famous *Jane Eyre*’s adaptations in order to “provide a broad spectrum of this story as a part of film history from World War II through the end of the twentieth century” (Loh, 2015: 3).

Another example is found in Richard Warren Field's blog in which in 2011 he wrote an article on the comparison of the novel *Jane Eyre* and the adaptation, of that same year, made by Fukunaga. He comments on different aspects of the novel and the film and emphasizes on the flashbacks that Fukunaga uses in his adaptation. “The flashback mechanism injected into this story makes for a successful book-into-movie, while staying very close to the original story from the book” (Warren, 2011). I totally agree with Warren’s opinion. I develop this topic later on the essay, but I think that the use of flashbacks add intrigue to the plot and, although there are no flashbacks in the novel, they are a perfect complement to the adaptation.

4.- METHODOLOGY

The methodology that I have applied on this paper is the inductive method. In the inductive method “we go from the specific to the general. We make many observations, discern a pattern, make a generalization, and infer an explanation or a theory” (Bradford, 2017).

Therefore, for this work, the material to be analysed was first observed, which is the novel by Charlotte Brontë, *Jane Eyre*; and the three film adaptations (Zeffirelli 1996, White 2006 and Fukunaga 2011). After this, the important characteristics of each of them have been analysed and discussed, as well as their comparison. All this supported by theories and studies that deal with adapting texts to the big screen.

I find important to mention in this section that most of the work has come from my reflection on film adaptations compared to the novel *Jane Eyre*. The texts on which I have relied have helped me to provide that theoretical aspect and thus understand the techniques, guidelines or strategies that are followed when adapting a novel to the cinema.

Before starting with the development of the essay, it be would important to define adaptation. According to Dudley Andrew, quoted in *Novel to Film* (1996), an adaptation is “the matching of the cinematic sign system to a prior achievement in some other system [...] every representational film adapt to prior conception... [but that]... in a strong sense adaptation is the appropriation of a meaning from a prior text” (McFarlane, 1996: 21).

So what is said here is that every film is based on a previous concept, image or idea, something that has motivated the film-maker to make it, a stimulus; otherwise, an adaptation takes a story, a novel, a book and matches its meaning and significance with the cinematographic devices and with the point of view of the director, how he or she has understood the novel. More clearly, an adaptation is a previous material (in this case a novel), that has been adjusted to a screen and in which the most remarkable characteristics of the source work have been included on it.

I have found interesting to include an approach to the term “remake”. In the book *Sex and Sexuality in Modern Screen Remakes*, Lauren Rosewarne says that what she considers as an adaptation is the first film that has been made based on a written work, and that, the subsequent films can also be adaptations but these ones could have been influenced by the first one, and that makes them remakes of this first adaptation. In relation to Laure

Rosewarne's opinion, it is difficult to determine whether the three films that we are going to deal with here (Zeffirelli, BBC and Fukunaga) are merely adaptations or remakes, since the directors could have been influenced by the previous ones. Even so, I will treat them as adaptations since, despite existing differences between the two terms, both have in common being based on a written story (Rosewarne, 2019 :3).

In *Novel to film: an introduction to the Theory of Adaptation*, we find several ways to classify an adaptation, I have found the one developed by Geoffrey Wagner interesting and easy to understand. McFarlane argues that according to Geoffrey Wagner, there are three categories in which we can divide the adaptations according to the way they have been made. The first one is transposition, "in which the novel is given directly on the screen with a minimum of apparent interference", the second one is commentary "where an original is taken and either purposely or inadvertently altered in some respect... when there has been a different intention on the part of the film-maker, rather than infidelity or outright violation" and the last one would be analogy, "which must represent a fairly considerable departure for the sake of making another work of art" (McFarlane, 1996: 11).

In relation to this, we must consider that it is really difficult to capture exactly a written work into the screen, and especially a novel like *Jane Eyre*, due to its complexity in some ways and also to its density. So, according to this and the previous description, the three adaptations correspond to the second category presented by Geoffrey Wagner, commentary. These three adaptations are commentaries on the source text. In addition to this, I find important to mention that in some of the adaptations the story has been more altered than in others, such as Zeffirelli's adaptation, but we will address that topic later.

Brian McFarlane (1996) argues that novels and films are the most "popular narrative modes of the nineteenth and twentieth centuries" and that because of that, a lot of film makers could have seen a possibility here, as it is "ready-made material". And apart from this, he also explains that there are critics that consider that every "best-seller" should be turned into a film, for two reasons. The first of these reasons is that the readers may have the desire of a "true fulfilment", this means that they may have the necessity of seeing the words they have been reading and the world they have been imagining captured on a screen. The other reason is that, as we observe in the book *Novel to film* (1996), Morris

Beja says “since the inception of the Academy Awards in 1927-8, more than three- fourths of the awards for ‘best picture’ have gone to adaptations” (McFarlane, 1996: 8).

The previous paragraph serves to introduce the next topic that has relation with the adaptations of novels, fidelity. When a new adaptation is released, the first main attempt of the spectator is to determine whether the film is “loyal” to the written work, or not.

Opinions of all kinds are heard, many times these opinions have to do with the fact that the film does not show some of the aspects that the readers considered as crucial or important. But the adaptation of a novel to the big screen goes beyond that, starting with the filmmaker, he must be taken into account. Like the readers, the filmmaker has read the novel, in this case, and has drawn his own conclusions. He has made his own interpretation and that's what he or she will be trying to depict in the adaptation, for that, sometimes adaptations may not fulfil our interests, each person has its own way of interpreting a novel. In relation to this, in *Novel to film* (1996), DeWitt Bodeen’s claims that “adapting literary works to film is, without a doubt a creative undertaking, but the task requires a kind of selective interpretation, along with the ability to recreate and sustain an established mood” (McFarlane,1996: 7).

This means that, as in a film that is not an adaptation, adapting literary works have the necessity of creating something new. An adaptation is not a previously made product; the filmmaker has to know how to adapt what appears in the novel so that it looks good on the screen and, for this, he/ she must do a selection work in which he decides the parts of the novel that should be represented and in what way and those that are not. Furthermore, there are two ways of keeping loyalty to a novel, McFarlane argues that one thing is being faithful to the ‘letter’ and other thing is being faithful to the ‘spirit’ of the novel (McFarlane, 1996: 10). The former one is easiest since it has to do with aspects like, names, characters, places...; things that are noticed the first time you read a novel. But, the later one is more sophisticated, since it has to do with the essence of the literary work, what the writer wanted to express and show in his/her work.

I find it necessary to emphasize the importance of the narrator and how this is represented in the adaptations. As we know, *Jane Eyre* has a first-person narrator, it is Jane herself the one that tells the reader her story. It is essential to transmit what the narrator tells the audience.

We can divide *Jane Eyre's* role as narrator in two parts. The first is when she tells us about her daily life, how she and the other characters behave, what they feel ... This, in the three adaptations is done in a conventional way, by a set of images in which the viewer sees what is happening. On the other hand, we have the parts of the novel where Jane talks about her thoughts and emotions. Throughout the whole novel, we find a large number of interior monologues. Brian McFarlane, in his book *Novel to film* (1996) argues that there would be two possibilities of capturing these interior monologues on the screen. The first of these would be "the subjective cinema" that consists of different points of view made with camera shots, in order to try to capture the feelings and perceptions of the narrator without saying a word. The other way would be the "oral narration or voice-over", which consists of a voice appearing in the scenes of the film acting as the narrator and thus the viewer hearing their thoughts (McFarlane, 1996: 16).

The adaptations that we are analysing in this essay would fall into the category of subjective cinema, since none of them have an oral narrator. In all of them, through the camera shots, its changes and the transitions between scenes, an attempt is made to capture what Jane Eyre explains about her internal thoughts in the novel. But the BBC adaptation is especially noteworthy on this. In this one, especially the scenes where we see Jane as a child, the camera movements and the shots are very descriptive. An illustrative example is the scene where Jane is talking to Mr. Brocklehurst; in this scene we observe how the camera takes a close-up of the faces of both characters, expressing their emotions and, also, emphasizing Jane's inferiority, since that shot makes it look as if Brocklehurst was "above" Jane, intimidating her.

5.- ANALYSIS

5.1.- COMPARISON

In this part, we are going to deal with the commentary and the comparison of some of the scenes that appear in the adaptation that are treated differently or that they change in some way in respect to the book. The scenes, characters or moment that have been chosen are: Jane's physical appearance, Lowood and Gateshead Hall periods (briefly), the character of Bertha Mason, the character of Fairfax and what I have referred as "the gypsy moment".

In order to understand better and be able to explain the process of adaptation I have decided to base this comparison on the distinction that Roland Barthes has developed. It is specified in the book *Novel into film: An introduction to the theory of adaptation* (1996), what Roland Barthes says about the division that is made when elaborating a narrative. It is formed by functions, each of them different but every of them important at the same level. His division of functions consists of two main narrative functions: 'distributional and integrational functions' which can be also used to talk about adaptations (McFarlane, 1996: 13).

The distributional functions according to Barthes are called 'functions proper' and they comprehend the next characteristics:

- They are actions and events
- They go linearly through the text 'horizontal'
- They have to do with 'operations'
- They refer to a functionality of 'doing'

The integrational functions were named by Barthes 'indices' and are:

- Concepts that are necessary to the meaning of the story
 - o Psychological information
 - o Data regarding characters' identity
 - o Descriptions of atmosphere or places
- They go 'vertical' through the text

- They influence our reading in a pervasive way
- They refer to a functionality of 'being'

Apart from the 'indices' he included the 'informants' that are: names, ages, professions, physical setting.

The indices are more receptive to adaptation, but the informants must be directly transferred, they are "pure data with immediate signification".

At the same time, the distributional functions are also divided in two groups that were designated by Barthes as 'cardinal' and 'catalysers'. They form the formal content of the narrative. Cardinal functions are the "actions that create the risky moments" (hinge-points) and they must be preserved when an adaptation is being done, as they are crucial to narrativity. The catalysers on the other way, are the small actions that complement and support the cardinal ones, they "root cardinal in a kind of reality" (McFarlane, 1996: 13).

So, if we connect this theory to the novel *Jane Eyre*, the distributional functions would be the actions and events, that is, everything that Jane and the characters do. The cardinal functions would be, for example, when Jane is sent to Lowood, the death of Helen Burns, the conversations with Fairfax (which, although they seem insignificant have a great influence on Jane) her encounters with Rochester and their talks, the fire, all the action related to Bertha Mason (laughs, brother ...), the stay with the Rivers siblings and the return with Rochester, among others. On the other hand, the catalysers would be the moments of less importance that there are between these. The classes to Adele, the parties with the friends of Rochester, wedding preparations...

Now, in relation with the integrational functions, we would include here all the characters' information (physical and psychological), the connections between them, the places where the action takes place and the significance it has.

All these functions are included (to a greater or lesser extent) in the three adaptations. In all of them all the cardinal functions are respected while the catalysers can change or vary. Furthermore, the integral functions are also reflected in the adaptations. Despite this, as I said before, the three adaptations correspond to the type of adaptation called 'commentary', so in all of them we find some differences with respect to the novel; they are not represented as described by the writer. For this reason, I will now analyse some of these moments that differ from the novel.

Jane's physical appearance

Charlotte Brontë expressed her desires of making a “normal” heroine, equal and similar to herself. So, she decided to create a character that was neither pretty, nor tall, a character that does not draw the reader's attention because of her physical appearance, but for her thoughts and feelings. Jane is described as plain, small, not fully developed, with brown eyes and hair and pale skin. Although these characteristics have almost been followed by the directors of these three adaptations, we find out that the three protagonists are still pretty, they are not ugly. The reason why the directors chose a beautiful actress to act as the protagonist, despite the fact that the book clarifies that Jane is not; may be due to prejudices. Another reason may be fear that if they use a less attractive actress the film will not be successful. In my opinion this has been a wrong choice since, as seen in the film and also in the novel, what really fascinates about Jane is her strong personality, her determination and her character. Regardless of her physical appearance, the important thing about the character is her interior and Charlotte Brontë wanted her to be remembered for it. In this connection, readers' perception of Rochester is that of an older and non-attractive man. Once again, the directors have ignored this description, as Rochester's character is neither too old nor ugly.

Gateshead Hall

In the book, these snippets of Jane's life have a tremendous influence in shaping her personality, her character, her way of seeing life and relating and dealing with people. So, it is crucial to represent, at least, the cardinal functions that happen in that period of her life. These cardinal functions would be the fight with her cousin John Reed, when they locked her up in the red room, her friendship with Helen Burns and the death of this little girl.

The book's first scene corresponds to the fight between Master Reed and Jane. This scene is full of tension and anger accumulated by both and it includes a tremendous injustice (which reveals how Jane has been living in Gateshead Hall), Jane Eyre is punished when it is her cousin, John Reed, who is to blame for the incident. In turn, this scene describes Jane's fondness for reading and her desire to travel, discover different parts of the world and live adventures (a desire that will haunt her throughout her life). However, in Franco Zeffirelli's adaptation of 1996, this scene is not included in the film; it begins directly with the following cardinal function, the red room.

When Bessie and Abbot look Jane up in the Red Room, Jane explains the reader how afraid she was about her uncle's ghost, because that was the room where he died. In the novel, Jane starts seeing a light moving around the room, as if it was her uncle's ghost frightening her, and then she faints. On the contrary, in Susanne White's and in Fukunaga's adaptations, they decided to represent this scene in a different way. In the former, the ghost of her uncle suddenly appears on the bed and, in the latter, an amount of ashes and smoke fall out of the fireplace. In Fukunaga's, something comes out of the fireplace, which is what Jane is told would happen if she didn't keep quiet.



White (2006), PART 1 0:03:07.



Fukunaga (2011), 0:07:40.

Lowood

In this part of the novel we can highlight Jane's relationship with Helen Burns, her one and only great friend, from whom she learned many things and influenced her enormously throughout her life. In all the adaptations that are being discussed on this essay, directors are able to capture, in a few minutes, the essence of their friendship and also the moment of her death and Jane's enormous sadness.

Despite this, the three directors decide to omit the dialogue between Jane and Helen. In this one, Helen advises Jane to be good and not keep resentment. This conversation remains forever in Jane, since despite maintaining her character, from that moment she becomes a responsible and respectful adult.

Another difference is that, in the adaptation of Zeffirelli, Mr. Brocklehurst orders Helen to shave her hair; and Jane, as a sign of their friendship, shaved it too. This in the novel appears as a fact that happens to another girl, explaining the cruelty of the school. In my opinion, Zeffirelli used this scene to accentuate the great friendship between these two characters. This may be related to what was said before. As a replacement for that omitted dialogue between both girls, this episode is included and so their friendship is explained.



Zeffirelli (1996), 20:57.

Bertha Mason

Bertha Mason, although she is one of the most important characters of the novel she is hardly seen by the other characters. The reader and the viewer do not know about her existence until the second third of the story. She is the one that makes Jane feel uncomfortable in Thornfield Hall, since Jane hears noises and sees that fires are created for no apparent reason. She is also the reason that explains Rochester's strange behaviour, his mysterious side, his unhappiness. Later, when her identity is discovered, she is the reason why Jane and Rochester cannot marry and also the reason for Jane's escape. Lastly, Berta Mason is to blame for the destruction of Thornfield Hall and Rochester's blindness.

So, as I have expressed before, Bertha Mason is one of the main characters in the novel and must be represented in the adaptations. In the novel, the reader is in constant tension since his lack of awareness about who or what could have been doing those strange things; the laughs, the steps, the fire... So, it is very important to know how to represent that mystery in the adaptations.

- In Zeffirelli's adaptation, the first contact that Jane has with this "mysterious" phenomenon is a couple of laughs, but Fairfax affirms that it was Grace Poole. Then, while Jane is outside Thornfield, in the garden, a hand is seen in a window; this detail does not appear in the novel, it is an addition to implement the viewer's curiosity. After this, the fire incident takes place. In this scene, Jane hears knocks of a window and a laugh again. Finally, the last moment that Jane feels that there is something strange (before meeting Bertha the day of Jane and Rochester's wedding) is when Richard Mason, the visitor from Jamaica has a terrible wound in his chest.



Zeffirelli (1996), 49:26.

- BBC's adaptation is the one that most differs from the novel in the representation of the strange element. In this one, a red scarf is seen protruding from a tower's window. Then Adele tells Jane that Sophie runs in Thornfield's corridors because she does not like crazy people and this sentence makes Jane think about the red scarf and the noises. After the fire scene (fire provoked by Bertha), the next "appearance" is when Mason is attacked and while they are waiting for Rochester, someone tries to open the door (it is supposed to be Bertha).



White (2006), PART 1- 0:24:27.

- In Fukunaga's adaptation the mystery is also, at first, caused by Sophie, Adele's babysitter. She says that there is a woman walking around at night. Apart from that, there is not any presence of Bertha until the moment that Mason is injured.



Fukunaga (2011), 0:30:35.

In addition, in the three adaptations Bertha Mason's character is played by a woman with Native features, dark hair, dark skin, and a Caribbean essence. In the BBC adaptation for example are also included the scenes in which we see Rochester and Bertha Mason in the past, when they met. Bertha is described as a very attractive woman but crazy at the same time, that is what drove Rochester to take her to Thornfield instead of abandoning her on a mental health hospital.



White (2006), PART 3- 0:51:50.

Gypsy scene

Another part of the novel that has been altered in the adaptations is the “gypsy scene”. In the novel, while Rochester’s friends, Fairfax, Jane, Adele and so on are in the house; Rochester leaves for a day because of some business. During his absence, a gypsy appears in the house in order to “read the hands” of the people in there. That gypsy was actually Rochester disguised as a woman, and his plan was to take information about Jane’s thoughts and feelings towards him. This scene is only represented in White’s adaptation and in my opinion this episode is important because Jane can see Rochester’s interest towards her and he is able to see Jane’s opinion about him. This is crucial for the growth of their love; their hidden feelings are less hidden in this moment and we are able to see a moment of complicity and connexion between both characters. Although this is represented in BBC’s adaptation, it is changed, Rochester is hidden behind a curtain and there is a woman acting like a gypsy.



White (2006), PART 2- 0:36:32.

Fairfax

Regarding Fairfax's character, in one of the adaptations they make a modification that, in my opinion, affects the plot and the way of understanding the story, although it is also necessary to take into account what I said previously in the introduction, that each that reads a story interprets it differently. So, in the adaptation of 1996, Mrs. Fairfax goes to the church on Jane and Rochester's wedding day. When the wedding is cancelled because Rochester is already married, the camera focuses on Mrs. Fairfax and she seems to know the secret, unlike what happens in the novel, where only Grace Poole knew. This can confuse the viewer about the faithful friendship that Jane and Fairfax share, because Fairfax would have hidden it to her.



Zeffirelli (1996), 1:29:55.

Regarding the integral functions, we observe that the names, the roles, professions and personality features are preserved. Although it is necessary to clarify that in the case of some characters whose roles are not so important to the plot, they have been suppressed or their intervention in the films has been reduced, as is the case of Leah and her husband, Eshton, Sophie, Celine Varens...

5.2.- FLASHBACKS IN FUKUNAGA'S VERSION



Fukunaga (2011), 0:03:30.

Since the beginning of this adaptation of Charlotte Brontë's novel *Jane Eyre*, we see the moment in which Jane escapes from Thornfield Hall and reaches the Rivers siblings' house. The spectator only knows this if he or she has previously read the novel, but, if not, the spectator is constantly thinking about how Jane has ended up doing that. What has happened to her? Who has done something wrong to her? Why does she not reveal her real name?

This is an important resource to maintain the viewer's attention to the film. As I have said, since the beginning of the adaptation, the viewer sees two kind of sequences. One of them is "lineal" and it is about Jane's life, since she was living with aunt Reed and her cousins in Gateshead Hall until the moment in which she escapes from Thornfield Hall. Along the film, the viewer may have understood that the flashbacks that appear have to do with Jane in the past and the scenes where she is living with the Rivers siblings are the present narrative.

Therefore, the other sequence of scenes in the film is that of the narrative present. In these scenes, we see the period of time that Jane spends with John Rivers and his sisters. The viewer stops seeing this narration of the present moment when Jane reaches adulthood, abandons Lowood and starts working in Thornfield Hall. The last scene of the Jane of the present that we see is that of St. John Rivers offering Jane a job as a teacher.



Fukunaga (2011), 0:21:21.

So, it is as if the time that Jane spends teaching the girls in the school is in a way the same time that Jane spends teaching Adele. This is because when Jane escapes, these two sequences that form the film finally join and continue the film as a unique sequence, where we see the dénouement of the story. At the end of the film, we are able to see represented the moment when John Rivers reveals Jane that he knows the truth about her past, and then Jane's return with Rochester.

In relation to this, I find it important to mention that in Zeffirelli's adaptation, in difference with Fukunaga's one, the period that Jane stays with John Rivers and his sisters is shorter than in the rest of adaptations and, of course shorter than in the novel. In this case, Jane already knows John Rivers and his sisters, furthermore, he is the one that informs Jane about the death of her cousin John Reed and her aunt's desire of seeing her, and not Bessie, as happens in White's adaptation (visit of Bessie) or in Fukunaga's adaptation (letter of Bessie). This shortening of the events could be due to the fact that the director, in this case Zeffirelli, does not find interesting this part of the novel or, at least, relevant to the understanding of the story. Another reason may be the length of the film, the adaptation of Zeffirelli lasts almost two hours. If the part where Jane lives with the John Rivers and his sisters had not been shortened, it would have been a much longer and heavier movie for the public.

5.3.-LOVE BETWEEN JANE AND ROCHESTER

One of the most important things to comment is how the love and the relationship between Jane and Rochester is represented. In the novel, we are able to see the growth of love between Jane and Rochester because of all the conversations they have; and also because of the parts where Jane tells the reader her thoughts and feelings. These two things are not represented in the adaptations, we see some conversations between these two, but that does not show properly the process that Jane, for example, passes until the moment she knows she is in love with him.

In addition, what the reader understands and sees while reading the novel is that these conversations are what connect them, knowing about each other, their feelings and their way of thinking are the things that make the attraction grow, and this is neither represented in the adaptations, we do not see that amount of connexion. Furthermore, the time that passes until the moment they decide to marry each other is larger than in the films. All these things could be excused because the time that a director has to represent a novel of 400 pages is more or less two hours.

In relation to this, we could see how in White's adaptation (since it is divided in sections and for that, longer than the other two) this relationship between both protagonists is best explained than in Zeffirelli's and Fukunaga's adaptation. In the BBC mini-series, that in my opinion is the one that keeps greater fidelity to the novel, the love between Jane and Rochester is better explained, and we see this in these different scenes.

- The moment when Rochester and Jane go to his office because he wants to be entertained. They talk about beauty and Jane says, "It is the character inside that determines a person, not the outer shell" (White (2006), PART 1- 0:39:43).

Although this quote does not appear in the novel, this is a way to express Jane's character, she does not worry about the appearance or the age, she looks inside each person, his thoughts, his aspirations...

- In this adaptation, a large number of encounters are represented, maybe this is made in order to help the viewer understand their love story and the connexion that is represented in the novel.

Another important moment, and maybe, the most remarkable in my opinion, is the moment when Jane expresses her feelings towards Rochester, and so does he in the same scene when he asks for Jane's hand.

In the novel, both characters are having a conversation in the garden. They are talking about Jane and her trip to Ireland, she seems sad. The narrator, which is Jane in the future, explains the reader that she is about to cry, that she needs to express Rochester her feelings.

Jane restrains the urge to cry until in the end she can't take it anymore, she tells him that Ireland is far away, and that she is sorry to leave Thornfield. Rochester tells her:

"I sometimes have a queer feeling with regard to you- especially when you are near me, as now: it is as if I had a string somewhere under my left ribs, tightly, and inextricably knotted to a similar string situated in the corresponding quarter of your little frame. [...] I am afraid that cord of communion will be snapped; and then I've a nervous notion I should take to bleeding inwardly" (Brontë, 1847: 222).

They keep talking and Jane confesses:

"I grieve to leave Thornfield. [...] I love it, because I have lived in it a full and delightful life. [...] I have not been trampled on. [...] I have known you, Mr Rochester; and it strikes me with terror and anguish to feel I absolutely must be torn from you for ever" (Brontë, 1847: 222).

Then she asks Rochester if he thinks she is an automaton, a machine without feelings. Rochester, while insisting her not to leave, compares her with a bird “like a wild frantic bird”. They keep debating until Rochester says

"You- you strange, you almost unearthly thing! - I love you as my own flesh. You - poor and obscure, and small and plain as you are – I entreat to accept me as a husband" (Brontë, 1847: 224).

This moment is of great depth, since both express their feelings sincerely. Everything they have been accumulating during Jane's stay in Thornfield is shown in that scene, full of passion and feelings.

For that, this exact part of the novel must be represented in each adaptation, so now we are going to comment how the directors have done it and the differences and similarities between them and Charlotte Brontë’s novel.

In Zeffirelli’s adaptation this scene is represented at night, and Rochester is smoking a cigarette. So, the whole scene has an aura of mystery but at the same time romanticism. The chemistry between both is shown and, unlike the novel, the protagonists kiss. They kiss several times, this scene is full of passion, full of hidden feelings that finally came out and are expressed.



Zeffirelli (1996), 1:20:50.

“You fight like a wild bird clawing at the cage.” ... “Jane strange creature almost ethereal, I love you as my own being.” “I beg you to marry me” (Zeffirelli (1996) 1:23:43).

Jane accepts Rochester and the scene ends with the two characters hugging each other.

In the BBC mini-series, at first Rochester seems to feel indifferent and distant towards Jane (as in the novel, he remains with his distant and sharp attitude). But then he begins to show his feelings and says they are like twins, united in some way, sharing spirit. He says they look alike. He says that when they separate, a wound will open that will never stop bleeding.

The sentence in which Rochester talks about the thread and the connexion between both is represented in all three adaptations since, in my opinion, it is where Rochester really describes their relationship, they are made for each other, they belong together.

In this adaptation, Jane's character has much more personality, expresses her feelings in a stronger way, is more impulsive.



White (2006), PART 3- 0:30:12.

“I love you with my own flesh” (White, S. (2006). 0:31:01). They do not kiss as much as in Zeffirelli’s film, they only hug each other.

Regarding Fukunaga’s adaptation, though the dialogue is very similar to the others, in this adaptation we see the Rochester character that shows in a more remarkable way his feelings. Also, the character of Jane has doubts for a moment but only a few seconds. In this adaptation they are more passionate than in the others, when they arrive home, they kiss each other so many times.



Fukunaga (2011), 1:19:58.

In summary, this is one of the most important scenes in the book and in my opinion the three directors have known how to correctly represent it. It is true that they differ in some aspects with respect to the novel, but the essence is the same. The complicity between both characters, the passion, the feelings, the doubts of Jane, Rochester's declaration of love; all that is shown in those three scenes of each of the adaptations.

Now, going back to Jane's monologues, I have previously said that these speeches are crucial to understand the character of Jane, and that in no adaptation have they been included.

Gabriel Miller is quoted in the book *Adaptations. From text to screen and screen to text*. (1999), and he says that "the novels characters undergo a simplification process when transferred to the screen" because he thinks that it is no worthy for films to create a character with "complex psychological states" among other things (Whelehan, 1999: 6).

This may explain the absence of the internal monologues of our protagonist. This does not mean a "betrayal" of the novel, but only a simplification. In a novel there is much more scope to express the inner world of the characters, however in a movie or in a mini-series, they are forced to condense the actions further.

5.4.- LANGUAGE

Regarding language, as we know *Jane Eyre* is a novel written by a woman in which she compares the luxuries and pleasures of the high and wealthy society with the life of the protagonist, an orphan with no money nor family. This social shock makes the senses of the protagonist sharpen and carefully analyse the feelings that surround her in each situation, giving rise to a huge amount of vocabulary. *Jane Eyre* is written in a natural and understandable language. It is easy to understand it, since the protagonist is telling

the reader her story, there are no complex grammatical constructions that make the understanding difficult. In addition to this, the description of the characters and the and the intense story with a continued intrigue made the novel a successful work.

For that reason, the directors of the cinematographic adaptations have to try to capture all those characteristics, to maintain the essence of the novel.

As I have said in a previous section, one of the things that characterizes the novel are Jane's interior monologues. Thanks to them, the reader gets to know Jane's feelings towards Rochester and the other characters, the reason for her actions, and her wishes. These monologues are omitted from the adaptations and there is not even a "voiceover" that at some point tells us what Jane thinks. For this reason, in the adaptations they try to show this through the dialogues and the interpretation and expressions of the actors.

However, I consider that there are moments in the novel that should have been expressed, "grammatically speaking", as they appear in Charlotte Brontë's novel. This means that there are significant moments in the novel of great importance, and these have not been represented with dialogues in the films. In some cases, they have been shortened and in others the director has simply chosen to delete them. I will give some example below.

Almost at the beginning of the novel, after the Red Room incident and Brocklehurst's visit, Jane and Aunt Reed have a heated argument.

"I am glad you are no relation of mine: I will never call you aunt again so long as I live. I will never come to see you when I am grown up; and if any one asks me how I liked you and how you treated me, I will say the very thought of you makes me sick, and that you treated me with miserable cruelty" (Brontë, 1847: 29).

"I'll let anyone at Lowood know what you are and what you have done" [...]
"Deceit is not my fault" (Brontë, 1847: 30).

This moment is of great importance in Jane's life, it is the moment when she reveals herself against her aunt and tells her everything she keeps inside, all the years of mistreatment. We can say that it is the first step towards maturity and towards the definition of her personality, which, as we see during the novel, is strong and confident.

This part is represented in the adaptation of Zeffirelli and in that of Fukunaga, not the whole but a small fragment that shows the anger and the outburst of emotions of Jane at the injustices and lies of her aunt.

“I’m not deceitful. And I am not a liar. For if I were, I should say that I love you, I do not love you. I just like you worst of anybody in the world, except your son” (Zeffirelli, 1996: 0:07:14).



Zeffirelli, 1996: 0:07:24.

In this adaptation, Jane’s character is angry and challenging, she knows that what she says is true and she wants to make her aunt feel guilty.

In Fukunaga’s adaptation, Jane seems sadder and more disappointed, although she shows the feelings towards her aunt, she does not seem to understand why she does this to her.

“You said I was a liar, I’m not. If I were, I would say I love you and I don’t. I just like you as anybody in the world. People think you are good, but you are bad and heart-hatred, I’ll let anyone let you what you have done” (Fukunaga, 2011: 0:09:48).



Fukunaga, 2011: 0:10:12.

The main essence of the scene is captured. Despite Jane's rage, she is relieved to finally leave Gateshead Hall, even if she goes to a place she does not know; she hopes that they will treat her better than there. This feeling is expressed by the narrator (Jane) after the argument, she feels relief, and this is expressed in part by the actresses, since as they say that, it is as if they left “the weak Jane” forever in Gateshead Hall.

According to McFarlane, “film may lack those literary marks of enunciation such as person and tense, but in the ways which, for example, shots are angled and framed and related to each other the enunciatory processes are inscribed” (McFarlane, 1996:20). This relates to what I have just said, perhaps in the movies it is not possible to condense all the dialogues, monologues or interventions of the narrator. This is due to the short duration and to the fact that, unlike the novel that is constituted only by words, the films mix words, sound and images. This is the reason why in movies, directors play with camera angles and shots. In this way, directors manage to capture emotions and feelings and thus not need to reproduce the entire source text, since instead of showing it with words, they show it through images.

In addition, I would like to mention an idea articulated by Metz that says that a visual device, in this case a film, “varies less throughout the world than language do”, films are widely known as the universal language and this is another reason why directors in some cases choose to avoid some dialogues or character’s interventions and switch them for images (Elliot, 2004: 5).

“This picture is not a picture drama, it is an argument, an editorial, an essay... No orator, no editorial writer, no essayist could so strongly and effectively present the thoughts that are conveyed in this picture” (Elliot, 2004:6). This quote from Elliot summarizes what I have just explained. Sometimes, an image manages to express much more than written material. That is why we should not pay as much attention to whether the text has been reproduced exactly as in the source text, but if through images it is possible to capture the meaning of it.

6.- CONCLUSION

As a conclusion, I would like to highlight the aspects that I have learned and the developments I have achieved throughout the development of this essay.

After reading theories and studies on adaptation I have come to the conclusion that there are no "good" or "bad" adaptations. Each adaptation is different depending on the interpretation that has been given by the director. It is also necessary to take into account the time in which these films were recorded and the situation that the world or country was experiencing at that time. We must also take into account the performance of the actors and how they embrace the role. In relation to the adaptations discussed here (Zeffirelli, White and Fukunaga), I think that in general, all of them follow the source text, Charlotte Brontë's novel *Jane Eyre*, quite closely. It is true that in each of them we find changes with respect to the novel, but after all, as I said in a section above, they were "commentary" adaptations where the source text has been altered in some ways.

I also find it interesting to mention that there are not only novel adaptations. Today most of the films we see in the cinema are the result of an adaptation of something. "A film like *Spiderman* (2002) adapts a comic strip. Carlos Diegues's *Veja esta cancao* (See this song, 1987) adapts Brazilian popular songs. History films like *Reds* (1981) adapt historical texts. Other films (for example, Gilberto Dinnerstein's *War of the children*, 1992) adapt non-fictional works, or explore the life and work of a philosopher (*Wittgenstein*, 1993), or a painter (*Pollock*, 2001) or a novelist (*Iris*, 2001) (Stam: 2005, 45).

What I am trying to explain is that there are innumerable historical facts, people, letters, songs, legends, towns; all kinds of things we can imagine of which adaptations have been made. Each source "element" undergoes alterations when transferred to the screen to meet the needs of this medium.

That is why, despite the fact that we normally hear of "betrayal", "unfaithfulness" when discussing adaptations, we must change these notions for criticisms focused on whether the energy of the source element has been transmitted or not, that is, if it has been done a successful or unsuccessful adaptation (Stam: 2005, 46).

Therefore, in my opinion, the adaptations revolve around whether the essence of the source element has been captured, in this case a novel, or not. In the three adaptations

discussed here I consider that the essence of Jane Eyre's story is reflected. Viewers who have not read the book may be able to understand Jane's situation; an orphan girl who has been mistreated during her childhood but this has made her become a strong woman who fights for her principles and to be respected and valued; also, her desire to teach, both at Lowood and to Adele; the feelings and fidelity that arise towards Rochester, her helplessness when Blanche Ingram appears, the forgiveness of her aunt despite the past, her relationship with Fairfax and the respect of her integrity when she decides to leave Thornfield Hall after Bertha's discovery. All these crucial elements in Charlotte Brontë's novel are found in the three adaptations.

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