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Charlotte Brontë's Jane Eyre: A comparison of the 2011 movie production to the original novel

Relatore: prof. Erik Castello

Laureanda: Raffaella Porro

PD 1126112

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INTRODUCTION

The aim of my dissertation is to analyse the character of Jane Eyre as depicted in the homonymous novel written by Charlotte Brontë in 1847, and in her representation in the 2011 film directed by Cary Fukunaga. In particular, I will explore how this female character represents the author's struggle against patriarchy and women's inferiority, against the influence of Christian constraints on society during the Victorian Age, and above all the turbulent love story between Jane Eyre and Mr. Rochester. McLeod (2000 in Gilbert and Gubar 2020) suggests that: "*Jane Eyre* had become a celebrated or 'cult text'. Sandra M. Gilbert and Susan Gubar […] celebrate Jane as a proto-feminist heroine who struggles successfully to achieve female self-determination in an otherwise patriarchal and oppressive world."

Through a corpus study of academic article I will attempt to show how Jane Eyre has been influential and inspired numerous women and critics. The main focus of my research is the analysis of the most relevant differences of the last cinematographic representation in addition to the language used in the original novel in contrast to the one used in the film.

The study is based on more than 20 published research articles and books which have been chosen from specialised websites belonging to two different fields: literature and cinema. The choice to focus on these two disciplines was suggested by the fact that they are strongly related, since the novel has been adapted and for the cinema. Literature and cinema may be considered as two sides of the same coin because they represent the same story in a different way: one is written and the other is audio-visual.

The first chapter illustrates the plot of the novel and shows the critics and appreciations of the main character *Jane Eyre.* The most important issues are the manner in which she faces the events of her life, such as her oppressive childhood or her wedding's annulment. Some critics support her choices, for instance her courage to flee from Thornfield after the revelation of the first wife of Rochester (Shapiro 1968). Throughout the novel Jane becomes a mature woman who has grown up considerably from her childhood at Gateshead or at Lowood. Indeed, it may be said that the novel shows "a necessary transformation from the child who remains silent, isolated behind the curtain with escape literature in her lap, to a child with her own story to anyone who asks her, a child in possession of her own memory and able to speak" (Freeman 1984: 686). On the other hand, some critics do not endorse Jane's character because of her rebel spirit and her uncontrollable strength. "Jane Eyre is the throughout the personification of an unregenerate and undisciplined spirit, the more dangerous to exhibit […] it is true that Jane does right, and exerts great moral strength, but it is the strength of a mere heathen mind which is a law unto herself" (Rigby 1849: 505).

Moreover, the chapter points out the main modifications of the novel for the 2011 film with a special attention to the interpretations of the two main characters, Mia Wasikowska and Michael Fassbender alongside with the director' choices.

The second chapter focuses on the film language in general and on the attempt to recreate reality in films. My dissertation also explores the semiotic approach in film adaptations and the use of metaphors. Reeder and Ivanov (1986-1987: 173) do not establish that film adaptation is a "simple equation between film and natural language", on the contrary they think that "the term 'language' is conventional and that it is better to speak of a 'system of signs'" to clarify what film adaptation consists of. Notably, I have paid attention to subtitling and dubbing in general and in Italy as well. Furthermore, the second chapter exposes the methods and data utilized for my research.

The third and last chapter presents the analysis of the main divergences I noticed between the novel and the film, with the aid of tables and figures in order to show the analysis clearly. The chapter also presents a brief introduction to film adaptation and its possible concerns, for example the subject of fidelity: "discussion on adaptation has been bedevilled by the fidelity issue, no doubt ascribed in part to the novel's coming first, in part to the ingrained sense of literature's greater respectability in traditional critical circles" (McFarlane 1996: 386). The research continues with the presentation of the results emerging from the comparison between the language of the novel and the language of the film. The contrasts between the novel and the film will be categorised into several areas. Finally, examples will be given taken from the novel and/or the film adaptation, in order to support the argumentation.

Chapter 1: Jane Eyre - the novel, the film and film language

This chapter is divided into five sections with the primary purpose of describing how the female protagonist of the notorious novel *Jane Eyre,* written by Charlotte Brontë, is an innovative heroine who fights to impose herself on a patriarchal and hypocritical society. The third and the fourth sections discuss the cinematographic reproduction realized in 2011 by Cary Fukunaga. Lastly, the last section touches the feminist features represent in *Jane Eyre*.

1.1 Jane Eyre: the character and the story

The first aspect that we need to explore is: what does *Jane Eyre* talk about? *Jane Eyre* tells the story of an orphan child who is entrusted to her aunt Mrs Reed by her husband, Mr Reed, who passes away. Before his death he asks his wife to take care of Jane like a real daughter, but Mrs Reed does not maintain her promise. As a result, Jane is marginalised by her aunt and by her cousins, especially by John Reed. One day Jane reacts to his violence and for this she is locked in the red room, which is known to be haunted by the ghost of Mr Reed, reason why Jane faints on the floor terrified. In this room all her anger against her family explodes in desperation and hysteria. After this episode, Jane is sent to the Lowood Institution by her aunt which is a school for orphan girls, who will become governesses, directed by Mr Brocklehurst, a tyrannical man who submits the girls. In particular, Mr Brocklehurst despises Jane because she is considered a lair and deceitful. The only friend Jane has inside the school is Helen Burns who is able to transmit her a pacific vision of life and her faith. Unfortunately, she early dies for tuberculosis.

Jane attends the terrible institution for eight years becoming a teacher. Subsequently, she decides to change her life after the administrator's departure, Miss Temple, to whom Jane feels a sincere affection. Therefore, she finds a job as governess at Thornfield Hall, which is a property of Mr Edward Fairfax Rochester. The first meeting with the castle's owner is not positive, indeed Rochester appears to Jane as an abrupt, lunatic man. As the story proceeds, Jane understands that Rochester is not the shadowy man she thought, but he can be gentle and sociable. However, Jane sometimes hears some creepy laughter coming from the rooms above the castle, which she thinks belong to Grace Poole. Moreover, several unsettling episodes occur during her stay. After some time, Jane realizes that she has fallen in love with Rochester but she is convinced that he does not return the same feelings. Indeed, one day he invites some guests among which Mrs Blanche Ingram, who seems to become Rochester's wife. As soon as Jane hears the news, she decides to find another job, but surprisingly Rochester

reveals his love for her and she accepts to marry him. Unfortunately, during the wedding day something unexpected happens; Mrs Rochester has already a wife and cannot marry Jane. As a consequence, he shows his wife's identity who is a mad Creole woman called Bertha Mason, and she is imprisoned in the attic. Jane believes that the only thing she can do is running away from Thornfield nonetheless Rochester's pleadings to stay with him. Days after desperate wanderings in which she looks for food and for a job, she is rescued by St John Rivers, the priest of Marsh End.

As soon as Jane recovers thanks to Diana and Mary Rivers St John finds her a menial job as a teacher. She thinks to have left behind her past but one night St John reveals her that he has discovered her story and he also confesses that she has inherited 20.000 pounds by her uncle John Eyre of Madera. From this moment, St John changes attitude towards Jane and all of a sudden almost forces her to follow him in India and to become his wife. She refuses to marry him because she knows that he does not love her. St John insists so much that Jane almost gives up but surprisingly she hears a mysterious voice, Rochester's voice, who tells her to reach him. Thus, Jane leaves Marsh End and comes back to Thornfield, but she finds it in ruins. She is told by an innkeeper that Bertha Mason set the castle ablaze and died because she jumped out of the window. As a consequence, Rochester has moved to Ferndean and hast lost his left hand and he can partially see. In the end, Jane rejoins to Rochester and takes care of him. They also have one child and live a quiet life at Ferndean.

1.2 Literary criticism

According to Carol T. Christ and to George H. Ford (2000:1054), during the Victorian Age the most popular literal genre was the novel. Victorian novelists' aim was to represent society and its features, for instance class division. Plots and characters of these works depicted authors' point of view of society and as a result there was not only one single perspective, but a multitude. For this reason Christ and Ford suggest the concept of various “realisms” (2000: 1059). Moreover, for the fist time women were achieving importance as writers and were not marginalized (Christ, Ford 2000). Female authors like Charlotte Brontë contributed to this great success thanks to her innovative governess novel *Jane Eyre* in which the protagonist marries her master Rochester. John McLeodd (2000 in Gilbert&Gubar 1979) states that Jane became the symbol of Feminism and was considered as the heroine who succeeded in imposing herself in building her self-realization against a sexist and overwhelming society. Christ and Ford (2000:1056) proceed by saying that the only job that could provide a dignified life to middle-class women was the job of governess which was not always advantageous. Governesses' wages were minimal and they stood in an ambiguous position

between servants and family members since that they were excluded from the family's communion. On the contrary, other critics as Elizabeth Rigby have a different opinion about the job of governess (1849: 497-509). She thinks that “a governess has no equal, and therefore can have no sympathy. She is a burden and a restraint in society”. Governesses may be equal in birth and manner but have humble origins which place them in an inferior position. In addition to this defect, governesses are not appreciated by women because they are bored by their presence, and men are “interdicted from granting the usual privileges of sex”. Children should not be their friends despite all time they spend together during lessons, and lastly governesses should be excluded from the family (Rigby 1849: 497-509). Therefore, what was highly discussed during the reign of Queen Victoria is that society was characterized by strict class distinction but at the same time a possible switch from a class to another was possible, indeed it is not a case that a novel such as *Jane Eyre* became popular (Christ, Ford 2000). Charlotte Brontë showed her determination and courage when she wrote to the notorious poet Robert Southey and asked him some advice to become a writer. He replied her unpleasantly that “literature cannot be the business of a woman's life, and it ought not to be”. Her prompt answer was “Southey's advice to be kept forever. My twenty-first birthday” (Southey et al. 1837). Adrienne Rich (1979: 469-483) shares the opinion of John McLeod because she thinks that *Jane Eyre* is a feminist novel and Charlotte Brontë was aware of writing a novel of this genre. Rich reports a passage from the novel in which Jane during a monologue expresses her anger and disdain against male's power over women. She cannot accept that women are always subjected to men and have to behave differently without the possibility to be free like they are (Brontë 1847). “Women are supposed to be very calm generally; but women feel just as men feel; they need exercise for their faculties, and a field for their efforts as much as their brother do; they suffer from too a rigid constraint, too absolute a stagnation, precisely as men would suffer”. Adrienne Rich (1979: 469-483) also agrees with Christ and Ford since that she believes that during the nineteenth-century poor women had only one possibility to find a job if they did not get married. This job was to become a governess.

As regards Jane as a character, from her childhood she shows her temperament as a rebel girl totally unable to be submitted. By contrast, she looks for freedom and to be herself. The episode of the red room where she is locked by Mrs Reed is the symbol of her initial fight against oppressiveness (Rich 1979). “It is at this moment that the germ of the person we are finally to know as Jane Eyre is born: a person determined to live, and to choose her life with dignity, integrity, and pride”. Sandra M. Gilbert (1979: 483-491) suggests that Jane has to face a serious struggle when she is imprisoned but she fights until she achieves freedom. Arnold

Shapiro (1968: 681-698) stands by Jane's side when she is jailed in the red room and he says that Mrs Reed does not see a “terrified child” but instead a “precocious actress” (Brontë 1847). Jane does not behave like children are supposed to do but she shows her rebel nature. “Society has standards for even its youngest members, and one must comply or be cast out” (Shapiro 1968).

Therefore, many critics agree that Jane is a strong female character since she was just a child, but not everybody shares this opinion. Shapiro (1968 in Chase 1971) reports the negative consideration of Richard Chase against Jane Eyre. In the first place, he suggests that Jane is a coward when she leaves Rochester after the revelation of his first wife. She decided to flee from him despite his pleads and his sufferings: “[Jane] cannot permit the proffered intimacies of this man who keeps a mad wife locked up in his attic” (Chase 1971). On the other hand, Shapiro thinks that Jane has to deal with a painful choice when she decides to leave Rochester and with a consequent sense of being guilty for the pain that she has caused him. “The terrible torment Jane undergoes during this period, her fantastic struggle within herself as to what she should do, and the guilt and anguish she feels when she does leave” (Shapiro 1968). In the second place, Rochester's injuries after the fire represent his “symbolic castration” since than Jane has triumphed against him and Rochester is finally his victim. “the hand, then, must be cut off... It is as if the masterless universe had been subdued by being lopped, blinded, and burned” (Chase, 1971). Other critics do not favour Jane Eyre's figure as she is not seen like a victim of a patriarchal society (Rich 1979), but as a pedantic and ungrateful. Elizabeth Rigby depicts Jane as an irritating character since she was just a child, indeed she says that: “the little Jane, with her sharp eyes and dogmatic speeches, is a being you neither could fondle nor love. There is a hardness in her infantile earnestness, and a spiteful precocity in her reasoning, which repulses all our sympathy” (1849: 497-509). Jane is criticised also because she is considered ignorant of the nobles' habits and customs. At Chapter 17 when Rochester invites some guests at Thornfield, among which the Ingram family, Jane observes noble people and thinks that their gestures and their manner of talking are vain since that they also take the freedom to offend servants. “The moment Jane Eyre sets these graceful creatures conversing, she falls into mistakes which display not so much a total ignorance of the habits of society, as a vulgarity of mind inherent in herself” (Rigby 1849). Lastly, Jane is accused of being ungrateful towards God who has granted her food, education, friends and in the end of the novel a huge inheritance. Jane is only able to feel like a victim since that she has no parents, no friends and no money (Rigby 1849).

However, *Jane Eyre* contains some strong references to religion and Christianity. The Victorian society was highly concerned with the topic of gender and religion that *Jane Eyre* as a novel inevitably leads back. The novel's aim is clearly visible as it addresses directly to English society to contrast males' opposition (Lamonaca 2002). In Charlotte Brontë's work of art the two main hypocritical men who use religion to submit people are Mr Brocklehurst and St John. “he [Mr Brocklehurst] is the embodiment of class and sexual-double standards and of the hypocrisy of the powerful, using religion, charity, and morality to keep the poor in their place and to repress and humiliate the young women over whom he is set in charge” (Rich 1979). Indeed, in several episodes he reveals his tyrannical attitude towards the girls who attend the Lowood school. For instance, one day he notices that a girl has long curly hair. He gets furious against Mitt Temple and orders her to cut it off entirely in order to dismantle every sing of the poor girl's personality. “Naturally! Yes, but we are not conform to nature. I wish these girls to be children of Grace: and why that abundance? I have again and again intimated that I desire the hair to be arranged closely, modestly, plainly” (Brontë 1847). Regarding this episode Shapiro sates that Mr Brocklehurst's religion is similar to the one of Mrs Reed because they are “enemies of freedom and openness” and in particular Mr Brocklehusrt is “impervious to human feelings, closed to human appeal” (1968: 681-698). Besides, Shapiro agrees with the notion that Charlotte Brontë inserted a strong critic against the Victorian's religion view which addresses also to they way in which people behaved. “She is going to show in her book that religion is not simply the religion establishment […] The spiritual values the novel evidences are closely bound up with moral and human values” (Shapiro 1968). Nevertheless, as mentioned before, St John represents the patriarchal clergyman whose religious view is rejected by Jane. Thus, Jane not only defies to St John's vision of the world, but she refuses to marry him (Lamonaca 2002). Rich suggests that St John wants Jane for his own purposes and would give her a marriage of duty but without love, indeed Jane understands that “he will use her” (1979: 469-483). Thereby, Jane shows her strength and her religious convictions when she flees from both Rochester and St John since that she cannot bear to became “Rochester's mistress or St John's spiritual helpmate” (Lamonaca 2002). Despite the fact that she has escaped from Rochester, suddenly she hears his voice which helps her to realize that she is finally ready to come back to him and to leave St John (Shapiro 1968). “Jane ultimately rejects his 'patriarchal religious value-system' for an earthly paradise of marital equality with the reformed and chastened Rochester” (Lamonaca 2000 in Rich 1979: 469-483).

Last but not least, many critics among which Gilbert associate Jane with Bertha Mason, the secret Rochester's first wife, even if she appears few times in throughout the novel and especially in all her madness. Jane's feelings of "anger, rebellion and rage" are displayed in Bertha's violent episodes (Gilbert 1979). For instance, when Rochester confides his sexual experiences to Jane, her apparent indifference explodes when Bertha sets fire to Rochester's bed. Moreover, when Rochester lies to Jane and disguises like a fortune teller in order to find out her feelings for him, Jane's anger is followed by Richard Mason's violent attack by Bertha. Lastly, when Jane cannot marry Rochester and wishes to annihilate the castle, Bertha sets Thornfield ablaze to vindicate Jane's fury . McLeod thinks that Bertha's madness deems Jane's wrath in order to feel accepted in a patriarchal society. Therefore, it seems that Bertha "were an agent of Jane's desire as well as her own" (Gilbert 1979). This concept is reiterated by Gubar and Gilbert since that they claim Jane is the "truest and darkest double: she is the angry aspect of the orphan child, the ferocious secret self that Jane has been trying to repress ever since her days at Gateshead" (2020). There may be other analogies between Jane and Bertha. Michael Thorpe states that "both heroines grow up fatherless and emotionally threatened by those who take charge of them […] the real life of both, as children, is driven inward by maltreatment or indifference" (1977: 99-110). Moreover, Jane and Bertha are imprisoned in order to contain their rebel nature and their impetuosity. "Jane's experience is such that she might have recognised much in Bertha's suffering at Thornfield Hall: her agonies in the red-room, where her aunt confines her, correspond to Bertha's incarceration" (Thorpe 1977). On the contrary, McLeod describes Bertha as the mere impediment for Jane to marry Rochester, and not as her hidden double. "Jane can only clinch this position as a consequence of Bertha's death in the blaze" (McLeod 2000). It is true that what impedes Jane to marry her loved one is Rochester's union with Bertha, and this union also impedes that Jane reaches her self-achievement, hence her life remains incomplete. "Jane's journey to self-fulfilment and her happy marriage are achieved at the cost of Bertha's human selfhood and, ultimately, her life" (McLeod 2000).

1.3 The main characters: A critical view

One of the major characters of the novel *Jane Eyre* is the priest St John of Marsh End, who rescues Jane from death. His character has always drawn the attention of many critics for his apparent calm and his sudden coldness. For instance, Shapiro (1968: 692) claims that "in the last section of the novel describing Jane's life with the Rivers family, Jane is once again confronted with a challenge to human-heartedness. The challenge this time is embodied in her cousin, St. John Rivers". In the film St John is interpreted by Jamie Bell who did not impress

all critics among which Williams (2012: 331-337), because he does not have "the imposing stature and the 'Greek' profile" but later she was convinced by "St. John's coldness and his psychological violence when Jane refuses him". Terry (2014: 1-25) suggests that Cary Fukunaga's film dedicates a long part to the relationship between Jane and St John and his offering of a marriage: "the Fukunaga film mainly focuses on Jane's relationship with St. John and his eventual proposal. She has little contact with the female Rivers". Moreover, as Williams (2011: 331-337) affirms, St John wants to own Jane for his own purposes, and "it seems rather more a male projection of desire for the female complement than what it is in the novel". Rima (2021) agrees that Jane shows all her courage when she declines St John who is a clergyman and consequently he is superior than her. Rima (2021: 13) explains that "Eyre as the main character in this film dares to reject the person she does not love even though she is a woman whose position is inferior in the system of life at that time". It seems that St John's harshness and Jane's privation of freedom is shared by many critics including Terry (2014: 3), who states that "she is not afraid to ask questions, and even refuses St. John's proposal because she does not want to enter into a loveless marriage." Lastly, Fukunaga dedicated a long time to St John's character and to his "religious zeal than other adaptions have" (Engle 2011). Furthermore, Barnes (2011, in Fukunaga) reports the director's own words, who thinks that St John's is a "slow but very important part of the novel".

As regards the omissions in the film, there are several important scenes which are cut off despite the fact that "the choices made in the 2011 film are often good" (Williams 2012). For example, Williams (2012: 335) suggests that "there is no gypsy fortune-telling scene", which is central in the novel because through his disguise Rochester understands Jane's feelings for him. Terry (2014: 4) agrees with Williams because the film does not include "the charades scene or the fortune teller scene at Thornfield". Moreover, Bertha Mason, who is Rochester's first wife, is the reason why Jane runs away from Thornfield and above all from Rochester. Charlotte Brontë devotes a long part of the novel to Bertha's revelation and to the consequent wedding annulment. Williams (2012: 335) affirms that in this cinematographic representation Bertha is not sufficiently considered. She adds that one day after a lesson, Adèle predicts Bertha's presence in the castle and "tells Jane that her nurse has spoken of a woman walking the halls at night, like a vampire. (Jane dismisses this as nonsense)". As already argued (cf. Chapter 1,1.2), Williams (2012 in Gilbert and Gubar 1979: 356-62) adds that Jane's rage acts through the "madwoman in the attic". Williams (2012: 335) concludes by saying that the film did not pay attention to the important scene in the novel in which the day before the wedding Bertha enters in Jane's room and tears her veil apart. Jane looks at the mirror and "sees not herself but the horrific vision of an unknown other – a clear indication of

their mysterious identification" (Williams 2012). Bertha's importance has also been stressed by Terry (2014: 22), who thinks that she "is a fascinating, mysterious character who does eventually drive Jane out and into another stage of her life". Bertha would shift the focus not only on the love relationship between Rochester and Jane, but on Jane's entire self-journey at Thornfield Hall (Terry 2014). Lastly, Valentina Cervi in the role of Bertha appears "undistressing" due to her "lovely features", and hence her depiction does not look like a "bloated monster of Brontë" (Engle 2011).

1.4 The film: Jane Eyre and her love struggle

Another main aspect that we need to discuss is the film adaptation of Jane Eyre and in particular the film directed by Cary Fukunaga in 2011. This famous director won the Academy Award for Best Directing for the film *Sin Nombre*. In addition to this important reward, his film Jane Eyre was nominated at Oscar for the best costumes. It is not a case that some critics like Williams (2012: 332) and Terry (2014: 14) agree that the costumes are perfectly appropriate for the historical time, so muchso that "the film has been regarded as an excellent period period piece, accurately portraying some of the dress and customs of the Victorian times" (Terry 2014) along with "the ladies' bonnets" (Williams 2012). According to many critics, this adaptation was one of the best because it was highly faithful to the original novel written by Charlotte Brontë in 1847 (Terry 2014).

As regards the actors starring Jane and Mister Rochester, the choice fell on Mia Wasikowska, who achieved great success thanks to her role in *Alice in Wonderland*, and Michael Fassbender, the protagonist of the notorious film *Hunger* and *Shame* both directed by Steve McQueen.

As concerns Mia Wasikowska taking on the role of the protagonist, it seems that she was both acclaimed and criticised for her interpretation. Williams (2012: 331-337) suggests that this Jane is the best of the previous interpretations, since she is "'plain' in the best sense of that word - "unassuming, unpretentious, unadorned, but appealing". This actress managed to portray Jane's direct gaze, her courageous honesty and also her attitude towards perfection (Williams 2012). Mia Wasikowska was praised also by others critics, for example by Terry who states that she "plays her Jane in a way that more closely resembles Brontë''s original heroine" (2014: 1-25). She is physically similar to Jane because they are both blond and have green eyes, and she also behaves like the Jane readers have in mind. The actress had already experienced a role in which the protagonist is a strong and independent woman, which is *Alice in Wonderland,* and as a result Jane's role was suitable for her (Terry 2014). Moreover, the greatest acclamations were made by Scott who thinks that she "is a perfect Jane for this

film and its moment" (2011). Scott considers her as the perfect Jane because like her she is independent and altruistic. On the other hand, some critics like Engle do not think that this 'version of Jane's is faithful to the original. He suggests that contrarily to Jane's character of the novel Wasikowska''s interpretation is "exceptionally quiet, reserved, and modest" (Engle 2011). Jane's feelings in the novel are full of passion, especially those for Rochester, but the actress was not able to depict them apart for her staggering in front of St John's proposal, and her consequent choice to re-join with her beloved (Engle 2011). Nevertheless, Engle suggests that the most moving moment of the film is when Jane confesses her love for Rochester using almost Brontë's words." [It] is perhaps the film's most moving moment" (2011: 43-59). Likewise, Rochester's interpretation was widely accepted by the audience. Michael Fassbender convinced the audience with his abrupt manners, and was "particularly good at conveying his desperation after the abortive wedding" (Williams 2012). Terry reports Scott's definition of Rochester as a "greyhound lean, with a crooked, cynical smile set in an angular jaw", but he is not "overbearing" (2014 in Scott 2011). Besides, Rochester is a fascinating character, sentimentally injured, cynical and his love can be redeemed (Scott 2011). He is not the centre of the film, but "he lets Jane to be the star" (Terry 2014). However, Cary Fukunaga did not focus on Rochester's past and on his choice to lock his first wife in the attic for her madness. He also cut off the fact that Rochester exploited slavery in the Caribbean in order to earn a huge quantity of money. Hence, Fukunaga did not consider his "troubling aspects like tyrannical class pride, reflexive sexism, ad almost obsessive cruelty" (Engle 2011).

1.5 Jane Eyre: Feminism and the role of women

Another central point in this Fukunaga's work of art are the elements of feminism. Rima (2021, in Belsey and Moore 1997) reports Belsey and Moore's definition of "feminism", which is "a specific kind of political discourse: a critical and theoretical, practise committed to the struggle against patriarchy and sexism". Rima (2001: 1) adds that the film *Jane Eyre* contains numerous references to feminism, indeed she explains in her essays that "the subject of this research is the Jane Eyre film with the object of research being the scenes which represent the feminism of the main character Jane Eyre". Firstly, the scene in which Jane holds a book and hides from John Reed behind a curtain. Jane as a child strongly longs for being educated in spite of her family's oppression. Moreover, although John Reed forbids her to read, she borrows his book, which demonstrates that "women are indeed restrained from getting education and knowledge" (Rima 2021). Jane lives in a patriarchal society which submits her but "she wants to prove that not only boys can read, orphan girls can read and do it as a pleasure" (Rima 2021: 8). Another example of a feminist trait is when Jane asks St John

to help her find a job and as a consequence she shows her ambitious temperament to find a job and not to depend to a man (Rima 2021: 9). It is known that "throughout the Victorian era, respectable work for women from middle-class families was largely restricted to working as nannies, school teachers, or private tutors as Jane Eyre once did. Society's prevention of women's desire to live independently makes women seem dependent on men's income" (Rima 2021: 9). Therefore, according to Rima (2021), the Victorian age did not support women's education and impeded them to be independent because they had to be submitted to men. The only occupations which granted a dignified job were those of teachers or governesses. Another significant instance of feminism is Jane's love confession to Rochester in which she "assumes that humans are free to make their choices". The Victorian age prevented women to be free and to decide for themselves, and Jane symbolizes this claim for freedom (Rima 2021). Terry (2014: 11) agrees that Jane Eyre relates to feminism and to the role of women during the Victorian Age. Jane is able to become a wife as well as to maintain her feminist strength because, to say it Terry (2014: 10):

> "'marriagebility' was a very important characteristics required of young ladies in the Brontë's time, to have a lead, female character who makes her own life outside of marriage, even if she does become a wife in the end, makes Jane an exceptional character".

The 2011 film shows that women still earn less money than men and that are "still more expected to get married and have a family" (Terry 2014). Jane goes back to Rochester at the end of the film and she "does get a more feminist portrayal in the 2011 film" (Terry 2014: 13). In the film, there is a significant scene in which Jane looks out of the window and Mrs Fairfax asks her what she is doing. Jane's reply is: "I wish a woman could have action in her life like a man. It agitates me to pain that the skyline over there is our limit". This reply shows what Engle (201,1 in Rich 1979: 475) affirms to be the famous Rich's "feminist manifesto", since Jane is a woman who fights against a patriarchal society and flees from it. By contrast, Williams (2012: 335) does not agree that this scene represents feminism appropriately because "in fact, it doesn't really try". Her anger is "often rendered – as it is in this new film – at a window and made to seem wistful" (Williams 2012), and Jane's desire to talk to a man is interpreted "into the dreamy romantic yearning of 'I've … never spoken with a man'" (2012: 36).

Many critics find out that Cary Fukunaga's adaptation focuses intensely on the love story between Jane and Rochester, indeed "the romantic aspect [is given] the first importance" (Terry 2014 in Asheim 2014: 54-68). The same director once stated that the love relation

between the two protagonists is relevant, indeed “the central narrative is her and Rochester’s relationship” (Barnes 2011). Nevertheless, Rochester confuses Jane when he tells her that he is going to marry Blanche Ingram. This revelation consists in a sort of torment for Jane (Williams 2012). Her pain explodes and she eventually confesses him her love saying that “my spirit addresses to your spirit as if we had passed through the grave and stood before God equal – as we are!” As a consequence, Rochester “forms his proposal around this premise: “you are my equal and my likeness” (Williams 2012). By contrast, Terry (2014, in Nestor 1992) suggests that the original novel deals with Jane and Rochester’s love with “possession and power, struggle and fear”, but Fukunaga’s adaptation is a little different from Charlotte Brontë’s work as it results “even more broken and dramatic”. In addition to this difference, the critic claims that the 2011 film lacks of the intense jealously that Jane feels when she sees that Rochester is to marry Blanche Ingram. This is so because “jealousy […] plays an important role in Jane Eyre” (Nestor 1992). Her real feelings are not exposed as in the novel, indeed “Jane’s jealously can only be hinted at, and, in the films, she is not given a scene where her emotions can fully play out” (Terry 2014). Thus, in the novel Jane’s arrival at Thornfield is central due to the meeting with Rochester which marks Jane’s life, but in the film the director and film makers “overdo their focus on Jane and Rochester” (Terry 2014).

Chapter 2: Film language, dubbing, subtitling and methods of analysis

2.1 Film language in general

The first section discusses the general features of film language. Nowadays films are an important means of communication and according to Rima "have become part of human daily life" (2021: 1). Films bring together words with moving pictures creating a series of meanings, and thanks to some artistic techniques, various story ideas are realized so that the audience can watch them and can receive their messages (Rima 2021: 1).

A possible definition of a film is given by Wibowo (Rima 2021 in Wibowo 2013), who affirms that a "film is a tool to convey various messages to audiences through story media". Therefore, a film is created from an abstract project which is subsequently embodied in "a concrete image on the screen, an image which acts as a polyvalent sign in order to convey a concept, which is then interpreted by the viewer" (Reeder and Ivanov 1986-87: 174). Engle (2011: 43) adds that film makers have to deal with a selection of ideas and information which are a "mesh of personally, culturally, and historically determined significance". Pryluck (1975: 122) reports Herbert Read's conception that words and pictures are brought together in a film, and explains that their aim is "to convey images. To make mind see. To project onto that inner screen of the brain a moving picture of object and events" (Pryluck 1985 in Read: 1945: 230-231). Moreover, Richardson (1969: 12) explains that "film is only an extension... of the older narrative arts". Another important element of film language is conversations between characters which are addressed to a wide audience (Bonsignori in Pavesi and Freddi 2005: 185). The theory of "conversation analysis" (Tomaszkiewicz, 1993), refers to "establish scientific foundations of operating on the dialogue text of original films", and corresponds to creating a dialogue which is meaningful and has an appropriate context (Sacks, 1974). It also consists in the analysis of the speech with numerous instruments (Tomaszkiewicz, 1993).

The concept of 'film language' was for the first time coined by Eisestein in his work *Film Language* of 1934. Film language has been left apart for many years in the area of linguistics (Pavesi and Freddi 2005). All different techniques of the written text, hence the script or source text, and the consequent spoken language "have always made it difficult to assign it an ambiguous status and to place it conveniently" (Rossi 1999 in Pavesi and Freddi 2005). Pavesi and Freddi (2005: 57-58) suggest that the assumption that a film is merely a visual medium has been reconsidered only recently. Pryluck explains that there is no "definite answer" concerning the connection between language and film, but linguistic and literary models are used as an attempt to describe film as an art of communication (1975: 117). It may

be said that the power of dialogues consists in giving “most scenes their substance”, and that they try to balance for what the other semiotic signs lack (Pavesi and Freddi 2005: 58). In particular, different registers such as face-to-face conversations or fiction dialogues imply “specific sets of linguistic features” (Biber 1988). Moreover, one of the main grammatical elements used in film dialogues are first and second personal pronouns such as “I” and “you”, contracted forms, for example “it’s” and ”don’t”, or present tense verbs as in the case of “you return, I hope” (Pavesi and Freddi in Biber 1998). Pavesi and Ghia (2020: 128) agree that “present tense verbs, first and second person pronouns” are largely used along with “vocatives, including familiarisers like *guys, man* and *buddy*” (Pavesi, Ghia 2020 in Quaglio 2009). Grammar is central in any language because it gives rise to “grammatical utterances”, hence it creates assertions (Pryluck: 121). This process does not occur in films since that is not generally demonstrated that films have their own grammar, “yet it is intuitively clear that film has the capacity for assertion” (Pryluck: 121). Richardson (1969: 67) states that the power of films resides in the fact that they have the capacity to express a variety of actions, and in the same way verbs express action in writing. In particular, Pavesi and Ghia (2020: 127) affirm that viewers should wonder “whether the language of telecinematic products is realistic enough”, and if it corresponds to the spoken language. What is important to underline is how film language depicts everyday language reliably, and as a result:

> “much research has focussed on defining the degree of realism or naturalness of audiovisual discourse and recent corpus-based studies have documented the similarity between contemporary English telecinemtic dialogue and real-life conversation” (Pavesi and Ghia 2020).

Quaglio (2009: 86) and Bednarek (2018: 15) state that if vagueness is reduced, conversations are clarified and made as explicit as possible, the audience will comprehend dialogues easier and will be more keen on watching films. According to Pavesi and Ghia (2020: 129), everyday conversations have become a significant aspect of audiovisual dialogue, “which reproduces mimetically what occurs in real life and performs specific narrative functions”. Lastly, Pavesi and Ghia (2020; 129) suggest that film language is based on dialogues between characters who build all the frame of the film orality. In particular, Kozloff suggests that:

> Duologues are the most fundamental structure of screen speech, because they are a dramatic necessity. Two characters in conversation provide more 'action', more suspense, more give-and-take than monologues, because new information or emotional shadings can be exchanged, questioned, reacted to […] Duologues between hero and associate, between lovers, between antagonists, are the engines that drive film narratives forward.

Pavesi and Freddi (2005: 63) show that when a film is originally created, the “planned discourse” (Ochs 1979) and planned conversations make adjustments in accordance with the “various phases *en route* to the screen”.

2.2 Reality, semiotic approach and metaphors

This section discusses the reality depicted in films and the semiotic approach in movies alongside with metaphoric language. It may be important to underline that one of the producers who became famous because he represented reality in his works was Pasolini, who came from another artistic field, which is poetry (Santato 2003: 176). Although his passion for the cinema overcame the love for poetry, Pasolini's poetic attitude was always visible (Santato 2003: 176). His cinema is strongly connected to poetry, so much so that there are strong traces of poetry and narrative in his cinema (Santato 2003: 176). Pasolini creates his own poetry through several techniques of a new different system of signs, creating a language which is full of elements of the poetic language (Santato 2003: 176). It can be said that for Pasolini film and story are two diverse creations but at the same time are specular since the former doubles the latter (Santato 2003: 178). He also aimed to converge the cinema as the written language of reality (Santato 2003: 179). Indeed, cinema depicts a system of signs which describe reality in its many aspects (Santato 2003: 179). Pasolini himself once affirmed that the cinema does not copy reality neither evokes it the way that painting does (Santato 2003: 180). It does not mimic it like theatre; the cinema reproduces reality with its images, sounds and meanings (Santato 2003: 180). Reeder and Ivanov (1986-87) report Eisestein's (1978) definition of film, which is “a form of sensual and imagist thought processes, where an abstract thought is expressed through concrete elements and then decoded by the perceiver for meaning”. Moreover, they explain that Eisestein's theory consisted in the fact that the artist does not only represent reality but “transforms it through the form he is using in order to show his attitude toward that reality” (Ivanov and Reeder 1986:87). Pasolini's great cinematography was acclaimed also by Ivanov and Reeder who focus on his capacity to depict images of real life in his works, and suggest that “According to Pasolini, some 'images-signs' drawn by film from everyday reality become units of film language and are used in cinema as fixed 'utterances'” (Ivanov and Reeder 1986-87:181). It may be affirmed that a great number of objects exist which are represented in a film, “a finite 'dictionary' of elementary units of film language can be selected in relation to each theme. Pasolini calls these units ‘cinemes’” (Ivanov, Reeder 1986-87: 180). Thus, cinematographic reproductions attempt to reproduce the correlations between objects and real every-day life, and are “particularly interesting”, even though they sometimes “clearly do not correspond directly to these objects and situations,

although they may include them" (Ivanov and Reeder 1986-87: 183). Bianchi (2015: 240) affirms that the image is useful since that it provides a concrete portrait of characters who resemble real people in the reality, such as for the colour of skin, eyes and hair, for their height, or for their clothing; the image also shows people's behaviours inside a society. Therefore, images convey a sense of verisimilitude and reality to telecinematic products, and they transmit precise information about rules and customs of different societies, bringing to mind known and collective knowledge (Bianchi 2015: 240). To conclude, Pavesi and Freddi (2005:21) concur that one of the main purposes of films are the depiction of reality with the consequent depiction of real people embodied in characters. They also represent real places and buildings along with several activities and the slide of time.

In any case, semiotics is considered to be important for film interpretation and for film translation, since "a text should be read semiotically" (Vasquez Ayora 1977: 130). Pavesi and Freddi suggest that films are mainly a "semiotic code" which satisfy several communicative functions (2005: 20). It is only through film representations at cinema that communicative functions can be expressed, since the narration of facts is an essential element (Pavesi and Freddi 2005: 20). The semiotic approach includes "verbal sequences, phonetic-intonation, facial expression, gestural and kinetic aspects are also vital" (Pavesi and Freddi 2005: 21). Moreover, Jakobson introduced the concept of "intersemiotic translation" (Jakobson 1963: 79) which refers to the "interpretation of linguistic signs by non-linguistic signs" (Pavesi and Freddi 2005: 22). Most notably, even if images can help to have a clearer comprehension of a text, there are some semiotic elements of media communication which are not immediately understandable, such as "gestures, facial expression, filmic conventions, montage and image symbolism" (Pavesi and Freddi 2005: 22). Intersemiotic translation evidences some possible difficulties such as "the different cultural conventions attributing meaning to non-verbal signs", or other different perceptions of the message from the original version to the translated version (Pavesi and Freddi 2005: 22). Other critics like Reeder and Ivanov (1986-87: 173) agree that there is a connection between film and natural language, "emphasizing that the term "language" is conventional and that it is better to speak of a "system of signs" (Ivanov and Reeder 1986-87: 173). Reeder and Ivanov (1986-87: 173) explain "how deep focus and the long take also have a sign function by relating object within the shot and producing meanings through their interrelationship as montage did in earlier films". What also concerns film language is the use of metaphors, since:

> "another common language-based model for films uses literary ideas about metaphor as analogies for what seems to happen in montage. The Russian silent film theorists were among the first to postulate the idea that moving picture scenes could be manipulated similarly to words with resulting metaphors" (Pryluck 1975: 118).

Metaphors may be identified as a switch of signs that differ in meanings but are used in "identical syntactic contexts" (Ivanov and Reeder 1986-87: 173). The aim of metaphoric language is to "clarify its polysemantic nature, its second meaning, visually" (Ivanov and Reeder 1986-87: 180). This is the reason why "many verbal metaphors are unidirectional; something is asserted about something else" (Pryluck 1975: 118). The basis of metaphor is that grammatically-correct words are not necessarily connected to each other through connectives, but they can hide secondary meanings (Pryluck 1975: 118) Besides, metaphors are sometimes not reproduced visually by directors because they can be easily "expressed in words" (Ivanov and Reeder 1986-87: 178). Pryluck (1975: 119), supporting this view, shows that many critics have criticised the concept of "film metaphor" because they think that images cannot be "interpreted figurately" (but words are required) and "photographic image in film is a literal representation of objects and events".

2.3 Dubbing and subtitling

The technique of dubbing or "dubbese" has become important for researchers but later than other audiovisual elements in countries where dubbing is common such as Italy and Spain (Pavesi and Freddi 2005: 37). The term "dubbese" was introduced by Myers in 1973 and has since become widely diffused (Pavesi and Freddi 2005: 41). The language spoken in dubbing may be connected to Film Study, that is the language used in original conversations of films and then translated into dubbing. Nonetheless, it is not as simple as it may be thought to find a proper definition of what dubbing or dubbese is (Pavesi and Freddi 2005: 41). According to Pérez-González (2007: 8), "the essence of dubbed dialogue remains elusive when it comes to formulating a definition". Indeed, not only it is not easy to provide a concrete definition, but it is neither easy to establish its features (Pavesi and Freddi 2005: 41). One of the characteristics that distinguishes dubbing is the similarity with "colloquial register" (Pavesi and Freddi 2005: 41) even if it is a controlled language. It is not a case that dubbese is criticised to be a 'fake' language, "a prefabricated, artificial, non-spontaneous oral register; in other words, one which does not exactly imitate the spontaneous oral register, but echoes many of its characteristics" (Chaume 2007: 77). Thus, Chaume (2007: 77) suggests that dubbed language should be natural. It should be written before being oral, but this does not always happen. In addition, Pavesi (2008: 81) suggests that dubbing does not reflect the differences between geographical

zones, the likeness to the original texts, and renders the style neutral. It is described as being characterised by “geographical underdifferentiation, register and style neutralization, less textual cohesion, lexical permeability to the source language, repetitive use of formulae”. Other criticism concerning dubbing states that it lacks in naturalness, it is commonly artificial (Whitman-Linsen 1992) and can include unmotivated style shifts (Herbst 1997). Therefore, Herbst (1997: 303) suggests that “dubbed texts are translated texts” which present some irregularities. Translators may have difficulties with timing, lip synchronisation and recreating the same “language requirements” (Pavesi and Freddi 2005: 63). To sum up, it has been discussed that it should be essential to focus on the naturalness of dubbed language and on the proximity on the characteristics of spontaneous spoken language with the aim of draw the audience's attention (Pavesi and Freddi 2005: 125). Viewers will be more involved if the spoken and dubbed language resembles real everyday language (Pavesi and Freddi 2005: 125). As a result of this, the quality of translation will improve (Pavesi and Freddi 2005: 125). Besides, Italian translation for dubbing often utilizes the same “target language features” in order to show different variations and different aspect of society (Pavesi and Freddi 2005: 125). Particularly, Pavesi and Freddi (2005: 126) suggest that what differs mainly Italian from English is the use of personal pronouns since that in Italian:

> “grammatical person is marked on the verb, there is generally no need to express the subject overtly […] In English, on the other hand, over subjects are usually obligatory, although in this language too subject ellipsis is possible both structurally (e.g., in coordinate clauses) and situationally (i.e., in conversational ellipsis)”.

If the English source texts were translated into Italian with all personal pronouns, the result would be strident and “their use may be labelled as 'marked' rather than ungrammatical' (Pavesi and Freddi 2005: 127). Lastly, another important point concerning dubbing is the different culture, ethnicity and speakers' individuality within society of film makers (Carter 2004). Depending on the social and cultural background, film dialogues include different specific social behaviours and social rules according to the home country (Pavesi and Freddi 2005). Films depict different realities which include different cultural customs, conventions and ideologies (Rima 2021 in Sobur 2013). It is not always simple to transfer the messages and the meanings of the original movies on different cultures because the effects may be unusual, as Pavesi and Freddi (2005: 143) explain:

> Film dubbing is a process of linguistic and cultural transfer in which it is necessary to make dialogues fit the target culture, a task that is not always easily achieved as the linguistic habits

and the socio-pragmatic scenarios established in a source language and culture may not work in the target culture and may therefore be perceived as unnatural.

Thus, it is rare that a perfect correspondence exists between two different languages (Pavesi and Freddi 2005: 143).

2.4 Dubbing in Italy

Italy is one of the European countries where the phenomenon of dubbing is mainly diffused, and since 1929 a large number of audiovisual materials have been interpreted (Pavesi and Freddi 2005: 63). Thanks to its long dubbing tradition, Italy is known to have one of the best advanced dubbing schools (Pavesi and Freddi 2005: 63). What places Italian dubbing at this higher level than the other countries is its more natural and realistic language, its conversational characteristics, dialect forms and a series of knowledge which distinguish them (Bucaria 2008). By contrast, there are still some imprecisions, for example the "phonetic neutrality" of some dubbed films in contrast to the original reproductions which do not reflect all British variants or American English (Pavesi and Freddi 2005: 63). The result is unusual, and distances from the authenticity of the source language (Pavesi and Freddi 2005: 63). Another possible problem is the change in rhythm which sometimes turns out to be contrived, and some pauses are needed to make the conversation fluent (Pavesi and Freddi 2005: 63). Moreover, in Italy the range of actors available for dubbing is limited, so much so that it is challenging to reproduce "as colourful a phonological palette as that found in the original versions" (Pavesi and Freddi 2005: 63). The style of the language used in a film is relevant, but sometimes it is modified from the source text because translators elevate it (Rossi 1999; Pavesi 2005) or insert unnecessary shifts in register (Bucaria 2008), which make the discourse formal rather than colloquial like the original text. As regards grammatical aspects, Italian dubbese uses the same constructions of the spoken language, for example subordinate or main clauses, embedded clauses, connectors or marked order (Pavesi 2008: 85-86). The final outcome is that Italian dubbese "appears to line up with spontaneous conversation" (Pavesi 2008: 85-86).

Nevertheless, it has been accepted that the practises of dubbing and subtitles are successful for the acquisition of English despite the fact that there are contrasting opinions about it (Pavesi and Ghia 2020: 29). One of the critics who agrees that subtitling and dubbese are important tools for the learning of English is Pavesi (2019), who suggests that "reliance on subtitling vis-à-vis dubbing has been repeatedly linked to the successful acquisition of English in those countries that opted for that audiovisual translation modality since the onset of

talking movies". In addition, what is interesting is that recently subtitling and dubbing have achieved the "main mode of audiovisual translation" in countries where these practises are already common, such as France, Germany, Spain and needless to say Italy (Pavesi, Ghia 2020).

Aiello (2018) interviewed some students, and in his research he reports that they watch their favourite TV-series in English but with the Italian subtitles created by fansubbers, stealing the focus on the dubbed versions. This happens because 'fansubber' means that American films and TV series are translated and subtitled by fans in order to avoid the long waiting of the Italian dubbing (Vaccaro, 2013). Aiello adds that one of the interviewers "admitted the difficulty of watching the American TV-series […] in its original language as he understood only 'some words but they speak very fast'" (Aiello 2018: 50-51). Another participant in Aiello's interviews stated that he could not understand American English because actors speak too fast and cut a lot of words (Aiello 2018). Furthermore, access to English is not equal in all countries and some nations do not benefit of the same learning even though English is the main lingua franca (Pavesi and Ghia 2020: 34). The politician and philosopher Van Parij (2004) considers dubbese "as the main factor responsible for the linguistic disadvantage observed in the European countries that rely on that modality of audiovisual translation". He suggests that to learn English in an equal way among all countries, the tradition of dubbing should be eliminated in favour of subtitling. In particular, he affirms that:

> while providing supportive language teaching and letting MTV music, web chats and other less virtual trans-national contacts do the rest of the job, competence in English overall will become, in the space of one generation, even less of a problem that it now is the most English-literate parts of the European continent (Van Parij 2004: 129).

By contrast, Van Parij's point of view has been criticised for its free spreading of English as a means to integrate linguistic differences, hence language represents 'freedom for all' (Pavesi, Ghia 2020: 36). Phillipson (2012) opposes Van Parij, because his proposal to remove dubbing would compromise multilingualism and linguistic differentiations. In addition to this criticism, Ferguson (2018: 41-43) adds that it is not necessary to ban dubbing, while it is rather a better choice to reach an advanced level of English teaching to balance all differences among countries. Pavesi and Ghia (2020: 36) agree with Phillipson because "formal schooling" is important in order to level out English knowledge spread. At this point, it seems relevant to analyse what subtitles are exactly. Fox (2008: 48) states that:

> "subtitles are created during the post-production of a film, usually for one or more additional language(s)in the film. They are a fixed element of the image that usually cannot be switched off and are featured in films, and usually receive a design that fits the overall typographic identity and atmosphere of the corresponding film".

Graphically, subtitles can easily overlap with each other due to their placement in the central area of the screen, so much so that reading them during the projection of scenes is not always simple (Fox 2008: 48). It may be difficult to combine eye tracking and dynamic film scenes and the risk is to move fixated elements and avoid reading correctly (Fox 2008: 48). Moreover, Fox (2008 in Kruger & Steyn 2014) suggests that any subtitled text shows up in a film for a limited period of time, and forces "the reader to adopt reading strategies that differ slightly from those in the reading of static text where the reader is much more in control of the pace of reading." In addition, Lautenbacher (2012: 135) explains that the simultaneity of subtitles and moving pictures may affect the reception of films, "and what implications this might have for subtitling strategies." As a consequence, Lautenbacher (2012: 150) thinks that subtitles should be considered as a relevant part of the many elements that are included in movies, and that build the "overall meaning of an audiovisual document". Romero-Fresco (2015: 337) focuses on the concept of "viewing speed", and defines it as "the speed at which a given viewer watches a piece of audiovisual material, which in the case of subtitling includes accessing the subtitle, the accompanying images and the sound". Throughout his research he noticed that viewers spent about 60% of the time on images reading from 120 to 200 words per minute, but they spent a short amount of time on images with only 20%. This demonstrates that "the decreasing time available to read the subtitle, and offers good indicators of what makes a suitable presentation speed" (Fox 2008: 48). On the other hand, Pavesi and Ghia (2020: 53) show that many surveys and much research found that subtitles help the comprehension of a foreign language, and hence are a helpful tool in the learning process and to improve memorisation and attention. It may be affirmed that "when added to images, subtitles provide a useful support to general comprehension and contribute to lowering learners' affective filter and creating a more relaxed viewing environment" (Pavesi, Ghia 2020: 53). They add that subtitles encourage viewers to combine spoken dialogues, written texts and moving images, so that the audience is involved in comparing oral and written texts and in associating "verbal input with visual elements" (Vanderplank 2010, 2015; Pavesi and Perego 2008 in Pavesi and Ghia 2020). Thus, differently from what Romero-Fresco (2015) affirms, according to other critics like Paivio (1986), the presence of subtitles can contribute to the memorisation and increases attentional abilities. As regards subtitles

distinction, Pavesi and Ghia (2020: 53) also distinguish two categories of subtitles, which are interlingual subtitles and bimodal subtitles. The former refers to mother-tongued subtitles with the dialogue in the foreign language, while the latter indicates subtitles and dialogues in the same language (Pavesi and Ghia 2020: 53). Bimodal subtitles are normally associated with "the development of listening comprehension and vocabulary skills" (Pavesi and Ghia 2020 in Neuman and Koskinen 1992). As a result, if viewers watch subtitled films frequently, they will be more exposed to apprehend typical "oral and colloquial vocabulary" (Frumuselu 2018). What may be learnt by the audience is for example conversational and slang expressions or phrasal verbs (Frumuselu 2018 in Pavesi and Ghia 2020).

2.5 Methods of analysis

This brief section discusses the methods I have adopted to carry out the study presented in this dissertation. The first step consisted in reading the novel *Jane Eyre* written by Charlotte Brontë both in English and in Italian in order to understand the plot correctly and entirely. Subsequently, I watched the 2011 film in English directed by Cary Fukunaga to find as many differences and analogies as possible between the original novel and the cinematographic adaptation. I took note of them while watching the movie and made an accurate analysis of what was changed or cut off in the movie in comparison to the novel along with what was added to render the story more involving for the audience.

I have also watched the deleted scenes, and I noticed some important scenes which were not been inserted in the film. From my perspective, some of these scenes, for example the moment in which Bertha enters Jane's room like a ghost and tears her wedding veil, are relevant and should have been included so that the public could have had the whole picture of the story. Indeed, I am not totally sure whether the audience can understand *Jane Eyre*'s plot clearly if they do not read the novel first. I would suggest that reading the novel before watching the 2011 film would help to gain a better understanding of both the characters and the events despite the fact that the adaptation is faithful to Charlotte Brontë's work of art. I also watched the film in Italian, because the language used in the movie was sometimes difficult to understand.

After searching for all differences and similarities between the novel and the film, I categorised them on the basis of different topics such as "Jane's emotions and feelings" or "missing parts in the film".

The following step was to analyse how the language differs from the novel to the film, for instance which expressions were maintained, or which ones were introduced even if they do not appear in the novel, such as for instance the case of "tale of woe". Other significant

elements that I have encountered are the reduction of utterances: I noticed that some are longer in the novel but are reduced in the film. In addition, the language sometimes appears more formal in the novel than in the film, which often seems closer to present-day English despite the fact the story develops in the 1850s. My analysis was helped thanks to the drafting of the entire plot which I realised copying the subtitles from the film including punctuation, grammar rules, and word exchanges among characters.

Chapter 3: Film adaptation and the main differences between the 2011 film and the novel

This chapter concerns the main differences between the novel *Jane Eyre* and the film. I have categorised them into different groups according to the areas of linguistic and textual analysis they belong to. As a result, I have analysed how the language differs from the novel to the film, for example in dialogues. I have also inserted a short introduction about film adaptation.

3.1 Film adaptation

Film adaptation is a topic which has been discussed "for more than sixty years in a way that few other film-related issues have. Writers across a wide critical spectrum have found the subject fascinating" (McFarlane 1996: 381). In particular, film adaptation from literature can be attributable to the moment in which "the cinema begun to see itself as a narrative entertainment, the idea of ransacking the novel […] for source material got underway" (McFarlane 1996: 384). Filmmakers are interested in directing films inspired by novels because they act "between the poles of crass commercialism and high-minded respect for literary works" (McFarlane 1996: 384). As a consequence, literature is always placed on a superior level than film adaptation, and "film could ultimately never be more than an adjunct to literature because literature came first and because literature was art whereas film was mass culture" (Olney 2010: 169). Moreover, film interpretations may be considered successfully in accordance with their degree of fidelity, indeed "an adaptation that hewed closely to its literary parent was assessed favorably; an adaption that strayed was judged harshly" (Olney 2010: 169). Therefore, it is not an easy task to adapt novels to cinematographic representations since it "requires a kind of selective interpretation, along with the ability to recreate and sustain an established mood" (Bodeen 1963: 349). Bianchi and Gesuato (2018: 2) affirm that the difference between films and novels is that "in novels the narrator and the characters co-construct the narrative and contribute to illustrating the themes of the literary work", while in films the plot is "constructed and presented to the public by the interaction of video images, sounds, and the characters' dialogues".

More specifically, other critics concentrated on the real purpose of adaptation, and according to Ellis (1982: 3-4) film adaptation revives the "memory of the novel, a memory that can derive from actual reading, or, as is more likely with a classic of literature, a generally circulated cultural memory". This author adds that adaptation changes the memory of a novel and alters it with its own images and significances (Ellis 1982: 3-4). An adaptation is successful when it is able to reproduce the same "illusion of fidelity which then allows the

spectator to satisfy his/her desire for repetition during the performance of the film" (Orr 1985: 3). When the audience reads a popular novel, they imagine characters and places which do not correspond to those of the film adaptation, hence the original idea is modified by the "specificity of the photographic images on the screen" (Orr 1985: 3). The risk of adaptations is that all changes introduced to the original text may "result in an incoherent film" since the spectator needs to feel "familiar with the literary source" (Orr 1985: 5). On the other hand, film adaptation can emphasize elements of the literary text that normally "might otherwise be overlooked", and filmmakers have to adapt their works on the taste of the mass audience (Athanasourelis 2003: 325). Besides, Athanasourelis (2003: 325) suggests that film producers'' works are "fully appreciated inasmuch as they contrast with written narrative". Another important feature of film adaptation is the length of film interpretations (Athanasourelis 2003: 325). Indeed, if film adaptations represented the novels integrally, they would overcome greatly the "Hollywood standard of ninety minutes. Often […] changes cannot be traced to a need for brevity" (Athanasourelis 2003: 325).

However, many critics have noticed that the audience generally favours stories that conclude with happy endings "because of its desire for the union", and as a result the spectator "implicitly desires and approves the elimination of the obstacles of that union" (Orr 1985: 2). It is not a case that in the stories that finish with a happy end the two protagonists generally flee from "the decadent atmosphere" (Orr 1985: 1). Athanasourelis (2003: 325) explains that what distinguishes the narration of these works is the "insistence of a 'happy ending' by means of establishing a […] seemingly lasting relationship between protagonists." He also suggests that this category of films represents a simplified vision of life in which the two protagonists reach together the end, fight and win against a "clearly-recognizable evil" (Athanasourelis 2003: 327). Hence, it can be affirmed that in most novels and films the famous citation "they lived happily ever after" is realised. As for *Jane Eyre*, this novel is a happy ending story, due to the fact that in the end of the novel Jane and Rochester rejoin and will live together.

> Reader, I married him […] I have now been married ten years. I know what it is to live entirely for and with what I love best on earth. I hold myself supremely blest – blest beyond what language can express; because I am my husband's life as fully as he is mine. No woman was ever nearer to her mate than I am: ever more absolutely bone of his bone and flesh of his flesh […] we are ever together. To be together is for us to be at once as free as in solitude, as gay as in company (Brontë 1847: 544-546).

I think that this novel shows the importance of union between women and men after a series

of impediments and barriers. In the same way Rule (1985: 166) agrees when he says that their love story highlights "the fundamental nature of the relationship between man and woman-the struggle for a reconciliation of opposites that are correlative and equal." Furthermore, I can state that Jane Eyre resembles a tale since Jane and Rochester are able to overcome all difficulties which seemed unsurpassable, like the existence of Bertha Mason, and the consequent apparent impossibility of Jane's forgiveness. Indeed, the love struggle of this novel can induce critics to consider it as a "fable, a dream come true. At a deeper level it can be read, in spite of the many romantic elements, as a story of profound, even daring, psychological realism-an exploration of the 'dark passage' of the human psyche" (Rule 1985: 166). This perception is also shared by Adrienne Rich who claims that:

> "*Jane Eyre* is a tale […] it takes place between the two: between the realm of the given, that which is changeable by human activity, and the realm of the fated, that which lies outside human control: between realism and poetry […] the novelist who finds herself writing a tale, it is likely to be because she is moved by that vibration of experience which underlies the social and political, though it constantly feeds into both of these" (Rich 1979: 469-470).

As regards the audience expectations about film adaptations, filmmakers' final product can cause different viewers' reactions, insomuch "inevitably involves the construction of two hypothetical spectators" (Orr 1985: 4).

Some viewers know the original text and for this reason, when they watch the cinematographic interpretation, their desire is "maintaining the illusion of fidelity" (Orr 1985: 4). By contrast, numerous spectators watch the movie interpretation but are "unfamiliar with the film's source", and consequently they get the feeling that "he/she has appropriated a popular literary text without going to the trouble of reading it" (Orr 1985: 4). In any case, when the public reads a novel, they invent an imaginary world, imaginary characters and places created by their fantasy, and hence they "want to see how the books 'look like'" (McFarlane 1996: 385). McFarlane shows that what belongs to a fictional world, that is the world of novels, may be turned into the world of films, so much so that: "ideas that make up much of the appeal of novels is simply *one* rendering of a set of existents that might just as easily be rendered in another" (McFarlane 1996: 385). What concerns filmmakers is that they have their own perception of the novel which is reproduced in their works, but they hope that "it will coincide with that of many other readers/viewers" (McFarlane 1996: 396). In conclusion, film adaptation includes "the application of techniques" (McFarlane 1996: 384) and it may be argued that "every best-selling novel *has* to be turned into a film, the assumption being that the book itself whets an appetite for the true fulfilment-the verbal

shadow turned into light, the word made flesh" (Burgress 1975: 15).

3.2 Chronological grouping differences

I have observed that one of the first elements which distinguishes the novel from the film is the presence of flashbacks and flash forwards. First of all, the film begins with adult Jane who is running away from Thornfield, thus a flash forward predicts what will happen later in the story. By contrast, the novel begins with Jane's story as a child. Secondly, in the source text, when St John and his sisters ask her name, there is no flashback in which Jane remembers her childhood. Scott (2011: 1) shows that after her rescue by St John and his two sisters Diana and Mary, "her [Jane's] earlier life unfolds a series of flashbacks that compress many pages into a few potent scenes and images".

Williams (2012: 334-335) agrees with the high presence of flashbacks in the 2011 adaptation. For instance, when Jane lives at Marsh End, she has the most important throwback which leads her back to Thornfield so much so that "we feel absorbed in a represented present" (Williams 2012: 335). Jane's stay at Marsh End only has the purpose to "interrupt the narrative momentum, to mark time while Jane is separated from Rochester", and hence to perceive her pain for their distance (Williams 2012: 335). In my opinion, the director decided to insert various connections to Jane's past in a different way from the book, because he wanted to make the story involving and mysterious for the audience, like Engle (2011: 58) suggests:

> Setting up his initial intriguing glimpses of a strong then frail girl in his way, before very gradually revealing the events that brought her to decisive flight, Fukunaga effectively exploits his "structure of mystery".

In addition to the insertion of flashbacks and future predictions, some events are chronologically slipped or modified in the film. For instance, in the novel, Mrs Fairfax's description of Rochester occurs before the first meeting between him and Jane. On the contrary, in the film it occurs later on and the description is less accurate. In the novel, Mrs Fairfax describes her master's character as:

> "unpredictable, I suppose. He is rather peculiar, perhaps: he has travelled a great deal, and seen a great deal of the world, I should think, I daresay he is clever […] you cannot be always sure whether he is in jest or earnest, whether he is pleased or the contrary: you don't thoroughly understand him – at least, I don't: but it is of no consequence, he is a very good master" (Brontë: 1847: 123).

On the contrary, in the film Mrs Fairfax simply says that "he's a good master. He's fine company, too, when he... Except when he he's in an ill humour". Another case in point is that in the film Jane and Rochester's conversation occurs for the first time the same night of his riding accident, but in the novel they talk on the following day. The conversation is longer in the novel rather than in the adaptation. Figure 1 below shows Rochester and Jane during one of their conversations in front of the fireplace at night.

Figure 1: Rochester and Jane during a conversation.

Lastly, in the novel Richard Mason arrives at Thornfield when Rochester is away on business, but in the film he reaches the castle when Rochester asks Jane why she has left the room. Rochester greets Richard like he was an old friend, and asks him: "How the devil are you?" Richard answers to him: "Splendid. I'm sorry. I see you have guests", but Rochester does not seem bothered: "'Tis no trouble. Come" (2012).

3.3 Jane's emotions and feelings

This section investigates Jane's strong emotions from her childhood to her womanhood. Firstly, Jane's feelings in the film, especially those for Rochester's, are not shown as in the novel through intense monologues, but through her face expressions. I think that it would have been difficult to insert her long speeches in a movie which already lasts almost two hours. One instance of Jane's intense and introspective self-analysis is when she realises that she is in love with Rochester:

> I had not intended to love him; the reader knows I had wrought hard to extirpate from my soul the germs of love there detected; and now, at the first renewed view of him, they spontaneously revived, green and strong! He made me love him without looking at me (Brontë 1847: 207).

Besides, in the cinematographic adaptation it is not shown how truly cruel her aunt and her

cousin were. The violent episodes are contained. In fact, the initial moment in which Jane hits John Reed because she cannot withstand his cruelty, is more explicit in the novel. Jane addresses to him defining him as a "wicked and cruel boy! […] You like a murderer – you are like a slave-driver – you are like the Roman emperors!" (Brontë 1847: 6). In the film, Jane's words are less direct, and against her cousin she simply says: "Spoilt, miserable brat!" (2012). As regards Mrs Reed's inhumanity, her hatred against Jane is more evident in the novel, and in the film her reluctance is less striking. When she talks to Mr Brocklehurst about Jane's temperament, she says:

> "should you admit her into Lowood school, I should be glad if the superintendent and teachers were requested to keep a strict eye on her, and, above all, to guard her against her worst fault, a tendency to deceit. I mention this in your hearing, Jane, that you may not attempt to impose on Mr Brocklehurts […] I should wish her to be brought up in a manner suiting her prospects […] to be made useful, to be kept humble. As for the vacations, she will, with your permission, spend them always at Lowood" (Brontë 1847: 33-34).

Whereas in the film her words are wicked but a little more contained and her speech is shorter:

> "If you accept her at Lowood School, Mr Brocklehurst, keep a strict eye on her. She has a heart of spite, and I'm sorry to say that her worst fault is that of deceit […] And as for its vacations, it must be spent them all at Lowood" (Fukunaga, 2012).

I would also suggest that an important character which is relevant for Jane's childhood is Miss Temple, the administrator of Lowood. As time passes, Jane gets closer to her and once she has grown up, Miss Temple becomes a sort of mother for Jane. In the novel Miss Temple gets married after eight years from Jane's arrival at the school. From that moment, Jane is encouraged to change her life and to look for another job. All these elements are not present in the film even if I think that Miss Temple's presence is significant and would have rendered the film less dramatic and more compelling. In my opinion, the book episode that shows mostly Miss Temple's kindness takes place after Jane's humiliation to stand on a tool without food or water accused to be a liar. Miss Temple welcomes Jane and her and Helen in her room and serves them bread, butter and tea. She also gives them a seed-cake, showing all her maternal side: "Fortunately, I have it in my power to supply deficiencies for this one'" […] 'I meant to give each of you some of this to take with you […] but as there is so little toast, you must have it now'" (Brontë 1847: 82). Jane describes her as a sunny person, as she "had always

something of serenity in her air" (Brontë 1847: 83) and their stay at her room is a "delight of the entertainment was the smile of gratification of our hostess regarded us, as we satisfied our appetites on the delicate fare she liberally supplied" (Brontë 1847: 82). When Miss temple gets married to a clergyman, during one of her monologue Jane confesses all her affection and respect for her:

> to her instruction I owed the best part of my acquirements; her friendship and society had been my continual solace; she had stood me in the stead of a mother, governess, and latterly, companion […] From the day she left I was no longer the same: with her was gone every settled feeling, every association that had made Lowood in some degree a home to me (Brontë 1847: 97).

An important element that emerged from my analysis of Jane as a character is her restlessness, which is shown differently in the two representations. In the film, she explains to Mrs Fairfax how she feels, her agitation and her fear not to talk to a man or to visit a city, but Mrs Fairfax seems not to pay much attention to her. Table 1 shows that Jane is explaining to Mrs Fairfax the reason why she is agitated.

Mrs Fairfax	Whatever brings you up here? I've been waiting to pour our tea.
Jane:	I'm not in need of tea, thank you.
Mrs Fairfax:	It's a quiet life, isn't it? This isolated house, a still doom for a young woman.
Jane:	I wish a woman could have action in her life, like a man. It agitates me to pain that the skyline over the is ever out of limit. I long sometimes for a power of vision that would overpass it. If I could behold all I imagine.... I've never seen a city, I've never spoken with a man. And I fear my whole life will pass...
Mrs Fairfax:	Now, exercise and fresh air great cures for anything, they say. I have some letters to post. Will you take them?

Table 1: Brief dialogue between Jane and Mrs Fairfax.

On the other hand, in the novel Jane's consideration is a monologue and looks like a feminist vent than her personal concern. She simply explains that:

"restlessness was in my nature; it agitated me to pain sometimes […] women are supposed to be very calm generally; but women feel just as men feel; they need exercise to their faculties, and a field for their efforts as much as their brothers do; they suffer from too a rigid a restraint, too absolute a stagnation" (Brontë 1847: 128-129).

In the film, her agitation is also shown when she walks back and forth in the garden without finding peace. In addition, Jane has another moment in which she confides with Mrs Fairfax, that is after Rochester's proposal. In the novel (Brontë 1847: 316-317), when Mrs Fairfax warns Jane that normally business men like Rochester are not accustomed to get married to governesses like Jane, she loses patience because she feels attacked by Mrs Fairfax. In the film, Jane simply looks sad and upset in hearing Mrs Fairfax's words, but does not say anything. Table 2 illustrates this shows the comparison between the dialogues in the film and in the novel.

Film	Novel
Jane: Am I a monster? Is it so impossible that Mr Rochester should love me? Mrs Fairfax: No. I've long noticed you were a sort of pet of his. But you're so young and you're so little acquainted with men. I don't want to grieve you, child, but let me just put you on your guard. Gentlemen in his position... Well, let's just say, they're not accustomed to marry their governesses. Until you are wed, distrust yourself as well as him. Please, keep him at a distance.	Mrs Fairfax: He means to marry you? Jane: He tells me so. Mrs Fairfax: no doubt it is true since you say so. How it will answer, I cannot tell:I really don't know. Equality of position and fortune is often advisable in such cases; and there are twenty years of difference in your ages. He might be almost your father. Jane: No, indeed, Mrs Fairfax! He is nothing like my father! No one, who saw us together, would suppose it for an instant […]. Jane: Am I a monster? Is it impossible that Mr Rochester should have a sincere affection for me? Mrs Fairfax: No, you are very well; […] and Mr Rochester, I daresay, is fond of you […] but, believe me, you cannot be too careful. Try and keep Mr Rochester at a distance: distrust yourself as well as him. Gentlemen in his station are not to marry their governesses.

Table 2: Comparison between the film and the novel.

Lastly, I believe that it is important to stress that St John's insistence about marrying Jane and moving together to India lasts more in the novel than in the film. In the novel, the

readership perceives his mental stiffness and his immutable will to force Jane. St John manipulates Jane by praising her talents in order to convince her:

> "I acknowledge the complement of the qualities I seek. Jane, you are docile, diligent, disinterested, faithful, constant, and courageous; very gentle, and very heroic: cease to mistrust yourself – I can trust you unreservedly. As a conductress of Indian schools, and helper amongst Indian women, your assistance will be to me invaluable" (Brontë 1847: 487-488).

When Jane strongly refuses his coerced proposal and tells him that she will follow him just as his "adopted sister" (Brontë 1847: 489), he rages against her and accuses her of making and half-sacrifice.

> "Do you think God will be satisfied with half an oblation? Will He accept mutilated sacrifice? It is the cause of God I advocate: it is under His standard I enlist you. I cannot accept oh His behalf a divided allegiance: it must be entire" (Brontë 1847: 491).

Jane's reply to this verbal violence is very direct and intelligent because she is not intentioned to get married to a man who only wants to use her for his own purposes. Jane says that she scorns his idea of love, and that "I scorn the counterfeit sentiment you offer: yes, St John, and I scorn you when you offer it […] my dear cousin, abandon your scheme of marriage – forget it" (Brontë 1847: 493-494). Before hearing Rochester's mysterious supernatural voice, Jane definitely rejects St John once for all after his persistent insistence. "Once more, why this refusal? […] because you did not love me; now, I reply, because you almost hate me. If I were to marry you, you would kill me. You are killing me now" (Brontë 1847: 498). In any case, this is just a brief example of the long dialogues between Jane and St John.

On the contrary, in the film these scenes are more superficial and shortened because their conversation is reduced to what is represented in Table 3:

Jane:	My dear brother, abandon your scheme of marriage.
St John:	Why this refusal? It makes no sense.
Jane:	I earnestly wish to be your friend.
St John:	You can't give me half a sacrifice. You must give all.
Jane:	To marry you would kill me!

Table 3*:* Confrontation between Jane and St John.

As can be seen from Table 3, St John is insisting to convince Jane to marry him which is the best solution for him. Figure 2 below shows Jane and St John while they discuss before she hears Rochester's voice and escapes from Marsh End.

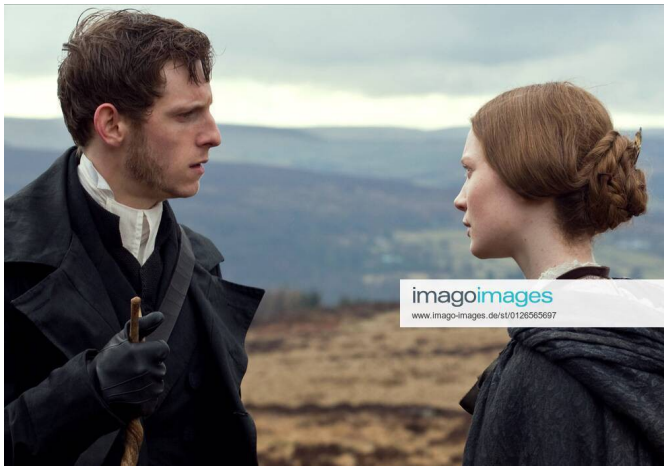

Figure 2: Jane and St John who discuss before she comes back to Thornfield.

3.4 Monologues in the novel and in the film

My analysis of the novel vis-à-vis the film suggests that it should be important to discuss Jane's monologues in the novel and how are represented throughout the film. Actually, this point was made by the actress Mia Wasikowska during an interview in which she explained that Jane's character makes long self-speeches for all the novel, and that it was difficult to maintain the same mental strength (Wasikowska, 2011), as follows:

> "The difficult thing when you do adapt a story like this for film is that the book is like 500 pages of her internal monologue; you're hearing everything from everything that's going on in her head and everything that she observes and everything that she sees, and the challenge for something like that is how do you keep that intensity of thought.".

Jane's intense monologues are uttered above all when she thinks about Rochester and the impossibility of her love for him. She believes to be invisible in front of his eyes, especially when he is courting Miss Blanche Ingram. In the film, her love for Rochester is only shown through Jane's uneasiness and gaze expressiveness.

> "Did I forbid myself to think of him in any other light than as a paymaster? Blasphemy against nature! Every good, true, vigorous feeling I have gathers impulsively round him. I know I must conceal my sentiments: I must smoother hope; I must remember that he cannot care much for me. For when I say that I am of his kind, I do not mean that I have his force to influence, and his spell to attract; I mean only that I have certain tastes and feelings in common with him. I must, then, repeat constantly that we are forever sundered – and yet, while I breathe and think, I must love him" (Brontë 1847: 208).

It is important to show how cruelly Jane is treated by the nobility guest such as Mrs Dent, Ms Ingram and her daughter Mrs Ingram at Thornfield. She despises them and their behaviours, in particular because she feels offended by some of them during Rochester's reunion. During a conversation between the guests, Blanche Ingram asks Rochester why he has hired a governess for Adéle and why he does not send her to school. As a consequence, noble people look at Jane who is told that she has all the defects of her class, that is the class of governesses. I consider this episode as one of the rare moments in which Jane does not defend herself but lets herself be overwhelmed by events. Here is a passages showing this:

> "Mrs Dent here bent over to the pious lady, and whispered something in her ear; I suppose, from the answer elicited, it was a reminder that one of the race was present […] "I hope it may do her good!" Then in a lower tone, but still loud enough for me to hear, "I noticed her; I am a judge of physiognomy, and in hers I see all the faults of her class" (Brontë 1847: 210).

By contrast, once again in the film Jane does not talk but she shows what she is thinking of nobility through her glance. Subsequently, she leaves the room and is followed by Rochester who attempts to understand why Jane looks sad and why she has left the room. Table 4 reports the utterances in the film:

Rochester:	Why did you leave the room?
Jane:	I am tired, sir.
Rochester:	Why didn't you come and speak to me? I haven't seen you for weeks. It would have been normal and polite to wish me good evening.
Jane:	You seemed engaged.
Rochester:	You look pale.
Jane:	I am well.
Rochester:	What have you been doing while I've been away?
Jane:	Teaching Adéle.
Rochester:	You're depressed. What's the meaning of this? Your eyes are full...

Table 4: Short dialogue between Jane and Rochester after that she has left the room.

This conversation in the novel is longer and provides more details about Jane's sadness and Rochester's ambiguous feelings for Jane.

Another central episode in both novel and film is Jane's escape from Thornfield. In the novel she wanders for two days eating just a little loaf of bread and pig soup. She asks to

work several times but she is always rejected. Probably she is thought to be a homeless girl. She also tries twice to talk to the priest of Marsh End but she is strayed by Hanna, who is the housekeeper, as follows:

> "What was I to do? Where to go? Oh, intolerable questions, when I could do nothing and go nowhere! - when a long way must yet be measured by my weary, trembling limbs before I could reach human habitation – when could charity must be intreated before I could get a lodging: reluctant sympathy importuned, almost certain repulse incurred, before my tale could be listened to, or one of my wants relieved! […] I had one morsel of bread yet: the remanent of a roll I had bought in a town we passed through at noon with a stray penny – my last coin" (Brontë 1847: 389).

In the film, Jane is not shown in all her desperation. We can only see her crying and wandering in the moors and then collapsing in front of St John's house. Her desolation is only mentioned shortly, as illustrated by Figure 3. Her life as a vagrant is extremely reduced, and I suppose that the director Cary Fukunaga preferred to focus on her discovery by St John rather than on her long and painful fight to survive.

Figure 3: Jane in a moment of desperation alone in the moors.

In addition, there are other examples of how Jane's feelings are displayed differently in the film and in the novel. Indeed, at the beginning of her new life Jane does not enjoy her job as a simple teacher for peasant's daughters as she had to teach them basic things. Her initial despise is soon turned into affection for her students since she realizes the importance of her new position, as can be seen from this extract from the novel:

> "It was truly hard work at first. Some time elapsed before, with all my efforts, I could comprehend my scholars and their nature. Wholly untaught, with faculties quite torpid, they seemed to me hopelessly dull […] but I soon found I was mistaken. There was difference

amongst them as amongst the educated; and when I got to know them, and they me, this difference rapidly developed itself. Their amazement at me, my language, my rules, and ways, once subsided, I found some of these heavy-looking, gaping rustics wake up into sharp-witted girls enough" (Brontë 1847: 442).

In the adaptation, there are slight references to her new job and her pupils when she is asked by St John. It seems that Jane is not bothered by her new mansion, in spite of the fact that it is totally different from her previous occupation. Table 5 reports the dialogue between St John and Jane about
her new job and shows that she does not provide many details about her new life.

St John:	I asked how you were.
Jane:	I'm getting on very well.
St John:	Do you find the work too hard?
Jane:	Not at all.
St John:	Is the solitude an oppression?
Jane:	I hardly have time to notice it.

Table 5: Short dialogue between Jane and St John about her new job.

Finally, I believe that an important character who is considered of secondary importance in the film is Grace Poole, that is Bertha Mason's caregiver. On the contrary, in the novel she has a central role since Jane talks about her several times throughout her narration. In chapter 16 (Brontë 1847: 181-191), Jane has a long monologue about her and the reason why Rochester lets her live at the castle. She wonders if Grace Poole may be attractive for him and her restlessness is evident, and she also thinks that she is the person to blame for the fire at Rochester's room the previous night. As a result, she finds herself without answers to her numerous questions:

"So much I was occupied in puzzling my brains over the enigmatical character of Grace Poole, and still more pondering the problem of her position at Thornfield, and questioning why she had not been given into custody that morning,or at very least, dismissed from her master's service […] what mysterious cause withheld him from accusing her? […] Had Grace been young and handsome, I should have been tempted to think that tenderer feelings than prudence or fear influenced Mr Rochester in her behalf; but, hard-favoured and matronly as she was, the idea could not be admitted […] I hastened to drive from my mind the hateful notion I had been conceiving respecting Grace Poole: it disgusted me. I compared myself with her, and found we were different" (Brontë 1847: 184-86).

In the film adaptation, Grace Poole appears only when Rochester is forced to reveal Bertha's existence and explains her madness to the audience:

> "she has her quiet times and her rages. The windows are shuttered lest she throw herself out. We have no furniture, as she can make a weapon out of anything. I take her for a turn upon the roof each day, securely held, as she's taken to thinking she can fly" (Fukunaga, 2012).

In Figure 4 below, we can see Rochester who takes Jane to see Bertha. Grace Poole tells him that he should have announced their arrival since Bertha may commit dangerous actions.

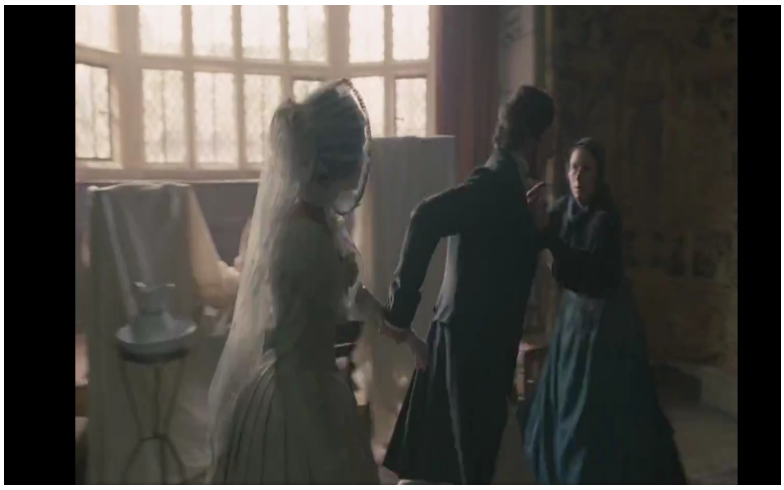

Figure 4: Rochester is warned by Grace Poole to be careful with Bertha and he wants to show Jane his first wife.

3.5 Differences between the film and the novel

From my analysis I have also drawn the conclusions that the filmmakers modified some elements from the novel adapting them for the 2011 film. In the first place in the novel Bessie, who is one of the servants, unlocks Jane from the red room, and from that moment they become friends. She is the first person who shows a glimmer of affection to Jane. This in an important scene that does not appear in the film but in my opinion is relevant for Jane's childhood. It can be said that thanks to Bessie Jane finds the courage to tackle Mrs Reed face-to-face and as a result she clearly tells her what she thinks of her. In fact, Jane retains her aunt a cruel woman and if someone asks her, she will answer that Mrs Reed has never loved her: "Bessie words […] rescue her, this time from her fear of the future; and Bessie's presence encourages her to speak freely, in the last recorded conversation Jane has before leaving Gateshead, she thinks, forever" (Freeman 1984: 690).

I have also noticed that during a lesson Adéle talks about a mysterious woman who wanders in the castle like a dangerous creature, but Jane does not pay much attention to her:

> "Sophie told me there is a woman who walks the halls of this house at night. I have never seen her but people say she has black hair as ebony white skin like the moon and eyes like sapphires. She can also walk through walls. They say she comes to suck your blood" (Fukunaga, 2012).

In the novel, Adéle never mentions this mysterious woman. Film producers might have inserted it to anticipate Bertha, whom we know is hidden in the attic, and to give a glimpse of mystery. Similarly to Bertha's presence in the castle, in the film her creepy laughter is less audible than in the novel: "When thus alone, I not frequently heard Grace Poole's laugh: the same peal, the same low, slow ha! ha! Which, when first heard, had thrilled me: I heard, too, her eccentric murmurs; stranger than her laugh" (Brontë 1847: 129). The choice of rendering her laughter more human than monstrous is probably due to the fact that the movie would have been too dramatic and frightening. Finally, in the novel the scene of the revelation of Bertha's existence is more shocking. As a matter of fact, Jane describes Bertha as an inhuman terrifying creature, and Rochester ties Bertha to a chair trying to stop Bertha's aggressiveness. Additionally, Rochester says that Jane is standing at the hell's door while watching Bertha (Brontë 1847: 353).

> What it was, whether beast or human being, one could not, at first sight, tell: it grovelled, seemingly, on all fours, it snatched and growled like some strange wild animal: but it was covered with clothing, and a quantity of dark, grizzled hair, wild as a mane, hid its head and face […] the lunatic sprang and grappled his throat viciously, and laid her teeth to his cheek: they struggled. She was a big woman, in stature almost equalling the husband, and corpulent besides: she showed virile force […] Grace Poole have him [Rochester] a cord, and he pinioned them behind her: with more rope, which was at hand, he bound her to a chair. The operation was performed amidst the fiercest yells and the most convulsive plungs (Brontë 1847: 352-353).

In the film, viewers only see Bertha screaming against Rochester. She spits a cockroach on Jane's white bridal dress and as it is shown in figure 5, she clings on Rochester's suite.

Figure 5: Bertha is revealed for the first time.

Another difference is that in Charlotte Brönte's work of art, shortly after Jane's arrival at Lowood, Mr Brockelhurst visits the school. He immediately gets furious when he sees that one of the girls has her curly hair clearly visible under her hairnet. Jane does not want to be seen by the director, but on account of her agitation the chalkboard slips from her hands, which draws his attention. On the contrary, in the film Helen is hit by Mrs Scatcherd and Jane on purpose overthrows the chalkboard to point the attention to her. In a sense, she prevents that Helen is hit again.

> I might have escaped notice, had not my treacherous slate somehow happened to slip from my hand, and falling with an obtrusive crash, directly drawn every eye upon me; I knew it was all over now, and, as I stooped to pick up the two fragments of slate, I rallied my forces for the worst. It came. (Brontë 1847: 73).

Furthermore, in the film Rochester tries to kiss her after that his room has been set ablaze by Bertha while in the novel this does not happen. Producers may have added the scene of the kiss to create suspense to the presumed love story between the two characters. Figure 6 below shows that Rochester is getting close to Jane in order to kiss her but she distances from him saying that she is cold. In my view, Jane invents an excuse so that Rochester cannot kiss her because she wants to escape from his courtship. Jane seems afraid of her feelings towards Rochester and may consider impossible the probability that Rochester has feelings for her.

Figure 6: Rochester tries to kiss Jane.

As for Jane's rescue at Marsh End, she invents a false surname in order to keep her identity secret, and she is now called 'Jane Elliott'. She admits in front of St John, Mary and Diana that it is not her real name. Few days after Jane is called with her false name but she winces because she has forgotten her fake name. St John notices this particular.

> "Come to the sofa and sit down now, Miss Elliott". I gave an involuntary half start at hearing the *alias*: I had forgotten my new name. Mr Rivers, whom nothing seemed to escape, noticed it at once. "You said your name was Jane Elliott" he observed. "I did say so; and it is the name by which I think it expedient to be called at present; but it is not my real name, and when I hear it, it sounds strange to me" (Brontë 1847: 419-420).

In the film, she just utters her new name as soon as she is rescued. At any rate, few months later Jane is informed by St John that he has discovered her real identity thanks to a letter from Briggs (the solicitor who interrupted Jane and Rochester's wedding). In the film he calls her 'Miss Eyre' trice while in the novel he simply explains her that "Briggs wrote to me of a Jane Eyre […] the advertisement demanded a Jane Eyre: I knew a Jane Elliott" (Brontë 1847: 460). Not only does St John find out her real name, but he also knows some details of Jane's previous life. For instance, he has been told that Jane is an orphan and that she worked for Mr. Rochester. In the film adaptation St John is less knowledgeable about Jane's past life. His speech in the novel is very long, and for this reason I will report only the most important elements.

> "Twenty years ago, a poor curate […] fell in love with a rich man's daughter; she fell in love with him, and married him […] they left a daughter, which, at its very birth, Charity received in her lap […] Charity carried the friendless thing to the house of its rich, maternal relations; it was reared by an aunt-in law, called […] Mrs Reed of Gateshead. […] Mrs Reed kept the orphan ten years […] but at the end of that time she transferred it to a place you know – being no other than Lowood School […] she left it to be a governess […] she undertook the education of the ward of a certain Mr Rochester […] he professed to offer honourable marriage to this young girl, and that at the very altar she discovered he had a wife yet alive, though lunatic […] she [the governess] had left Thornfield Hall at night; every research after her course had been vain" (Brontë 1847: 458-459).

Later on in the film, Diana and Mary receive the good-night kiss on their cheeks by their brother but Jane is excluded from like Diana suggests. "Is Jane not our sister, too?" asks Diana (Fukunaga, 2012), and St John gives her a closed-mouth kiss, as Figure 7 below shows. In the novel, he never acts so forcefully by kissing Jane, she simply admits that Diana's behaviour was provocative and that she was confused by his brother coldness towards Jane: "she pushed me towards him. I thought Diana very provoking and felt uncomfortably confused" (Brontë 1847: 481).

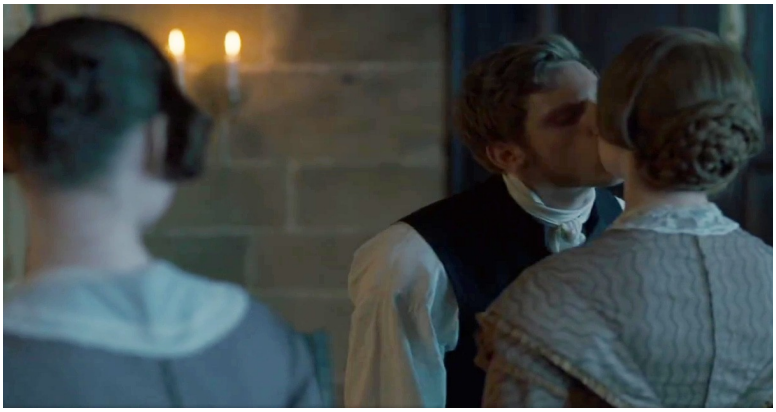

Figure 7: St John kisses Jane.

I have also observed that in the film adaptation, when Jane comes back to Thornfield, the first person she talks to is Mrs Fairfax who notifies her about the fire at Thornfield, whereas in the novel she talks to the ostler. He also tells Jane that Rochester has isolated himself and says where he currently lives.

> "Well, ma'am, afterwards the house was burnt to the ground: there are only some bits of walls standing now" […] "Where is he? Where does he live now?" "At Ferndean, a manor-house on a farm he has, about thirty miles off: quite a desolate spot." "Who is with him?" "Old John and his wife: he would have none else. He is quite broken down, they say" (Brontë 1847: 519-520).

I would suggest that another important contrast between the two artworks is that in the novel Rochester makes Jane jealous of Miss Ingram and Jane thinks that he is in love with Miss Ingram. Thereby, Jane believes him easily. This happens in a more explicit way than in the film, which means that his plan is less apparent.

> "Little friend […] you have noticed my tender penchant for Miss Ingram: don't you think if I married her she would regenerate me with a vengeance? […] To you I can talk of my lovely one: for now you have seen her and know her […] she's a rare one, is she not, Jane? […] big, brown, and buxom: with hair just such as the ladies of Carthage must have had" (Brontë 1847: 261-262).

To my way of thinking, an important episode of the novel in which Jane is jealous of Mr Rochester is when he disguises himself as a fortune teller. His aim is to understand Jane's feelings for him. This episode is not present in the film but I think it should have been included because he behaves like a liar and tries to deceive Jane. "Rochester, not Jane Eyre, is the liar […] In fact, Rochester […] is most himself when he is in disguise as the old gypsy woman, reading palms and telling fortunes […] Jane's resistance to the old gypsy is like her

other efforts to hang on to the plain truth when talking to her master" (Freeman 1984: 694). Here is the extract from the novel:

> "You have seen love: have you not? - and, looking forward, you have seen him married, and beheld his bride happy?" "Humph! Not exactly. Your witch's skill is rather at fault sometimes". "What the devil have you seen, then?" "Never mind. I came here to inquire, not to confess. Is it known that Mr Rochester is to be married?" "Yes; and to the beautiful Miss Ingram". "Shortly?" "No doubt […] they will be a superlatively happy pair" (Brontë 1847: 238).

From my analysis it also emerged that in the novel Mrs Reed's illness is more serious than what it is represented in the film. Figure 8 below shows that Jane is reading the letter from her uncle which has just been given to her by her aunt who is lying on her bed suffering. In fact, in some moments she loses consciousness and connection to the world, and is unaware of what she is saying.

> "I am very ill, I know […] I was trying to turn myself a few minutes since, and find I cannot move a limb. It is as well I should ease my mind before I die: what we think little of in health, burdens us at such an hour as the present is to me. Is the nurse here? Or is it no one in the room but you?" (Brontë 1847: 284).

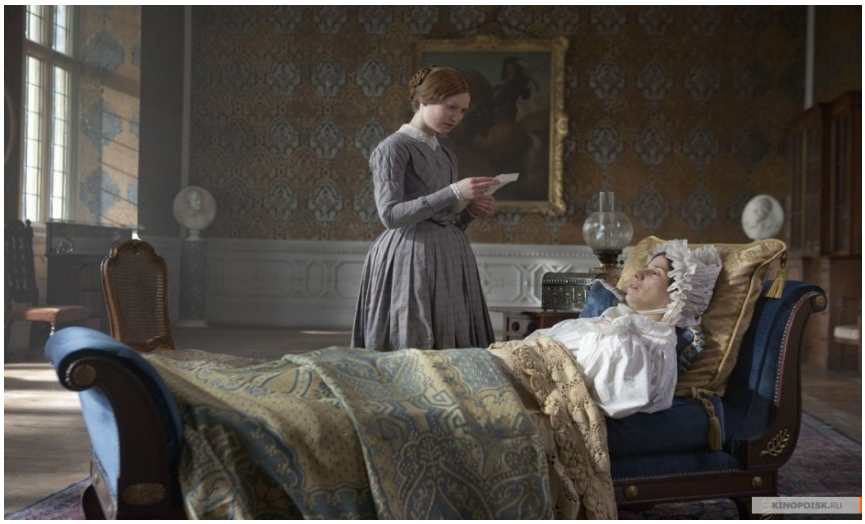

Figure 8: Mrs Reed is seriously ill and gives Jane her uncle's letter.

From my point of view, if the producers had been faithful to the original text, the film would have resulted too heavy because Jane's story is already strenuous, and so I agree that they did not show how seriously Mrs Reed was ill. Moreover, her illness makes her lose consciousness I think that not focusing on her real condition portrayed in the novel was the best choice.

Finally, while reading the novel I have come across the fact that one day St John receives a letter which informs him and his sisters that their uncle John Eyre has dead. In that letter John tells them that they have no right to access to the heritage because in the past he quarreled with their father, who was his brother. Therefore, their uncle denied any heredity to John, Diana and Mary Rivers but he left almost all to another nephew (whom we will discover later is Jane). In the film there is no reference to this uncle until the end when St John refers Jane that she has inherited this huge legacy.

> "we have never seen him or known him. He was my mother's brother. My father and he quarreled long ago. It was by his advice that my father risked most oh his property in the speculation that ruined him […] they parted in anger, and were never reconciled […] that letter informs us that he has bequeathed every penny to the other relation, with the expectation of thirty guineas, to be divided between St. John, Diana and Mary Rivers, for the purchase of three mourning rings" (Brontë 1847: 432).

3.6 Scenes present in the novel and deleted in the film

A slight part of my analysis consists in the fact that I have searched for deleted scenes of the film with the result that I have encountered some important ones.

3.6.1 Deleted scene 1

For example, in one of these cut scenes Rochester explains to Jane why he adopted Adéle and tells her story, like it is illustrated in figure 9 below. Adéle was the daughter of a French Opéra dancer and he was her lover, but she betrayed him with another man. He bought her jewels even though later he felt used by her: "She's a daughter of an Opéra dancer, Celine Varens, a beauty. She professed to love me with great ardour. So I installed her in a hotel. Gave her gowns and diamonds. In shorts, I was an idiot".

Figure 9: Rochester explains to Jane Adéle's story.

3.6.2 Deleted scene 2

Moreover, the night before the wedding day Jane has a nightmare in which she dreams that Thornfield has been set ablaze and is in ruins. She has a premonitory dream and she also sees Bertha even if she does not know about her existence. The fact of the matter is that during the night Bertha enters in Jane's room and tears her wedding veil. Then, she gets closer to Jane's face scaring the poor girl. "The awful visit of the unknown woman who tries on Jane's wedding veil, tears it in two, tramples on it and looks at Jane close up, neither of them uttering a word" (Freeman 1984: 696). I think that the scene was cut off because it is too horror for such a film like *Jane Eyre*. Figure 10 shows Bertha who gets close to Jane' face wearing her wedding veil before that Jane loses consciousness.

Figure 10: Bertha enters in Jane's room and tears her wedding veil.

> "I dreamt another dream, sir: that Thornfield Hall was a dreary ruin, the retreat of bats and owls […] On waking, a gleam dazzled my eyes […] there was a light in the dressing-table […] a form emerged from the closet; it took the light, held it aloft, and surveyed the garments pendent from the portmanteau […] It seemed, sir, a woman, tall and large, with thick and dark hair hanging long down her back. I know not what dress she had on […] she took my veil from its place: she held it, gazed at it long, and she threw it over her own head, and turned to the mirror. At that moment I saw the reflection of the visage […] it was a savage face. I wish I could forget the roll of the red eyes and the fearful blackened inflation of the lineaments! […] just at my bedside, the figure stopped: the fiery eyes glared upon me – she thrust up her candle close to my face, and extinguished it under my eyes. I was aware her lurid visage flamed over mine, and I lost consciousness" (Brontë 1847: 339-341).

3.6.3 Deleted scene 3

After this macabre episode, Jane confesses to her future husband what she has seen the previous night but he tries to convince her that she has simply had a bad nightmare :"Jane, you know what strange things can appear between sleeping and waking". Later, he says that:

"Jane... there are things about this house... When we've been married for a day I promise I will tell you. Be satisfied, Jane, when we're man and wife and far from here, I will tell you".

3.6.4 Deleted scene 4

Lastly, there is another significant deleted scene in which Jane is holding a platter and meets Rochester in the corridor. They look at each other for few intense seconds but Blanche Ingram interrupts the exchange of glances. Rochester then takes Blanche's hand provoking Jane's jealousy, who comes back to her errands looking thoughtful. In the figure 11 below we can see Jane holding a tray and behind her Miss Ingram is walking in her direction.

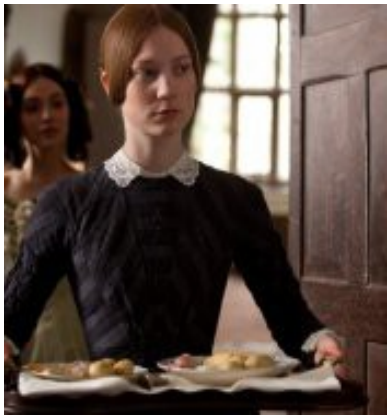

Figure 11: Jane is holding a tray and Miss Ingram is reaching her behind her.

3.7 Linguistic differences between the novel and the film

In this section I will analyse some dialogues that are similar but differ in various episodes of the novel from the 2011 film.

3.7.1 Linguistic difference 1

To begin with a short introduction, it is known that "the dialogues in the novel perform various communicative functions […] dialogues are adapted to the semiotic needs and goals of its film adaptations" (Gesuato and Bianchi 2020: 166). Personally, I think that it is important to highlight the fact that "[film dialogue] guides and supports the audience in the interpretation of the storyline and in understanding relationships between characters, including characters' attitude, mood and personality", like Bianchi suggests (2015: 242). The first element which arises from my analysis is that Helen explains her life doctrine to Jane more clearly in the novel (Brontë 1847: 60-61-64-78-79). In the film it appears more superficial, as shown in Table 5. Helen thinks that it is meaningless to live with rage because God has provided men a world full of pious souls in order to support them. Figure 12 shows

Helen's point of view and what she says to calm Jane's anger and frustration about life, especially about her experience at Lowood.

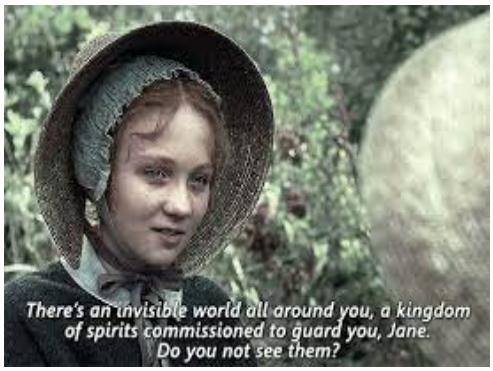

Figure 12: Helen explains to Jane her life doctrine.

Novel	Film
Jane: That teacher, Mrs Scatcherd, is so cruel to you? Helen: Cruel? Not at all! She dislikes my faults. Jane: And if I were you I should dislike her; I should resist her; if she struck me with that rod, I should get it from her hand and; I should break it under her nose. Helen: Probably you would do nothing of the sort: but if you did, Mr Brocklehurst would expel you from the school […] Life appears to me too short to be spent in nursing animosity, or registering wrongs […] Jane: If others don't love me, I would rather die than live – I cannot bear be solitary and hated, Helen. Look here; to gain some real affection from you, or Miss Temple, or any other whom I truly love […] Helen: Hush, Jane! You think too much of the love of human beings; you are too impulsive, too vehement: […]Besides this earth, and besides the race of men, there is an invisible world and a kingdom of spirits: that world is round us, for its everywhere; and those spirits watch us, for they are commissioned to guard us".	Jane: How do you bear being struck? Helen: Miss Scatcherd hits me to improve me. She's tormented by my faults. Jane: If she hit me, I'd get that birch and break it under her nose. Helen: She'd find another soon enough. My father used to preach that life's too short to spend in nursing animosity. Jane: At my aunt's house, I was solitary and despised. She thought I could do without one bit of love or kindness. Helen: You are loved. There's an invisible world all around you, a kingdom of spirits commissioned to guard you, Jane. Do you not see them?

Table 5: Dialogue between Jane and Helen at Lowood.

3.7.2 Linguistic difference 2

With regard to Rochester's kinship, in the novel Mrs Fairfax tells Jane that her husband was a distant relative of Rochester (Brontë 1847: 117), and her speech is longer since she gives more details about his family. In the film she simply tells Jane that Rochester's mother was a Fairfax (Fukunaga, 2012). In Table 6 I have reported the differences in the parentage.

Novel	Film
I am a distantly related to the Rochesters by the mother's side – or, at least, my husband was […] Mr Rochester's mother was a Fairfax, and a second cousin to my husband; but I never presume on the connection – in fact, it is nothing to me.	There is a distant connection between Rochester and me, his mother was a Fairfax, but I'd never presume on it.

Table 6: Mrs Fairfax's explanation about Rochester's parentage.

3.7.3 Linguistic difference 3

On a completely unrelated note, Jane one day at Thornfield receives a visit from Robert, who was the former coachman at Gateshead, and tells her that her aunt is ill and is going to die. Throughout her serious disease, several times Mrs. Reed has requested to see Jane. In the film when Jane asks to talk to Rochester because she needs to reach her aunt, Blanche Ingram offends her much further than in the novel, as Table 7 shows.

Novel	Film
Does that person want you? (Brontë 1847: 266).	"Does that creeping creature want you?" (Fukunaga, 2012).

Table 7: Blanche Ingram's offens towards Jane.

3.7.4 Linguistic difference 4

Besides, in the film there are no more references to Adéle after Jane and Rochester's reunification. The fact of the matter is that in the novel she was sent to a severe institute by Rochester. Adéle was then rescued by Jane who chose a clement school. I have inserted Figure 13 above in order to show Adéle.

> "You have not quite forgotten little Adéle, have you, reader? I had not; I soon asked and obtained leave of Mr Rochester, to go and see her at the school where he had placed her. Her frantic joy at beholding me again moved me much. She looked pale and thin: she said she was not happy. I found the rules of the establishment were too strict, its course of study too severe, for a child of her age […] So I sought out a school conducted on a more indulgent system, and near enough to

permit of my visiting her often, and bringing her home sometimes" (Brontë 1847: 545-546).

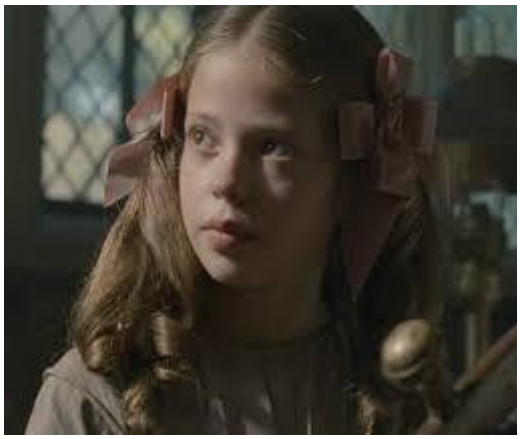

Figure 13: Adéle during a lesson.

3.7.5 Linguistic difference 5

What also has emerged from my research is that in the novel Mrs. Reed's description of Jane's family is more thorough and her hatred for Jane is more noticeable. Mrs Reed describes Jane's story directly in font of her when she is almost at the point of her death. Actually, Mrs Reed does not know she is talking to Jane because her illness confuses her. "Mrs. Reed finally breaks her silence and reveals the story of Jane's burdensome infancy" (Freeman, 1984: 684). As opposed to the novel, in the film Mrs Reed talks about it to Mr Brocklehurst at the beginning before Jane's departure for Lowood, and says just few sentences, as can be seen in table 8.

Novel	Film
Mrs Reed: I have had more trouble with that child than anyone would believe […] so much annoyance as she caused me, daily and hourly, with her incomprehensible disposition, and her sudden starts of temper […] I was glad to get her away from the house […] I wish she had died! […] I had a dislike to her mother always; for she was my husband's only sister […]I hated the first time I set my eyes on it [Jane] – a sickly, whining, pining thing! […] Reed pitied it; and he used to nurse it and notice it as if it had been his own: more, indeed, than he ever noticed his own at that age (Brontë 1847: 276-277).	Mr Brocklehurst: What is her parentage? Mrs Reed: She's an orphan. Her mother was my husband's sister. On his death bed he exhorted me to care for her. I have always treated her as one of my own (Fukunaga, 2012).

Table 8: Mrs Reed explains Jane's story and shows her hatred for Jane.

3.7.6 Linguistic difference 6

As for Richard Mason's aggression by her sister Bertha, in the film Rochester and he himself do not talk about what happened and there are no references to her. In other words, it seems that Rochester just worries for the fact that Richard must not be seen. Everything is left unsaid and is mysterious while in the novel they let readers (and also Jane) intuit a glimmer of truth. The different dialogues that represent this important episode is illustrated in table 9. Needless to say that Jane once again thinks that it is Grace Poole's fault like when Rochester's bad was burst into flames.

Novel	Film
Rochester: my good fellow, how are you? […] Richard: She's done for me, I fear […] Rochester: Not a whit! -courage! […] Carter [the doctor], assure him there's no danger. Carter: I can do that conscientiously […] this wound was not done with a knife: there have been teeth here! Richard: She bite me […] she worried me like a tigress, when Rochester got the knife from her. Rochester: You should not have yielded: you should have grappled with her at once. Richard: Oh. It was so frightful […] And I did not expect it: she looked so quite at first […] Rochester: Carter – hurry! - hurry! The sun will rise, and I must have him off (Brontë 1847: 253).	Rochester: How does he? Jane: He is sleeping. Rochester: Hurry, Carter. Be on alert. The sun will soon rise and he must be gone. Doctor: Let's have a look, shall we? Flesh is torn as well as cut. Very, very unpleasant. Richard Mason: Fairfax. Rochester: Drive! (Fukunaga, 2012).

Table 9: Richard Mason has been assaulted by Bertha.

3.7.7 Linguistic difference 7

Lastly, I would dedicate a brief part to Jane's outburst with Diana and Mary after St John's proposal. Diana is sure of the fact that thanks to their marriage St John is more willing to stay in England rather than going to India, but Jane reveals that he is not intentioned at all to live in England. Table 10 shows the exchange of words between Jane and Diana where Diana admits that St John's conviction to go to India as a missionary is a foolishness.

Characters	Dialogues
Diana:	"Jane […] you are always agitated and pale now. I am sure that there is something the matter. Tell me what business St John and you have on hands [...]"
Jane:	"He has asked me to be his wife". Diana clapped her hands.

Diana:	“That is just what we hoped and thought! And you will marry him, Jane, won't you? And then he will stay in England”.
Jane:	“Far from that, Diana; his sole idea in proposing to me is to procure a fitting fellow-labourer in his Indian toils [...]
Diana:	“Madness!” she exclaimed. “You would not live three months there, I am certain. You never shall go: you have not consented, have you, Jane?”.
Jane:	“I have refused to marry him” (Brontë 1847: 501-502).

Table 10: Jane explains to Diana that St John has asked her to marry him.

3.8 Dialogues between Jane and Rochester

This last part of the analysis is devoted to the most important conversations between Jane and Rochester throughout the novel in comparison to the dialogues of the film.

3.8.1 Dialogue 1

At first sight, it has surprised me that the famous expression of the film 'tale of woe' does not exist in the novel. This expression appears in the first dialogue between Jane and Rochester, but the fact that Jane has a sad story is explained differently in the novel (Brontë 1847: 141-149). This expression reappears when Jane explains to Rochester in their second meeting that she is not different from the other governesses because she has a common 'tale of woe'. As opposed to the film, Jane never says in the novel that during their second long conversation she has had a difficult past (Brontë 1847: 153-166). Table 11 below illustrates where in their intense discussion this popular expression comes up.

Novel	Film
Rochester: Who are your parents? Jane: I have none. Rochester: Nor ever had, I suppose; do you remember them? Jane: No […] Rochester: if you disown parents, you must have some sort of kinsfolk: uncles and aunts? Jane: No; none that I ever saw. Rochester: And your home? Jane: I have none. Rochester: Where do your brothers and sisters live? Jane: I have no brothers and sisters. Rochester: Who recommended you to come here?	First dialogue Rochester: And from whence do you hail? What's your tale of woe? Jane: Pardon? Rochester: All governesses have a tale of woe. What's yours? Jane: I was brought up by my aunt Mrs Reed of Gateshead, in a house even finer that this. I then attended Lowood School where I received as good an education as I could hope for. I have no tale of woe, sir. Rochester: Where are your parents? J: Dead.

Jane: I advertised, and Mrs Fairfax answered my advertisement […] Rochester: Have you ever seen much society? Jane: None but the pupils and teachers of Lowood, and now the inmates at Thornfield.	Rochester: Do you remember them? J: No. Rochester: Why are you not with Mrs. Reed of Gateshead now? Jane: She cast me off, sir. Rochester: Why? Jane: Becasue I was burdensome and she disliked me. Rochester: No tale of woe? Second dialogue Jane: I'm the same plain kind of bird as all the rest, with my common tale of woe.

Table 11: parts of conversations between Rochester and Jane.

3.8.2 Dialogue 2

Moreover, I believe that Rochester is more arrogant in the novel than in the film. For instance, in their second meeting he uses an ironic tone when he asks Jane if she never laughs, that is to say that she is always serious, like table 12 below shows. "Rochester makes much of the quality of the early conversations, especially noting hid own abrupt manner […] they play an interesting verbal game, here at the beginning, and Rochester knows it well" (Freeman 1984: 693). In other words, he weights his words more in the film although he has a rude tone of voice. In figure 14 below Jane is shown with the famous phrase "Do you never laugh, Miss Eyre?".

Novel	Film
Do you never laugh, Miss Eyre? Don't trouble yourself to answer – I see you laugh rarely; but you can laugh very merrily: believe me, you are not naturally austere than, any more than I am naturally vicious. The Lowood constraint still clings to you somewhat; controlling your features, muffling your voice, and restricting your limbs […] but, in time, I think you will learn to be natural with me […] I see at intervals the glance of a curious sort of bird through the close-set bars of a cage: a vivid, restless, resolute captive is there; were it free, it would soar cloud-high (Brontë 1847: 164).	Do you never laugh, Miss Eyre? Only rarely, perhaps. Buy you're not naturally austere, any more than I'm naturally vicious. I can see in you the glance of a curious sort of bird through the close-set bars of a cage, a vivid, restless captive. Were it but free, it would soar, cloud-high (Fukunaga, 2012)

Table 12: Rochester teases Jane and gives his opinion about her personality.

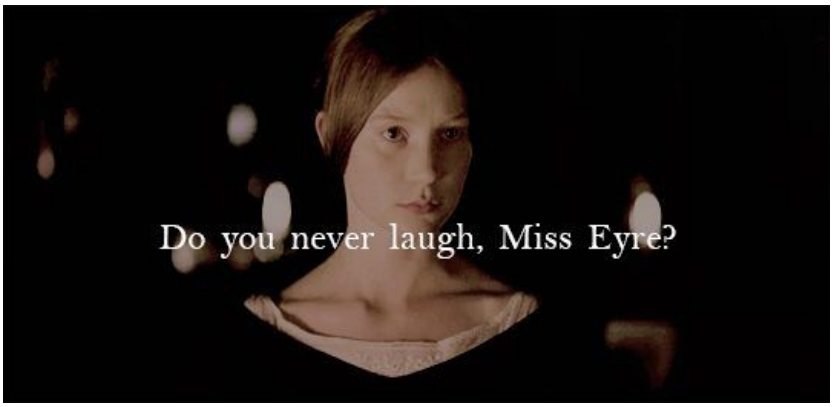

Figure 14: Jane and the famous sentence: "Do you never laugh, Miss Eyre?".

3.8.3 Dialogue 3

To put it in another way, during this second discussion it seems that Rochester tries to "break the ice" with Jane even if his manner of speaking results impolite and unpleasant. He wants to make her speak and to dismantle the wall she has built between them, like it can be seen in Table 13. The way I see it, in the novel Rochester forces Jane to speak whilst in the film he simply says that she seems lost in her own world.

Novel	Film
Young lady, I am disposed to be gregarious and communicative to-night […] It would please me now to draw you out – to learn more of you – therefore speak (Brontë 1847: 157).	Fact is, miss Eyre, I'd like to draw you out. You have rather the look of another world about you (Fukunaga, 2012).

Table 13: Rochester tries to make Jane speak.

3.8.4 Dialogue 4

Another example of Rochester's rudeness in the novel is when he falls down from his horse and asks Jane to help him. She is on her way to post some letters for Mrs Fairfax when she sees Rochester falling down on the ground. Rochester laughs at her when he understands that she is afraid of his horse, and he uses the Mahomet metaphor to say that she will never be able to bring him his horse (Brontë 1847: 135) In the film he is less impolite towards Jane, although he ironically calls her "Miss Governess", as illustrated in Table 14.

Novel	Film
I see […] the mountain will never be brought to Mahomet, so all you can do is to aid Mahomet to go	Get hold of his bridle and lead him to me. If you would be so kind. It would be easier to

to the mountain; I must beg you to come here […] necessity compels me to make you useful.	bring me to the horse. Come here. I must beg of you to please come here, Miss Governess.

Table 14: Differences in the dialogue when Rochester falls from his horse.

3.8.5 Dialogue 5

Once Jane has come back to Thornfield, in the film their first meeting takes place the same night but in the novel he wants to meet her the next day. In particular, in the novel Jane perceives that he would do something else rather than talking to her, whilst in the film he simply tells Adéle to leave her seat to Jane. Table 15 shows how Rochester's speech is longer in the novel and how he is more impolite in the novel rather than in the film.

Novel	Film
'Let Miss Eyre be seated,' said he; and there was something in the forced stiff bow, in the impatient yet formal tone, which seemed further to express, 'What the deuce is it to me whether Miss Eyre be there or not? At this moment I am not disposed to accost her' (Brontë 1847: 141-142).	Let her sit (Fukunaga, 2012).

Table 15: Contrast between Rochester's speech in the novel and in the film.

3.8.6 Dialogue 6

The last example of Rochester's impoliteness occurs when he tells Jane that she has lived like a nun since she attended the Lowood school. As a result of her education, she lived away from the city and from society. “You have lived the life of a nun: no doubt you are well drilled in religious forms” (Brontë 1847: 145). In the film there is no reference to Rochester's consideration about Jane' stay at Lowood.

3.8.7 Dialogue 7

However, I would suggest that the most intense dialogue between Jane and Rochester is when she finds the courage to confess her love in spite of the fact that he has persuaded her that he will marry Blanche Ingram. In the novel the dialogue is longer and full of details about their feelings and it is Rochester who breaks the silence between them. The moment Rochester admits that he feels close to her, she shows all her pain and desperation in leaving him. In the film the entire love scene is reduced even so it is able to represent the two lovers' strong emotions for each other, as Table 16 displays. In Figure 15 we can see Jane and Rochester who are clearly in love and happy together after their love confession in which Rochester asks her to marry him.

Novel	Film
Rochester: 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. And if that boisterous Channel, and two hundred miles or so far land come broad between us, I am afraid that cord of communion will be snapped; and then I've a nervous notion I should take to bleeding inwardly. As for you – you'd forget me […]	Rochester: I've a strange feeling as regard to you, as if I had a string somewhere under my left ribs, tightly knotted to a similar string in you. And if you were to leave, I'm afraid that cord of communion would snap. And I've a notion that I'd take to bleeding inwardly. As for you, you'd forget me […]
Jane: Do you think I can stay to become nothing to you? Do you think I am an automation? - a machine without feelings? […] do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong! - I have as much soul as you – and full as much heart! And if God had gifted me with some beauty and much wealth, I should have made it as hard for you to leave me, as it is for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh; - it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God's feet, equal, - as we are! (Brontë 1847: 301-303).	Jane: And become nothing to you? Am I a machine without feelings? Do you think because I am poor, obscure, plain and little that I am soulless and heartless? I have as much soul as you and full as much heart. And if God had blessed me with beauty and wealth, I could make it as hard for you to leave me as it is for I to leave you. I'm not speaking to you to mortal flesh. It is my spirit that addresses your spirit, as if we'd passed through the grave and stood at God's feet, equal, as we are (Fukunaga, 2012).

Table 16: Love confession between Rochester and Jane.

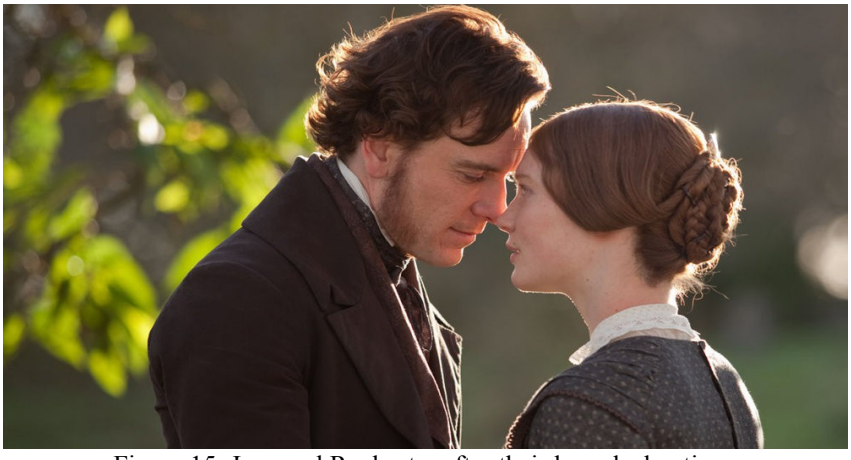

Figure 15: Jane and Rochester after their love declaration.

3.8.8 Dialogue 8

As regards Rochester and Jane's final encounter, I believe that in the novel it is extremely longer than in the film, which is limited to few sentences between the two protagonists instead of almost one entire chapter, as evidenced by a small part in Table 16. In the novel, Jane surprises him pretending to be a servant and then she reveals her identity. Indeed, Rochester cannot see her because during the fire at Thornfield he has lost almost totally his sight. In chapter 37 Jane also tells him about her stay at Marsh End, her teaching at the school and St John's marriage proposal. It is the first time in which Rochester gets jealous of a possible suitor or Jane:

> "'Perhaps you would rather not sit any longer on my knee, Miss Eyre?' was the next somewhat unexpected observation. 'Why not, Mr Rochester?' 'The picture you have just drawn is suggestive of a rather too overwhelming contrast. Your words have delineated very prettily a graceful Apollo: he is present to your imagination – tall, fair, blue-eyed, and with a Grecian profile'" (Brontë1847: 535).

On the other hand, in the film Jane tells Rochester that she has come back to him and touches him in the garden of Ferndean, like figure 16 reports. On the whole, the scene is very moving and it illustrated Rochester in all his sufferings since he cannot see Jane and he thinks that it is impossible that Jane has reached him for real. Jane in front of Rochester's amazement demands: "Rochester with nothing to say?" which is the same sentence that Rochester asked her few days after his proposal: "Jane Eyre with nothing to say?". As a matter of fact, in those day Jane was puzzled about her upcoming wedding after hearing Mrs Fairfax's warnings.

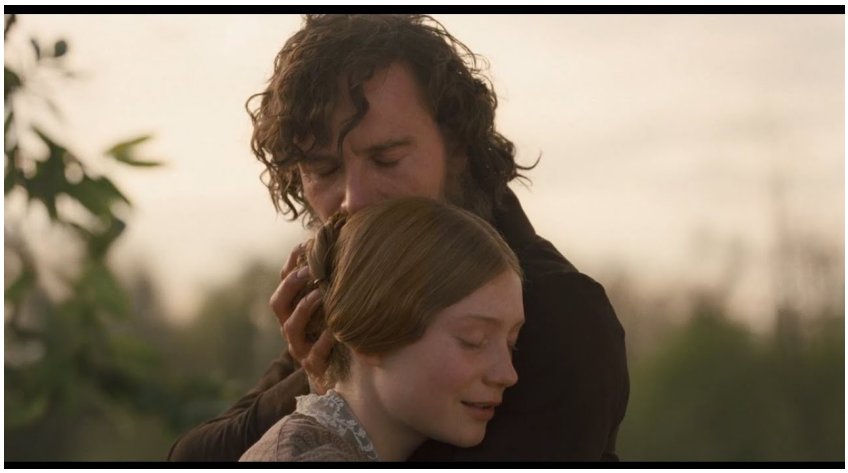

Figure 16: Jane and Rochester in their final encounter.

Novel	Film
Jane: Will you have a little more water, sir? I spilt half of what was in the glass […] Rochester: *Who* is it? *What* is it? Who speaks? Jane: Pilot knows me, and John and Mary know I am here. I came only this evening […] Rochester: Great God! - what delusion has come over me? What sweet madness has seized me? Jane: No delusion – no madness: your mind, sir, is too strong for delusion, your health too sound for frenzy […] Rochester: Her small, slight finger! If so, there must be more of her […] Jane: She's all here: her heart, too. God bless you, sir! I am glad to be so near you again […] I have found you out – I am come back to you […] Rochester: My living darling! These are certainly her limbs, and these her features; but I cannot be so blest, after all my misery. It is a dream (Brontë 1847: 525-526).	Rochester: Pilot. Who's there? This hand... Jane Eyre. Jane Eyre. Jane: Edward, I am come back to you. Fairfax Rochester with nothing to say? Rochester: You are altogether a human being, Jane. Jane: I conscientiously believe so. Rochester: A dream. Jane: Awaken then (Fukunaga, 2012).

Table 16: Final reunification between Jane and Rochester.

Taking everything into account, I think that Cary Fukunaga's 2011 film adaptation respects the original novel with regard to the majority of elements. Nevertheless, there are passages or characters which I believe are important but have not been given much or any space at all, such as Miss Temple or Bessie's affection for Jane, the whole film is able to transmit the messages of the novel. In fact, the love elusive story of the two protagonists is very similar to the one of the novel, except for Rochester's attempts to make Jane jealous which are more contained in the film. Moreover, also Jane's painful past is well described and depicted through Lowood strict rules and her suffering wandering as a homeless girl after Bertha has come out of the closet.

In any case, in my view the film should have represented Jane's restlessness and her monologues more vividly. For example, she should be shown while she talks to herself or while she writes on a diary. Last but not least, Grace Poole and Bertha should have been given more relevance since it is because of Bertha that Jane does not get married and flees desperately. Additionally, Grace Poole plays an important role, so much so that she is attributed the fault for Bertha's aggressive actions. She also is not well represented in the film.

Conclusion

Jane Eyre is a renowned novel, which still achieves a great success today. It is one of the most iconic and innovative novels of the Victorian Age in that the protagonist fights for her rights and because she eventually "can marry her employer, a land gentleman. Most Victorian novels focus on a protagonist whose effort to define his or her place in society is the main concern of the plot" (Christ and Ford 2000: 1056). Female protagonists of this type of novels had the goal of realising themselves in an oppressive and patriarchal society, so much so that "the representative protagonist whose search for fulfilment emblematizes the human condition. The great heroines of Victorian fiction – Jane Eyre" (Christ and Ford 2000: 1057).

The first chapter of this dissertation has shown the great success of this novel which is also confirmed by the numerous cinematographic interpretations realized starting from 1910. Specifically, I have concentrated on the 2011 version which is one of the most faithful to the source text. Scott (2011: 1) affirms that this adaptation reflects the hard work of interpreting a classic of literature: "this 'Jane Eyre', energetically directed by Cary Joji Fukunaga […] is a splendid example of how to tackle the daunting duty of turning a beloved work of classic literature into a movie […] Mr. Fukunaga's film tells its venerable tale with lively vigor and as an astute sense of emotional detail". My research has pointed out the most remarkable divergences between the novel and the film, that is in a way also the director's cinematographic choices.

Furthermore, this dissertation has discussed the topic of film language and its principal features such as semiotics and the use of metaphors in films. As we have seen, the issue of film language "has for a long time been one of the most neglected research areas in the field of linguistics" (Freddi and Pavesi 2005: 57). Film language is not merely a dialogue between actors, but it conveys "a sign function by relating objects within the shot and producing meanings through their interrelationship" (Ivanov and Reeder 1986-87 173). In the same way, film language refers to "a condensation of the narrative through images of objects and persons" (Ivanov and Reeder 1986-87: 175). In any case, it has been noticed that film language attempts to describe reality which develops thanks to a series of images (Santato 2003: 178), and constitutes "the most realistic reproductions of reality: not only can they display fidelity in presenting people, places and objects at any specific moment […] but they also add the element of movement" (Freddi and Pavesi 2005: 21). Reality is also expressed by the naturalness of conversations, in fact films "reproduce conversation interaction […] many essential elements co-occur and are perceived in parallel by sight and hearing: spoken words,

written texts (subtitles), patterns" (Freddi and Pavesi 2005: 21). It has also been concluded that dubbing and subtitling are another essential part of film language, and "dubbese" must respect the standards required for an audiovisual text "translated into the target language" (Freddi and Pavesi 2005: 33).It has been observed that film adaptation represents a challenge because filmmakers should not distort the original text. It should be strictly faithful, in a way that "the adaptor should see himself as owning allegiance to the source text" (McFarlane 1996: 385). An important issue discussed in the context of film adaptation is fidelity, and the majority of critics agree that it is necessary for a correct interpretation of literary texts (Mc Farlane 1996: 387). To summarize, "the issue of fidelity is a complex one, but it is not too gross a simplification to suggest that critics have encouraged filmmakers to see it as a desirable goal in the adaptation of literary works" (McFarlane 1996: 387).

As a consequence, my research has consisted in categorising the most remarkable differences from the book to the film into several areas, including chronological grouping, Jane's emotions and feelings, monologues in the novel and in the movie, and what has been changed in the film from the novel. For instance, according to my analysis an important element which is present in the novel but excluded in the film is Jane's rescue by Bessie from the red room because from that moment they become very close. Another important aspect regards Bertha Mason who is depicted as a terrifying monster in the novel who laughs and murmurs like an inhuman creature. By contrast, in the film her depiction is less shocking. Moreover, I have focused on the main dialogues between Jane and Rochester and I have come to the conclusion that the conversations in the film are not as detailed as those in the novel, and Rochester is often more impolite in the novel rather than in the film. To illustrate this, when Jane is asked if she ever laughs with the famous phrase: "Do you never laugh, Miss Eyre?" (Brontë 1847: 164), in the novel his tone of voice appears ruder than in the film. Another example regards the final reunion between the two lovers, which is longer in the novel than in the film where it is reduced to few exchange of words.

Another area which I have investigated are the linguistic differences between the book and the novel. One main instance may be the impoliteness with which Miss Ingram addresses Jane when she needs to talk to Rochester. In the novel Blanche Ingram simply asks: "Does that person want you? (Brontë 1847: 266), while in the film she shows all her disdain towards Jane by saying: "Does that creeping creature want you?" (Fukunaga, 2012). Finally, I have dedicated my research to the identification of deleted scenes present in the novel but excluded in the film, such as the frightening moment in which Bertha enters into Jane's room and tears her wedding veil.

In my opinion, what has been changed mostly in the 2011 film adaptation is the

representation of Bertha which is rendered more human, and the long and extremely detailed dialogues between Jane and Rochester in the novel which have been shortened for the movie. The main linguistic differences and dialogues between Rochester and Jane have been displayed thanks to the insertion of tables and figures which facilitate the comprehension.

To conclude, the possible limits of my research may be that I have not focused on the linguistic elements of the dialogues, but I have showed how reductive some dialogues or some episodes are. Indeed, a grammatical analysis through a corpus approach could have shown more specifically the changes made in the film with the consequent personalities of the characters. In addition, I have not considered an Italian comparison, hence how the film was dubbed and/or subtitled into Italian. In my view, this could represent an interesting study for further research which does not only concentrate on the English version.

As for the implications of my analysis, my study could be useful to researchers into film language, since the language used in the film often resembles every-day language, for example when Rochester says to Jane: “Do you never laugh, Miss Eyre? Only rarely, perhaps. Buy you're not naturally austere, any more than I'm naturally vicious.” (Fukunaga 2012). On the contrary, it is evident that the language of the novel belongs to the 1850's due to the fact that Charlotte Brontë lived during the Victorian Age. I think that film makers have modernised the language. My research could also be useful to film scholars as it could help them to find out how a novel is modified when adapted for a film production. It could also be relevant to film makers, as a way to project another *Jane Eyre* which may include what has been left out of her in this 2011 representation. Lastly, I believe that my dissertation offers an alternative interpretation of the novel vis-à-vis the film for those people who are keen on learning more about *Jane Eyre*.

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Italian summary

Lo scopo principale della mia tesi è quello di analizzare le maggiori differenze tra il romanzo *Jane Eyre* di Charlotte Brontë e la sua riproduzione cinematrografica del 2011 realizzata da Cary Fukunaga. Il primo capitolo è diviso in cinque sezioni e si occupa della presentazione della trama di *Jane Eyre* e della sua analisi da parte di noti critici come Sandra M. Gilbert (1979) o Adrienne Rich (1979). Un altro aspetto di cui ho discusso nel primo capitolo è la comparazione del film di Fukunaga (2012) con il romanzo in cui diversi critici attraverso articoli hanno espresso la loro opinione. Inoltre, dato che *Jane Eyre* è stato definito un romanzo femmnista, come sostenuto da John McLeod (2000), ho dedicato l'ultima sezione agli aspetti femministi presenti nel film di Fukunaga e di come Jane sia rappresentata come il simbolo del femminismo Inglese durante l'Età Vittoriana.

Ad ogni modo, il famoso romanzo *Jane Eyre* tratta di una bambina orfana che viene affidata dai parenti tra cui la signora Reed. In questa famiglia Jane è vittima di continui maltrattamenti da parte di una fredda e crudele zia Reed e anche da parte di suo cugino John Reed, il figlio preferito di sua zia. Contraria alle aspettative della zia, Jane è una ragazzina dal temperamento forte e deciso e lo dimostra quando, all'inizio della storia, si ribella al bullismo di John. Successivamente viene affidata ad una scuola di carità chiamata Lowood in cui il direttore Brocklehurst conosce la signora Reed e condividono certi ideali come una fin troppo rigida educazione da riservare ai bambini. Jane prima di essere spedita nella scuola affronta senza paura sua zia e le mostra tutto il suo disprezzo.

Nonostante la durissima disciplina della scuola, Jane riesce a instaurare una vera amicizia con Helen Burns, la quale diventa un'ancora di salvezza per Jane. Sfortunatamente, Helen muore di tubercolosi ma Jane riesce a proseguire gli studi grazie all'aiuto dell'amministratrice della scuola, Miss Temple, la quale diventa una figura centrale per Jane. Infatti, Jane opera all'interno dello stesso istituto come stimata insegnante. Otto anni dopo, in seguito alla partenza di Miss Temple, Jane trova un'occupazione di governate presso la dimora di Thornfield Hall che appartiene al signor Edward Fairfax Rochester. Qui Jane diviene istitutrice di Adele, la pupilla di Rochester. I primi tre mesi trascorrono serenamente fino al giorno dell'improvviso arrivo di Mr Rochester, un uomo brusco e sarcastico, che è subito colpito dalla vivida intelligenza e dall'indipendenza di Jane. Il rapporto tra i due attraversa varie fasi, tra cui l'annunciato e poi disdetto matrimonio di Mr Rochester con Blanche Ingram, una donna bellissima che vuole sposarlo soltanto per interesse economico. Ad ogni modo Mr Rochester capisce che l'amore che prova per Jane è corrisposto, e perciò le chiede di sposarlo.

Tuttavia, un terribile segreto è racchiuso tra le mura di Thornfield Hall e viene sfortunatamente rivelato il giorno stesso delle nozze: l'uomo è già sposato con Bertha Mason, una donna Creola completamente pazza e rinchiusa nell'attico. Rochester nutre per Bertha un sentimento di rabbia ma allo stesso tempo di pietà, ragione per cui l'ha segregata in un attico. Jane, combattuta tra le insormontabili regole religiose e morali e l' amore per Rochester, lascia Thornfield e vive come una senzatetto per tre giorni. Sull'orlo della morte, viene accolta in casa di un pastore, St. John Rivers, e delle sue due sorelle Mary e Diana. Poco dopo, trova lavoro come maestra in una scuola. Nel frattempo approfondisce la conoscenza con St. John e, quando le arriva la notizia improvvisa di una cospicua eredità e del fatto che St. John e le sorelle sono suoi cugini, divide l'eredità con loro. Ma le sorprese non sono finite per Jane perché St. John le chiede di sposarlo e di andare in missione in India con lui, ma Jane rifiuta e decide di ritornare da Rochester. Scopre però che in seguito a un incendio, appicato dalla stessa moglie Bertha nel quale è morta, è rimasto vedovo, ha perso un occhio e una mano. Infine, Jane e Mr Rochester possono ora convogliare a nozze.

Seguentemente, come menzionato precedentemente, la mia tesi affronta come il romanzo è stato analizzato da vari critici. Molti di questi hanno stimato il coraggio di Jane come Lamonaca (2002) in quanto è una donna indipendente specialmente dagli uomini che provano ad ostacolarla come St John, il quale vuole imporle un matrimonio senza amore. Egli infatti la vuole per sé solo per perseguire i suoi obiettivi, ovvero raggiungere l'India e svolgere una vita di missionari (Rich 1979). Inoltre, *Jane Eyre* fu un romanzo innovativo perché fu la prima governante a sposare il suo padrone (Christ and Ford 2000). Charlotte Brontë fu una delle prime donne che assunse importanza come scrittrice durante l'epoca Vittoriana in cui si stava diffondendo il genere del “governess novel”, ovvero un genere di romanzo che tratta della situazione della governanrti (Christ and Ford 2000). In modo particolare, Arnold Shapiro (1968) ritiene che Jane abbia sofferto molto quando ha lasciato Rochester perché è consapevole del dolore che gli ha procurato. Contrariamente a quanto appena affermato, alcuni critici tra cui Rigby (1849) e Chase (1971) criticano fortemente Jane. Rigby critica Jane perché la ritiene ignorante delle tradizioni ed abitudini dei nobili, infatti Jane osserva tutto e disdegna il loro modo di parlare e di muoversi. In una scena in particolare, Jane viene offesa da Lady Ingram (madre della pretendente di Rochester), in quanto la sua classe sociale è considerata inferiore. Inoltre Rigby (1849) sostiene che Jane è ingrata verso Dio perché Egli le ha fornito un modo per nutrirsi, amici, un'istruzione ed una storia d'amore ma lei è solo in grado di lamentarsi del fatto che è senza soldi e senza veri amici. Oltre a ciò, Chase (1971) critica Jane perché crede che sia una codarda quando lascia Rochester in quanto era lui il

soggetto debole tra i due dato che fu costretto a rinchiudere sua moglie nell'attico.

Il romanzo dunque contiene forti riferimenti alla religione (Lamonaca 2002) in cui Jane rifiuta la dottrina di St John di totale sottomissione ad un uomo ecclesiastico, rifiuta l'ipocrisia e la tirannia religiosa di Mr Brocklehurst e di sua zia Reed, al femminismo (Rima 2021) e all'età Vittoriana.

Per quanto riguarga la rappresentazione cinematografica di Cary Fukunaga (2012), questa versione è stata una delle più apprezzate dalla critica perché l'attrice Mia Wasikowska assomiglia molto alla Jane del romanzo. Entrambe sono bionde, con gli occhi verdi (Terry 2014), hanno lo sguardo diretto (Williams 2012) e sono indipendenti ed altruiste (Scott 2011). Molti la ritengono la Jane Eyre perfetta (Scott 2011). Ad ogni modo, c'è chi la critica come Engle (2011) perché la Jane di Charlotte Brontë è più passionale, è più loquace, fa più monologhi e esterna di più i suoi sentimenti. Nel complesso però, egli afferma che le scene dove si vede di più l'animo della vera Jane sono quando rifiuta St John e ritorna da Rochester (2011). Malgrado ciò, il regista pare che non abbia considerato alcune scene importanti del romanzo, come il momento in cui Rochester si traveste da zingara con lo scopo di sapere se Jane è innamorata di lui (Terry 2014). La seconda scena importante non considerata è quando Bertha entra nella stanza di Jane il giorno prima del matrimonio e strappa il velo da sposa (Williams 2012). Bertha quindi non è stata molto considerata nel film (Terry 2014). Bertha viene molto spesso considerata come il doppio oscuro di Jane; pare infatti che la rabbia repressa e l'anima ribelle di Jane esplodano quando Bertha compie qualche atto crudele (Gilbert 1979).

Oltre a ciò, il secondo capitolo parla del linguaggio del film in generale, delle caratteristiche dei sottotitoli e del doppiaggio e i metodi di analisi che ho usato. Il linguaggio del film è un argomento non molto considerato secondo Pavesi e Freddi (2005). Secondo Bianchi, il film consiste in un processo in cui le immagini, persone, luoghi, oggetti e situazioni convogliano insieme (2015). I film fanno parte della nostra vita giornaliera e stanno assumendo sempre più importanza (Rima 2021). Ciò che il film cerca di raprresentare è il reale, ovvero situazioni che esitono realmente e prova a trasportarle nella sua rappresentazione filmica, con discorsi e dialoghi che ricordano il verosimile (Ivanov e Reeder 1986-87). Santato ritiene che uno dei più grandi rappresentanti del reale fu Pasolini il quale provò a unire la poesia al cinema con lo scopo di raffigurare ciò che accade nella realtà (2003). Inoltre, una delle caratteristiche più complesse del linguaggio del film è la difficoltà di riprodurre la conversazioni spontanee che avvengono ogni giorno, difatti un esempio è dato

dal fatto che in Inglese sono comuni le abbreviazioni e i verbi al presente (Biber 1998). Dalla mia analisi emerge il fatto che i film abbiano forti riferimenti alla semiottioca (Pavesi e Freddi 2005), ovvero come le scene rappresentate abbiano dei significati nascosti non immediatamente percepibili (Jakobson 1963). Per esempio, determinate immagini vengono associate a dei precisi significati spesso non verbali (Pavesi e Freddi 2005). Pavesi e Freddi sostengono che l'espressione del viso aiuta molto a trasmettere il messaggio degli attori, anche se non vengono usate le parole (2005). Ivanov e Reeder affermano che anche le metafore assumono un significato importante perché contengono dei significati secondari (1986-87). La metafora dipende può dipendere dalla grammatica, la quale nonostante segua delle regole nasconde dei significati che vanno oltre alla correttezza del linguaggio (Pryluck 1975).

Il doppiaggio è anch'esso un tema difficile da definire assieme alle sue caratteristiche (Pavesi e Freddi 2005). Pavesi e Freddi sono due delle principali studiose del doppiaggio e dei suoi elementi più importanti. Una delle critiche maggiori riservate al doppiaggio è il fatto che molto spesso risulta falso, prefabbricato, artificiale e non spontaneo, quindi non pare imitare il reale dialogo che avviene tra le persone (Chaume 2007). Chaume (2007) suggerisce che dovrebbe essere il più naturale possibile. Pavesi (2008) inoltre ritiene che il doppiaggio cambia a seconda della zona geografica, del registro usato e dallo stile e dalla coesione con il testo originale. Herbst (1997) aggiunge che i testi doppiati sono testi tradotti e per questo non sempre risultano naturali. Le traduzioni infatti possono avere delle difficoltà con il tempo, la sincronizzazione delle labbra e con le caratteristiche in generale del linguaggio parlato (Pavesi e Freddi 2008). Gli spettatori preferiscono un linguaggio che si avvicina il più possibile alla lingua parlata, quindi più verosimile possibile (Pavesi e Freddi 2005). I traduttori Italiani per esempio sono portati ad inserire meno pronomi personali perché le regole grammaticali sono diverse da Italiano e Inglese: in Inglese ogni verbo richiede un soggetto mentre in Italiano ciò non accade (Pavesi e Freddi 2005). Un altro aspetto rilevante è che i film riproducono diversi contesti culturali con le loro diverse tradizioni e abitudini, le diverse ideologie e le diverse realtà, per questo motivo non è sempre semplice riprodurre le varie differenze che si trasmettono poi nel linguaggio (Sobur 2013). Si può concludere affermando che il messaggio originale non è sempre facilmente trasmissibile e ciò si evince (Pavesi e Freddi 2005).

Pavesi e Freddi suggeriscono che l'Italia è uno dei paesi dove il doppiaggio è più diffuso rispetto ad altri paesi e dal 1929 un grande numero di film sono stati tradotti (2008). Grazie a questa grande produzione di film doppiati, la scuola di doppiaggio Italiana è una delle più avanzate grazie al suo linguaggio spontaneo nelle conversazioni, le forme dialettali ed una

serie di conoscenze genrali che la contraddistinguono (Pavesi e Freddi 2005). Nonostante la grande accuratezza della scuola Italiana, ci sono ancora delle imprecisioni sul punto di vista della fonetica nel riprodurre le varianti dell'Inglese Americano che non è possibile trasmettere il cui risultato è innaturale e si allontana dall'originalità del testo di partenza (Pavesi e Freddi 2005). In aggiunta, un altro limite consiste nel fatto che in Italia ci sono pochi attori che doppiano e di conseguenza la difficoltà nel trasmettere tutte le diverse variazioni aumenta (Pavesi e Freddi 2005). Bucaria (2008) aggiunge che olto spesso i traduttori cambiano le caratteristiche del linguaggio di partenza elevandolo oppure inserendo dei cambiamenti che sono inutili.

Comunque, si può dichiarare che sia il doppoaggio sia l'uso dei sottotitoli facilita l'acquisizione e l'apprendimento della lingua Inglese anche se ci sono parecchie idee contrastanti(Pavesi e Ghia 2008). Pavesi (2019) infatti afferma che siano un buon metodo per apprendere una lingua straniera in quanto la traduzione, nonostante le possibili imprecisioni, è buona e funzionale. Aiello (2018) nelle sue ricerche intervistò alcuni studentii quali guardano le loro serie TV preferite in Inglese ma con i sottotitoli creati dai "fansubbers" i quali non sono i veri traduttori, ma sono dei fan delle serie TV più note che li traducono (Vaccaro 2013). Lo svantaggio di ciò è che tolgono la concentrazione dal vero doppiaggio e dal vero sottotitolaggio (Aiello 2018). Vaccaro (2013) spiega che i "fansubber" sono famosi perché diminuiscono la lunga attesa del doppiaggio Italiano. Aiello aggiunge che le difficoltà di alcuni studenti consiste nel fatto che molto spesso gli attori Americani parlano troppo velocemente oppure si mangiano le parole e non riuscivano a seguire il discorso (2018). Quindi Aiello si dice favorevole a queste due pratiche diversamente da Van Parij perché egli invece sostiene che è proprio a causa di questi due che c'è un grande dislivello in Europa nell'apprendimento dell'Inglese (2004). Bisognerebbe perciò eliminare il doppiaggio favorendo il sottotitolaggio (Van Parij 2004). Fergusono (2018) afferma che piuttosto che bandire il doppiaggio bisognerebbe aumentare e migliorare il livello di insegnamento di Inglese all'interno delle scuole per livellare le differenze tra i paesi.

Fox in maniera particolare si concentra sul significato del sottotitolaggio e spiega che essi vengono creati dopo la produzione di un film e sono degli elementi fissi sullo schermo che non possono essere disattivati (nei casi in cui nel film ci siano delle scene in lingua straniera) e trasmettono l'atmosfera del film (2008). Tuttavia, graficamente i sottotitoli possono facilmente sovrapporsi gli uni con gli altri a causa della loro posizione centrale sullo schermo e di conseguenza non risulta sempre semplice leggerli. Lautenbacher (2012) si sofferma sul fatto che la lettura dei sottotitoli e il guardare la scena del film spesso possono modificare o stravolgere la trasmissione del messaggio del film originale. La velocità dei sottotitoli

accompagnata con la velocità delle immagini che scorrono sullo schermo è uno degli elementi più difficili del sottotitolaggio (Romero-Fresco 2015). Oltre a ciò, Pavesi e Ghia osservano che i sottotitoli aiutano l'assimilazione di una lingua perché migliorano la memorizzazione e l'attenzione (2020). I sottotitoli aiutano lo spettatore a combinare il linguaggio parlato, il testo scritto e lo scorrimento delle immagini (Pavesi e Ghia 2020). In conclusione, Pavesi e Ghia evidenziano due diverse tipologie di sottotitoli: i sottotitoli interlinguistici ed i sottotitoli bimodale (2020). I primi si riferiscono ai sottotitoli erogati nella lingua madre con il dialogo in una lingua straniera, mentre gli ultimi indicano che sia il sottotitolaggio e la lingua del film sola la stessa(Pavesi e Ghia 2020). Frumuselu suggerisce che se il pubblico guarda frequentemente film con i sottotitoli, saranno più esposti all'assimilazione del linguaggio orale e colloquiale come slang e verbi frasali (2018).

Il terzo ed ultimo capitolo tratta brevemente dell'adattamento filmico assieme alle mie analisi sulle differenze principali tra il romanzo ed il film e sulle maggiori differenze linguistiche tra le due opere. McFarlane è uno dei critici che si occupa maggiormente del tema dell'adattamento cinemtografico e sostiene che è sempre risultato affascinante ed è stato molto considerato (1996). L'adattazione avviene nel momento in cui i registi decidono di rappresentare un romanzo letterale in un film rendendolo un oggetto di intrattenimento (McFarlane 1996). Egli aggiunge che i registi sono interessati nella riproduzione cinematografica di importanti testi classici sia perché il mercato lo richiede e sia perché sono testi che godono di una certa stima (1996). Un elemento principale è la fedeltà ai testi originali, infatti Olney sostiene che più il film si avvicina all'originale più è apprezzato e più si allontana più viene giudicato negativamente (2010). L'adattazione quindi richiede dei requisiti precisi e non è una partica semplice perché si deve ricreare un'atmosfera già stabilita (Bodeen 1963). Ellis aggiunge che l'addatamento ha anche il fine di ricalcare il ricordo del romanzo e di trasmetterlo al pubblico, il ricordo è generalmente culturale (1982). Questo ricordo viene modificato dall'interpretazione e dall'inserimento dei significati personali e dalle immagini dello stesso regista (Orr 1985). Olney sostiene che se il film risulta troppo diverso dal romanzo non sarà sufficentemente apprezzato, invece se è fedele sarà acclamato (2010). In maniera contraria, c'è chi sostiene come Athanasourelis che se il film viene riadattato e modificato, la critica lo accetterà perché svia dalla storia originale e si adatta alle regole del mondo moderno (2003).

Altra particolarità è che generalmente il pubblico preferisce le storie con un finale felice dove dopo una serie di ostacoli i due protagonisti si riuniscono anche se questo rappresenta una semplificazione di ciò che avviene nella realtà (Orr 1985). Lo stesso romanzo *Jane Eyre*

termina con un lieto fine in quanto Jane nell'ultimo capitolo svela di aver sposato il suo amato Rochester e che non c'è nessun altra storia d'amore così salda come la loro. Infine, i registi sperano di rispettare le aspettative del pubblico il quale appunto generalmente richide fedeltà al testo e inoltre devono cooperare con il modo in cui il pubblico si immagina i personaggi, la storia ed i luoghi (McFarlane 1996).

Rispetto alle mie analisi del romanzo e del film, ho suddiviso la mia ricerca in diverse categorie, che si suddividono in differenze cronologiche, le emozioni provate da Jane, come i lunghi monologhi del romanzo vengono affrontati nel film e le principali differenze tra romanzo e riproduzione cinematografica. Nella mia ricerca ho anche inserito le scene tagliate del film che però sono presenti nel romanzo, come la scena in cui Bertha entra in camera di Jane e strappa il velo da sposa, e ho trattato di come i lunghi e intensi dialoghi tra Jane e Rochester vengono modificati nel film. Infine, ho esposto le maggiori differenze linguistiche presenti nei dialoghi tra i vari perdonaggi.

L'ordine in cui si svolgono gli eventi assieme all'inserimento di flashback e anticipazioni del futuro non sono presenti nel libro e ciò rappresenta il primo passo della mia analisi. Un esempio è dato dal fatto che il film inizia con la fuga di Jane da Thornfield ma nel romanzo la sua vita inizia da quando è bambina a casa di sua zia Reed.

Altra grande differenza sono le emozioni sentite da Jane le quali sono spiegate molto più dettagliatamente nel romanzo. Nel capolavoro di Charlotte Brontë Jane fa lunghissimi monologhi in cui esprime i suoi sentimenti ma questi sfoghi non ci sono nel film. Jane esprime ciò che prova solo attraverso l'espressione del viso. L'esempio principale riguarda il dissidio interiore che prova verso l'amore che sente per Rochester.

Relativamente ai monologhi sostenuti da Jane nel romanzo, un episodio importante è quando viene offesa dalla nobiltà invitata da Rochester il quale rappresenta uno dei pochi momenti in cui non reagisce alle provocazioni. Jane afferma che ha notato la sconsiderazione dei nobili verso le governanti come lei, ma nel film si vede solo che Jane si alza e lascia la stanza. Il dialogo dei nobili è più intenso e malevolo nel romanzo. In aggiunta a ciò, quando Jane scappa da Thornfield, nel testo esprime moltissimo la sua condizione difficile da vagabonda e della sua angoscia che la porta quasi a morire, ma nel film si vede solo lei che vaga disperata. Inoltre ci sono altre importanti differenze. Bessie è un personaggio importante perché nel romanzo aiuta Jane quando viene rinchiusa nella stanza rossa e da quel momento Jane si sente amata per la prima volta. Bessie non viene mai menzionata nel film. Per di più, ciò che è stato alterato è la descrizione di Jane riguardo Bertha. Nel film la sua

rappresentazione è molto meno spaventosa e mostruosa, mentre nel testo è descritta da Jane come un demone senza lucidità mentale.

In conclusione, ritengo che l'adattamento cinematografico di Cary Fukunaga rispetti il testo orginale di *Jane Eyre* malgrado ci siano delle differenze ed alcuni personaggi importanti come Grace Poole o Miss Temple non siano inseriti. Anche la descrizione di Bertha è più semplificata, come è anche ridotta la rincongiunzione finale tra Jane e Rochester. Nel complesso, credo che il messaggio originale del romanzo sia ben illustrato.

La mia tesi di laurea potrebbe essere utile a quei registi che volessero aggiungere ciò che manca a questa versione di Jane Eyre, oppure potrebbe essere interessante per gli appassionati di Jane Eyre nel notare i prinicipali cambiamenti dal testo di Charlotte Brontë.

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