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**Title : *Jane Eyre* in Our Times: Fukunaga's *Jane Eyre* in  
Dialogue with Two Film Adaptations**

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Source : *Trans-Humanities*, Vol. 9 No. 3 (2016), pp. 99-125.

Published by : Ewha Womans University Press

URL : <http://eiheng.ewha.ac.kr/page.asp?pageid=book10&pagenum=060600>

Online ISSN : 2383-9899

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# *Jane Eyre* in Our Times: Fukunaga's *Jane Eyre* in Dialogue with Two Film Adaptations

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## I. Introduction

This study looks into the 2011 film adaptation of *Jane Eyre* (Cary Fukunaga) and compares it with two earlier feature film versions produced in 1944 (Robert Stevenson) and 1996 (Franco Zeffirelli) to examine how the Zeitgeist of different periods read the Charlotte Brontë text. Looking at the various elements and aspects that full-length film adaptations decided would draw film audiences to the theatres, we can read the “spirit of the times” or how the public would have consumed the various issues in Charlotte Brontë’s *Jane Eyre*. Film adaptations can serve to relate the literary work to a material history as the director and producers, in making feature films of approximately two hours of screening, need to choose which issues will be emphasized and speak to the audience of the times.

The studying of film along with literature can be justified through cultural studies, which advocates the studying of the literary text along with the popular. The author of the literary text/producer of the film is placed in equal stance with the reader/audience as being determined by physical conditions. For example, film acknowledges no single creator; it is a collective production of director, producers, actors, scriptwriters, engineers, promoters, distributors, and so forth. In cultural studies, the generation of meaning shifts from identification with the self-creativity of the author towards a de-centered account of social production and dispersed identification, claiming the subject relative and determined (Easthope 171). The film, especially, is a most hybrid form of cultural product that encompasses the spirit and historical determinants of the times. It shows a society in its most intensive form: Not only is it an imaginative reflection of life, but the society’s production mode and economic issues are all integrated into the film’s various forms, conflicting and in negotiation. As film is a co-operative medium that demystifies art through

its consideration of materiality, film adaptations can serve to relate a literary work to material history. Studying film adaptations from different periods of time enables us with the insight as to how *Jane Eyre*, with its emphasis on class/gender equality and individual free-will, has been received at disparate times.

In particular, this study looks at the films through three categories integral to understanding the spirit and class/gender ideology of the times: the genre and times, the female community and the role of Bertha, and transposing Brontë's narrative into film. I not only look at how the ideology of the times influenced how the film makers responded to the Brontë text, but how putting the literary text into the multi mediums of the film emphasizes, distorts, re-creates, and furthers central issues and motifs. As the many layers of Brontë's text, the word, are made into the many facets of the film or image, choices of genre, editing, lighting, music, etc. all play a part in how meaning is constructed in viewers. Although this study mainly focuses on the 2011 film, it will be discussed in comparison with the 1944 film as it is of the same Gothic genre and with the 1996 film, the closest in period and setting but quite different in the emphasis.

## II. The Genre and Times

Through many interviews, director Cary Fukunaga has repeatedly stated that his film's emphasis will be on the Gothic. Also, when the film was released, several reviewers have compared this *Jane Eyre* film, not with previous versions, but rather the very popular *Twilight* series.<sup>1</sup> To understand why the Gothic genre would thrive in our age where vampires and zombies loom, a look into the definition of the genre is necessary. According to Fred Botting, the Gothic is a genre that continues to shadow the progress of modernity with counter-narratives displaying the underside of social values. "Gothic excess [...] the fascination with transgression and the anxiety over cultural limits and boundaries, continue to produce ambivalent emotions and meanings in their tales of darkness, desire and power" (2). Botting furthers his discussion of how cultural anxieties are embodied in the stock features

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1. "Charlotte's Brontë's *Jane Eyre* is among the greatest of Gothic novels, a page turner of such startling power, it leaves its pale latter-day imitators like *Twilight* flopping for air like a stranded fish" (Ebert). Cf. Ebert, Roger. "*Jane Eyre*." *Roger Ebert.com*, 16 Mar. 2011, [www.rogerebert.com/reviews/jane-eyre-2011](http://www.rogerebert.com/reviews/jane-eyre-2011).

of the genre. Monstrous doubles, evil aristocrats, fainting heroines, and other such characters suggest imagined and realistic threats while Gothic landscapes of grandeur and wildness such as the Gothic castle and forest are “desolate, alienating and full of menace” (2). Through such elements and narrative, the Gothic genre can be seen as addressing the anxieties and problems of society through transgression and the supernatural. “Gothic narratives never escaped the concerns of their own times, the anxieties varying according to diverse changes: political revolution, industrialization, urbanization, shifts in sexual and domestic organization, and scientific discovery” (3). It is through such genre of the Gothic that the 2011 film tries to address the anxieties of the unstable times.

The source of the anxiety of the Brontë’s time could be pointed to the tension between the old society of aristocracy and the moral goodness and purity of the emerging middle-class. As Hoeveler states, the agenda of the “female Gothic”<sup>2</sup> of the Brontë’s time, is to “wrest away the novel and hero from an aristocratic heritage that is sexually corrupt and alien to a newly emerging class of bourgeois” (214). The mission of Gothic feminists is to create

androgynous middle-class families inhibited by strong women and safely-tamed men [...] the daughter in the scenario absorbs the patriarch, consumes his power, and emerges like a sort of Athena, an all-powerful goddess who has destroyed the patriarchy even as she has inscribed herself as the new matriarch. (Hoeveler 214–15)

Thus, the young daughter’s higher sense of morality and purity triumphs over the patriarchal figure—Jane not only revolts against figures such as Brocklehurst or St. John, but even her beloved Rochester who is later tamed into a harmonious marriage on her terms. *Jane Eyre’s* narrative confronts the remains of the aristocratic past to forge them into a harmonious union with an emerging class and their values. In Fukugana’s film, Jane is cast very young,

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2. Davison explains that the fear of power embodied in the “female Gothic” is not only of supernatural powers but also of social forces so vast and impersonal that they seem to have supernatural strength. Patriarchal authority and institutions came under scrutiny, while the domestic sphere became a symbol of oppressive and threatening male power (206–07). Davison, Carol Margaret. “Ghosts in the Attic.” *Gilbert and Gubar’s The Madwoman in the Attic After Thirty Years*, edited by Annette R. Federico, U of Missouri P, 2009. pp. 203–16.

which had been a priority for Fukugana. Mia Wasikowska is only 21, and up to playing Jane, she had played only teenage roles, her most famous one being Alice in Tim Burton's *Alice in Wonderland*. The girlish image carries over to her figure of Jane Eyre. Although only 34 when playing Rochester, Michael Fassbender plays a more seasoned, masculine Rochester with much experience behind him. Not only in class, but also the believable difference in their ages, especially the youth and naivety of Jane, makes Jane a much more vulnerable Gothic heroine.

The Fukugana film addressed an audience with an anxiety not so different from Brontë's time—what is defined as a “Zeitgeist of austerity and uncertainty” (Monk 44). The uncertainty of the times for the 2011 film can be attributed mostly to the financial crisis around the year 2008. While the people responsible for the crisis were the authoritarian figures of Wall Street, the government, and academia, they together had conspired to hide the real state of things from their investors and general public. Such immorality of Wall Street can be seen in the portrayal of aristocrats' attitudes in *Jane Eyre*, such as those of Mrs. Reed, Brocklehurst, the Ingrams, and the Rochester family. The people who are wronged or suffer from such people in the position of authority are people of the younger generation, such as Helen Burns, the Rivers, and Jane Eyre. This is the plight of the younger generation after the 2008 crisis; they have little hope for their futures and are limited in their scope. As governesses, Mary and Diane Rivers suffer as Jane does from restricted prospects for middle-class young women. Thus, the anxiety of the film is expressed in the sober and general austere tone, contrasting greatly with the general atmosphere of numerous 1990s film adaptations which emphasized glamorous images of the Victorian past.

In the 1944 *Jane Eyre*, the Gothic atmosphere was of the film noir, reflecting the mood of the times as the world was at war.<sup>3</sup> Director Robert Stevenson embellished the music, shadows, and the size of everything in a film noir atmosphere. At the start of the film, young Jane is portrayed diminished through high-angle shots while Mrs. Reed and Brocklehurst are grotesquely

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3. Refer to pages 280–88 of my earlier work, “Jane's Progress in Three Film Adaptations of *Jane Eyre*” for a more detailed study of the 1944 film adaptation. Cf. Lee, Soyoung. “Jane's Progress in Three Film Adaptations of *Jane Eyre*.” *Feminist Studies in English Literature*, vol. 10, no. 2, 2002, pp. 277–307. *KISS*, [kiss.kstudy.com.access.ewha.ac.kr/journal/thesis\\_name.asp?tname=kiss2002&key=1994108](http://kiss.kstudy.com.access.ewha.ac.kr/journal/thesis_name.asp?tname=kiss2002&key=1994108).

drawn through low-angle shots. When Jane is put on the pedestal at Lowood for everyone to scrutinize her, huge shadows are cast as if Jane is in a prison of shadows. In an extreme long shot, Thornfield is drawn as a huge castle in contrast to the tiny figure of Jane. When Rochester (played by Orson Wells) enters the scene, he is drawn as an imperial figure, towering over Jane. He sits at a throne-like chair and wears a cape as if a king. Lastly, Bertha is drawn as a monstrous figure, never shown but hidden in the shadows. When Jane leaves Thornfield, the filmmakers make her head to Gateshead and her destitute state is depicted through a lot of wind whirling about. The film-noir style of Gothic in this movie shows the inherently limited state for women with no exit or support. On Jane's return to Thornfield, the audience sees that Rochester is not maimed visually, and we learn that his eyesight later returned thanks to Jane's nursing. The message for the 1944 audience was that for women, without the protection of men, their state cannot but be destitute, and women's role is to nurse and heal the men returning from war to their original roles as head of their families.

The 1996 *Jane Eyre* emphasizes Jane's progress as a subject and the romance between her and Rochester is central. America was going through an economic boom in the 1990s,<sup>4</sup> and such positive energy can be seen throughout the film. The action progresses through the inner subjective conscious of Jane, who as a character has no means or family at the beginning, but through a quiet but resilient spirit gains a happy family. Thus, the red room is drawn in deep red colors reflecting Jane's passionate self and her time at Lowood is drawn in deep blue hues accentuated with white. Thornfield is drawn in much brighter light; when the old house catches light, it is beautiful and sunny to portray that Jane finds love and welcome at Thornfield. Through Helen, Miss Temple, Mrs. Fairfax, and finally Rochester, she finds the hope and support to grow. She actually does not experience any physical ordeals after leaving Thornfield in a carriage but arrives conveniently at St. John Rivers' house to be taken care of by Mary Rivers. St. John does not entreat her with a proposal nor

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4. Kurt Anderson calls the 1990s the "best decade ever" with America prospering with an economic growth at about four percent every year and the unemployment rate dropping to an "effectively zero." "A tide of progress and good sense seemed to be sweeping the whole world" while America experienced "peace, prosperity, order—[with] American culture vibrant and healthy as well." Cf. Anderson, Kurt. "The Best Decade Ever? The 1990s, Obviously." *The New York Times*, 6 Feb. 2015, [www.nytimes.com/2015/02/08/opinion/sunday/the-best-decade-ever-the-1990s-obviously.html?\\_r=0](http://www.nytimes.com/2015/02/08/opinion/sunday/the-best-decade-ever-the-1990s-obviously.html?_r=0).

persuade her to go to India, but is only implemented to announce that she has inherited a fortune. The film ends with a happy picture of Jane walking beside Rochester, together facing the lake and trees laid before them. As the 1990s were a time when prospects were bright for not only men but also women, the communicated message is that women have gained enough power to assert their selves and receive support from the community.

The Gothic mood of the 2011 film is much more silent and toned down. Mark Kermode points out that the colors are from a muted palette, washed out and toned-down, rather than having the blacks of the classic Gothic such as those in the 1944 film. "It is played flat and straight that is the distinguishing feature. The most distinguishing feature is how underplayed it is [despite so many events happening]." The colors come across as more realistic and immediate of our times rather than reminiscent of a bright elegant and romantic past, a representative feature of many film adaptations. The scenes are staged to be naturalistic, happening in the present tense. In an interview, director Fukunaga states, "It's like you are experiencing it in the moment rather than creating this other-worldly place, something that feels it is not a reality, something that feels affected in some way. I was not trying to do that at all. I was trying to make it feel just immediate" ("Cary Fukunaga"). His extra care in using natural lighting such as sunlight and candlelight brought about a realistic effect so that when the secrets under such an everyday cover are later revealed, there is a greater unexpected shock.

Finally, the film's take on the Gothic speaks much more to the issues of the times. Throughout the film, the sense of terror comes from a sense of unease, that power had not been equally distributed. Jane is young and very vulnerable with no resources while Rochester is attractive for all that he has but still willing to come to terms with her. He is not only an aristocratic who has travelled the world, but is also her employer, who can order her to please him when bored. Through many scenes, the film emphasizes the unequal terms of class and power, as in not paying Jane her wages until she asks for them. Jane's position at Thornfield is unsettling and ambiguous as the governess, educated as the higher class but subservient to them. Jane is shown through numerous scenes as working hard as a governess, teaching and tending to Adele. Mrs. Fairfax (played by Judi Dench) defines Jane as her equal for her intellect and more genteel duties but also sees Jane as much her junior and naïve. Although a minor role, Judi Dench's subtle expressions comment on how mismatched Jane and Rochester are in the eyes of society.

While the emphasis on the Gothic serves to show how cold the reality which Jane is pitted against is and how completely limited her prospects are, her determined sense to not compromise makes her victory a true one at the end. Screenwriter Moira Buffini comments that it is Jane's indomitable will to not compromise with her lot,<sup>5</sup> and her strength be able to "sustain herself with nothing" that after many ages, we turn to her for hope in a limited and uncertain world ("Unlocking Charlotte Brontë's *Jane Eyre*"). Thus, while the 2011 film emphasized on the Gothic to express the uncertainty of the times, it also portrays prospects for the young generation to come to terms with such reality and find courage and resolve within to pave their way. The next section discusses how different gender ideology of each period has shaped how each film adapted the Brontë text.

### III. The Female Community and Bertha

A central issue in Brontë's *Jane Eyre* is the female community which shares the same destiny of being inhibited but also acts as supportive and nursing forces to Jane in the progress of self-authority. Adrienne Rich has stated that in *Jane Eyre* "we find an alternative to the stereotypical rivalry of women; we see women in real and supportive relationship to each other" (475). Helen Burns and Miss Temple are motherly figures that help Jane survive and grow at Lowood, Mrs. Fairfax and Adele share their lots with Jane as figures dependent on Rochester, and Diana and Mary Rivers are nurturing characters who become literally sisters to her in her journey of the self. Especially, Sandra Gilbert and Susan Gubar have noted Bertha as being Jane's dark-double, "the angry aspect of the orphan child, the ferocious secret self Jane has been trying to repress" who acts like and acts for Jane. Bertha's incendiary tendencies mirror Jane's inner state of flaming rage. "Jane's profound desire to destroy

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5. "The amazing thing about *Jane Eyre* is that whatever fortune throws at her—her parents die before she is one; she is brought up in this house unloved; she is sent to this terrible school; her one friend, Helen Burns, is taken away from her—she keeps fighting. Jane Eyre is indomitable. She refused to accept her lot, either as a woman or as a member of the dependent classes. She is always looking for something greater. This is why we still love her. So many of us accept our lot, but Jane says why must the horizon be forever our limit, why can't a woman's life be more like a man's?" ("Unlocking Charlotte Brontë's *Jane Eyre*").

Thornfield, the symbol of Rochester's mastery and of her own servitude, will be acted out by Bertha, who burns down the house and destroy herself in the process as if she were an agent of Jane's desire as well as her own" (359–62).

In the Gothic 1944 film, Jane is closed off from all female support. Kate Ellis and Ann Kaplan explain that the ideological purposes of coaxing women back to their respective places in the domestic sphere had shaped the Jane figure into a meek, docile, and subservient character. During World War II, women substituted men in the work force but now needed to relinquish their places to the men returning from the war. The 1944 film emphasizes Jane's destitute state and her being rescued by her prince to reinforce and perpetuate the dominant discourse on sexual roles. Thus, not only is Jane drawn through the Gothic genre as being inhibited and isolated at Gateshead and Lowood, she is given no channels to identify with female powers and gain support. While the angelic Helen is Jane's sole comforter, she dies too early to give any influence to Jane. Miss Temple and her female authority are erased from the film altogether, such that there is no female authority at Lowood to counterbalance Brocklehurst's abuses. Even the hunger that the girls face make them prey upon each other, as can be seen in a scene where Jane's food is stolen during prayer time. Also, as the Moor House part of the story is erased completely in the 1944 film plot, Jane does not get to meet Diane or Mary Rivers but rather, a newly invented character, Dr. Rivers, replaces the positive female figures with the good father figure. Women are depicted to be totally dependent on men, as the rescuer or protector from their destitute state.

The film's erasure of female power is most evident in the portrayal of Bertha as a shadow, a dark non-being. Bertha is never shown but exists as a monstrous shadow who screams and screeches. After the failed wedding, the film shows Rochester contrasts Bertha in the dark left side of the frame with Jane all dressed up in white on the right side. Rather than a tie being made between Bertha and Jane, they are categorized as the two stereotypes of women as seen by men, the woman who threatens male power and the angelic domestic woman. Bertha's figurative possibilities are all cancelled out as she is portrayed as something negative and uncontrollable, the primary Gothic element of terror. Not only is Jane deprived of a female community to give her moral support but her spiritual tie with Bertha is erased in the 1944 film.

However, in the more positive and cheerful atmosphere of the 1996 film, which explores Jane's subjective rise to authority, the female community is explored in detail and Jane's tie with them, especially with Bertha, is expressed

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through Zeffirelli's detailed mise-en-scene. The film starts with Jane being thrown into the red room onto what is the reflection of herself inhibited in the frames of a mirror. Through the whirling camera work, Jane's terror of being caged in the room haunted by the ghost of her father is expressed. Jane's screeches fade into the hues of red overlapping and merging into each other, the passionate texture of colors transforming into the background for the opening credits. Placing the red room at the start of the film against the main theme score reinforces its thematic importance as the central metaphor. Women are not only physically inhibited by patriarchy but also their passion is confined. Jane's terror and anger expressed in the red hues of the red room is closely associated with Bertha's condition of inhibition, madness, and incendiary tendencies.

While the power of the female community had been diminished to nothing in the 1944 version, the 1996 film presents the female community as a positive supporting strength.<sup>6</sup> The life at Lowood is given more attention and covered extensively in this film, and the general feeling is that rather than being isolated, Jane shared a comradeship with the other girls in surviving the cold, hunger, and brutal discipline of Lowood under the motherly care of Miss Temple. Jane's relationship with Helen is drawn much more in detail, as in when Jane has Helen take off her bonnet to study and draw her. When Brocklehurst bursts in and orders Helen's hair to be cut off, Jane stands by her and offers her own hair, too. Jane's aligning of herself with Helen is presented visually through the two standing side-by-side presenting their heads for Brocklehurst's decapitating scissors. Defiance against patriarchal powers is juxtaposed with sisterly alliance between Helen and Jane.

Miss Temple is portrayed as a nurturing figure who mitigates the harshness of Lowood and stands by her pupils to the end. In their own sphere of pacifying blue moonlight, separate from their bleak reality, Miss Temple comforts Jane and Helen after their hair is sheared, telling them and the other girls that "you have all been blessed with intelligence. Intelligence and proper education will give you an independence of spirit." The sequence of images cuts to the pacifying fall of snow, Helen dying in Jane's arms, to a scene portraying young Jane sitting next to Helen's tombstone, which cuts to a grown-up Jane rising from the same position in answer to Miss Temple's call. We are to infer that

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6. See my "Jane's Progress in Three Film Adaptations of *Jane Eyre*," pp. 300-01 for details about the portrayal of the female community in the 1996 film adaptation.

as Jane has tended to Helen, Miss Temple has stood by her the past years. In Brontë's text, there was a limit to what Miss Temple could do, and eventually leaves Lowood after she marries. However, the faithful motherly power of Miss Temple, which resounds in figures such as Mrs. Fairfax and Mary Rivers, tied visually through their similar attire of grey dresses and white collars, offer Jane warmth and guidance.

Jane is shown to share the same fate with other female characters of being contained but aspiring to transcend their lot through the visual motif of barred windows. Jane, Adele, and Mrs. Fairfax are shown against barred windows, poking their heads out and watching unobserved the life that lies beyond Thornfield's walls. Women share the same lot of being inhibited in their domesticated spheres, longing to envision for themselves the life that lies beyond the windows. Another visual motif that is frequently used is the motif of the mirror which visualizes the tie between Jane and Bertha. Jane's first aligning with Bertha is made when Jane is awakened by the sound of a window pane knocking after Rochester reveals his promiscuous past. Jane's reflection in the long mirror is juxtaposed with Bertha's laughter before she leaves her room to discover Rochester's room in flames. A similar pattern of aligning Bertha with Jane through the mirror is made on the night after Jane witnesses Rochester's intimacy with Blanche Ingram; she is awoken by Bertha's screeches to confront her own reflection in the mirror. She is called to Rochester's side to tend to Bertha's assault on Richard Mason. Consequently, Bertha's attacks bring Jane closer to Rochester. After the failed marriage, it is Bertha who puts Jane's wedding dress afire to escape her life of confinement by burning down Thornfield, which is juxtaposed simultaneously with Jane's leaving of Thornfield.

In the 2011 *Jane Eyre*, women's shared lot in being confined but aspiring for a broader world is expressed through the similar motif of barred windows. Jane's interaction with Adele at Thornfield frequently takes place against different kinds of barred windows. Another such image is when Jane and Mrs. Fairfax are both held together in one frame, behind the bars of the window as Mrs. Fairfax says "it is a quiet life, isn't it, this isolated house. A still doom for a young woman." Jane answers, "I wish a woman could have action in her life like a man. It agitates me to pain that the skyline over there is ever our limit. I long sometimes for a power of vision that would overpass it." Jane's words juxtaposed with the visual image of being contained behind the barred window express that both these women feel the confinement that is their shared lot. In

Brontë's text, Jane's words to transcend confinement were echoed with Bertha's "low, slow ha! ha!" of agreement. In this film, Fukunaga ties Jane and Bertha shared lot of confinement through a scene that had taken place immediately before, in which Adele tells Jane about a mysterious woman who haunts the halls of Thornfield at night, and in the background is pictured a doll caged behind the windows of the doll house.

However, the overall Gothic mood of the film does not allow many channels for Jane to identify with other female characters. Jane's life at Lowood is drawn through her memory. Thus, what is retained in Jane's memory is the cruelty of Miss Scatcherd, with no one like Miss Temple to counter the force. Although Helen is a precious friend who fortifies Jane's inner self with her words, "There's an invisible world around you. A kingdom of spirits commissioned to guard you, Jane," she dies young and is too vulnerable to be a supportive force for Jane. It seems Jane had lived the years in isolation, for as she leaves Lowood, she does not exchange any words with Miss Scatcherd. While she shares her lot with Adele or Mrs. Fairfax as being ambiguous in class and inhibited inside Thornfield under the same master, Jane distinguishes herself from them. Adele's Frenchness and questionable education from her mother is portrayed in a critical light while the very hospitable and warm Mrs. Fairfax has an aura about her which hints that there are some things that she knows but keeps from Jane. Thus, the friendship she gains from Diana and Mary Rivers leaves a great impression on her; however, it is again limited for they must leave her at Moor House to return to their posts as governesses.

The greatest erasure of the female community in the 2011 film is Jane's tie with Bertha. On the night after Jane has had her first intimate talk with Rochester and has looked at a painting of a female nude by candlelight, she wakes up to the sound of a female chuckling and finds Rochester's room set ablaze. Rather than suggest a tie between the two, Bertha is actually drawn as the element that causes terror for Jane. When she is asked by Rochester to tend to Richard Mason, the deep scar that Bertha has left is portrayed much more graphically, and when she hears a thump above her and behind the secret door, in an extreme close up, the camera focuses on the terror that can be seen in Jane's eyes as she listens to what is beyond the door. The frame is divided into half with the frightened Jane on the left and the dark world behind the door on the right, similar to the division in the 1944 film when Rochester contrasts Bertha, the dark shadow on the left, with the angelic Jane on the right. After the wedding scene, again the whitely clad and veiled Jane is similarly contrasted

with Bertha in the same frame, her long hair appearing as a dark veil. Bertha spits a roach onto Jane and wildly attacks Rochester, so that rather than the symbolic double expressing Jane's pent up anger and acting instead for her, the relationship between the two women is drawn up as being antagonistic. Fukunaga's decision to emphasize the Gothic elements of the film had made him choose to rule out the symbolic relationship that exists between the two women.

Actually, Fukunaga had filmed a scene of about three minutes in which before the wedding, Jane wakes up at night to see a white figure slowly stand up in her room. When the figure turns around, she is wearing the wedding veil backwards so that her face cannot be made out. Bertha stretches the veil out and tears it in the middle to take a gasp of fresh air. It seems as if she has liberated herself by ripping the wedding veil that has inhibited her. Bertha throws the veil over her head and comes to Jane's bed, rubbing herself close to Jane. Jane passes out and wakes up to find that the wedding veil has been ripped. The veiled Bertha as the present Mrs. Rochester warns the future Mrs. Rochester what marriage to Rochester can mean, a life of inhibition and suffocation. Perhaps this symbolic half-reality, half-fantasy scene was deleted to keep to the realistic tone of the film, but this erases the symbolic possibilities that can be played upon. Thus, as Bertha is minimized to just become a monstrous impediment that hinders Jane from marrying Rochester, Jane's anger and passion does not receive full portrayal. Rather than being supported by other female characters, Jane must single-handedly face the trials that are in front of her, in a sense, true to the film's spirit, which contrasts Jane's determination and free will with the enormous trials of reality.

#### **IV. Transposing Brontë's Narrative into Film**

The most distinct element about the 2011 *Jane Eyre* adaptation is that Brontë's original chronological plot is deconstructed and reconstructed into a new structure. Rather than starting at Gateshead, the first scene we encounter is that of the adult Jane running away from Thornfield. We see Jane's back first and a glimpse of her face as she turns her head back to what is the darkness. In front of her lies a field of thorns, implying that a world of the unknown and peril is what lies before her. A series of several scenes follow in which she wanders through the moors, drenched with rain and shivering with cold,

with no sense of direction and lies down in the bosom of nature to literally wait her death. She comes to the middle of a crosswalk in which there are four paths that she can follow, showing her sense of being lost. She finally arrives at the door of St. John Rivers and faints. We wonder what has led her to flee for her life and face such unknown danger. When the Rivers take her in, they ask who she is and in answer, there are flashbacks into Jane's memory, to lead the audience through Jane's story, eventually bringing them to the same present point in time. Producer Alison Owen points out in the production notes that the genius of the script was that unlike other adaptations which lost or abbreviated the last volume of the book in which

Jane is whisked away from Rochester's romantic embrace and placed in the domestic calm of the Rivers home [...] [it was put] right at the beginning, and made the early sections flashbacks. The overall effect not only keeps the novel's integrity, but also lets the viewer get the emotional punch of being in real time at the end of the movie. (*Jane Eyre: A Passionate Adaptation*)

While the restructuring of the plot is a creative reinvention of the story, it is still in a sense very faithful to Brontë's intentions for the structure of *Jane Eyre* and captures the essence of Jane's narrative. The narrative of Brontë's *Jane Eyre* is special in that it is in the first-person narrator's perspective, of the married Jane Rochester recalling her tale of progress in her own terms. Rather than a natural progress of time, it is a subjective recounting of events in Jane's perspective in which her flight from Thornfield plays a crucial part.<sup>7</sup> Thus, the device in the 2011 film to rethink on her life through flashbacks is in essence faithful to Jane's narrative intent and structure. Also, rather than retelling the whole story, choosing this moment of leaving Thornfield as the real time for the audience is crucial. The following compares this structure with that of other films to see why the restructuring of plot is effective.

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7. Rosemarie Bodenheimer sees Jane Eyre's history as "the story of an empowered narrator, which describes her gradual [...] release from conventional bondages, both social and fictional" (98). As she feels that she is losing control of her own story, she takes flight from Rochester and Thornfield in "search for a true and equivalent story of her own" (110). Cf. Bodenheimer, Rosemarie. "Jane Eyre in Search of Her Story." *Modern Critical Interpretations: Charlotte Brontë's Jane Eyre*, edited by Harold Bloom, Chelsea House Publishers, 1987.

In the 1944 Stevenson's film, to make film audiences believe that the film is a faithful adaptation to Brontë's text, the film opens with an artificial device of the book opening and Jane's voice reads the first lines of the text. The story is relayed through Jane's voice and the camera work seems to favor Jane's point of view in the stages of her early life as in the point-of-view shots when she confronts Mrs. Reed and Mr. Brocklehurst, or depicts her trials at Lowood. However, her voice becomes mute when Rochester arrives on the scene. The sad, soft melody that had accompanied Jane's story is substituted by Rochester's imperial and booming signature music upon his appearance. Up to now, the camera's gaze that the audience identified with had been that of Jane but is replaced with Rochester's gaze, and Jane becomes hereafter the object of his gaze. What is more, while on the surface, the film professes to be a faithful adaptation of the classic, the plot is much transformed. The section that takes up one third of the original text, consisting of eleven chapters or about a year in her life, is erased and substituted with Jane's very destitute state. When she leaves Thornfield, she has nowhere to go other than Gateshead. As she neither gains her inheritance nor a family, she is resorted to apply to Brocklehurst for a job. Rochester's call of her name is thus a call of rescue for she has no other options. Rather than a story of will, choice, and determination, Jane's story becomes that of Cinderella's, an orphaned governess with no other resources to turn to than her master's love.

The strongest point of the 1996 *Jane Eyre* is its portrayal of the subjective first person narrative. Through many over-the-shoulder point-of-view shots and use of the dolly, the audience identifies with Jane's point of view. The film starts with a still portrait of Gateshead, zooming into the site in which she is locked into the red room and ends with a harmonious Rochester and Jane overlooking the lake together, "their happiness complete." We trace how she grew up amidst inhibition through chronological order, focusing on the warm moments when she had met nourishing and supportive figures in her life such as Helen or Miss Temple. On coming to Thornfield, the subjective sense of her looking through the building or watching Rochester quietly from the shadows, building up her desire is faithfully achieved. Extreme close-up shots with Rochester in times of intimacy bring across the subjective sense of passion that is growing in Jane so that the audience can identify with her desires.

However, the focus of the film is clearly Jane's romantic relationship with Rochester. The film condenses the part of her leaving Thornfield and returning to it again while her relationship with St. John is omitted so that the whole

last section is barely left to about six minutes of the whole 108-minute film. To condense the action, the moment she leaves Thornfield, she jumps onto a carriage that just happens to be passing. At the same time, Bertha puts Jane's bridal dress to fire, eventually killing herself and maiming Rochester. The audience already knows that Bertha is not an impediment anymore to Jane so the following events seem to hold no drama anymore. When Jane's carriage conveniently arrives at Mary River's home, she is taken in. The next scene has Jane wake up from bed saying she has been there for a month. Following these words, she is given very surprising news from St. John—she has become a very wealthy woman. In this series of hurried action, there is no proposal, new job, nor future prospects as a missionary but she is just a dependent, relying on the pastor's good will. Her life at Moor House seems just a device to separate her from Rochester so that she can recognize her feelings for him. Rather than struggling for her independency against St. John, Jane looks out of the window, a sense of longing in the music as Rochester's voice overlaps, saying that he loves her as he loves his own flesh. His voice is heard calling her thrice, and in the next scene, we see her whisked back to Thornfield in a carriage. With nothing else attained than her inheritance, she allows her feelings of love to lead her back to Thornfield and seek Rochester. A drawing with Rochester and Jane facing nature side by side completes Jane's story with her voice-over, "We are truly devoted, Edward and I. Our hearts beat as one. Our happiness is complete." Although Jane's progress of how she has gained a voice to narrate her own story is faithfully depicted in the 1996 version, the part where she asserts herself against St. John is erased, with the consequence that Jane's sense of growth seems limited to fulfilling her desire for Rochester in marriage.

In the 2011 *Jane Eyre*, the narrating voice or conscience is that of Jane Eyre as she recounts her story through her flashbacks rather than voiceover or other devices. This restructuring according to her memory allows the screenwriter the freedom to select the most important events from Brontë's extensive text and compress it into the span of two hours. Rather than chronological order, the reordering serves to contrast the Rivers family with the Reeds, St. John with John Reed, Helen with Mary and Diana, and finally, Rochester with St. John. Jane has led a life of isolation, dependent on others, but she finally finds a new life of equality and independence under a new name, Jane Eliot at Moor House.

To the Rivers girls' questions of who she is and where she is from, Jane answers that she must hide and then the scene is flashbacked into her hiding

from John Reed. The Gothic motif of needing to run away and hide from a series of men seems to be implied repetitively throughout the film. John Reed hits young Jane against a door knob, allowing us to graphically see the blood flow from her forehead. It is she who is punished and put into the red room, haunted by the ghost of her dead uncle. While Jane has felt isolation from the Reeds, she is included at the table of the Rivers. Asked about her education, the first memory that she recalls is being whipped on the back of her neck at Lowood. Placed on the pedestal of infamy, the bright light changes to cast dark shadows upon the floor, implying how long she had stood there. The influence that Helen's friendship and faith had on Jane is contrasted with Jane making home with the Rivers and sharing the words of the bible with them. Helen's death is juxtaposed with Mary and Diana's leaving Moor House to their posts as governesses to emphasize Jane's isolation. Her time with St. John as he helps her set up her cottage and school is contrasted with Jane's imagining Rochester call her name. As Jane states that she is happy to be at her first home where she is neither dependent nor subordinate to anyone, the scene of her new teaching job is contrasted with that of her leaving Lowood and her pupils. It is after Jane arrives at Thornfield when the flashbacks disappear and each scene begins to flow at a natural speed, indicating that not only are these events clear in Jane's mind but the moments are also very important in the shaping of her present self.

Finally, taking the point of leaving Thornfield as the start of the film's real time serves to emphasize how crucial the decisions to leave and to then return to it were to Jane's self- development. The theme of independence and love come to the fore through such paralleling. Jane had felt threatened at Thornfield in her relationship with Rochester for several reasons. For one, as he is much older and more experienced, he has control over their conversations and her actions. Jane's discovery of Bertha shows that Bertha's life of confinement could be her lot as well. Last, not only is she dependent on Rochester for material livelihood, she has become too immersed in him to define herself separately. Rather than offering freedom, her love could further imprison her. "My future husband was becoming to me my whole world, and more than the world: almost my hope of heaven. He stood between me and every thought of religion, as an eclipse intervenes between man and the broad sun. I could not, in those days, see God for his creature: of whom I had made an idol" (272). It is this realization that makes Jane resolve to cast away her illusions however uncertain her future prospects are:

Where was the *Jane Eyre* of yesterday?—where was her life?—where were her prospects? *Jane Eyre*, who had been an ardent, expectant woman—almost a bride, was a cold, solitary girl again: her life was pale; her prospects were desolate. [...] I looked at my love: that feeling which was my master's—which he had created; it shivered in my heart, like a suffering child in a cold cradle; [...] the attribute of stainless truth was gone from his idea, and from his presence I must go: *that* I perceived well. (292–93)

Fukunaga expresses such feeling of death, coldness, and uncertainty in portraying the menacing nature that overwhelms her in contrast to the sunny and cheerful nature in her days of budding romance.

Jane's fervent wrestling with the idea of whether to leave Rochester or not is given detailed portrayal in the literary text. It is a decision to sever the body from the heart. "No; you shall tear yourself away, none shall help you: you shall yourself pluck out your right eye; yourself cut off your right hand: your heart shall be the victim, and you the priest to transfix it" (294). Jane's decision to leave Thornfield is one that places her life at stake for Thornfield had provided her a livelihood and sense of security as well as an object for her adoration. The consequences she had to face are graphically emphasized through a series of extreme long shots of Jane diminished against a vast, cruel terrain. Karina Longworth praises the film's emphasis on Jane's decision and action to leave the site of her romance:

*Jane Eyre* hits its glorious Gothic peak with Jane in flight from that romance—alone in a storm in a deserted field, the pain of having opened her heart only to have it broken twinned with literal sickness resulting from "exposure." Though she has hit rock bottom, it's this "action" that will ultimately lead Jane to what she's been looking for [...] Using Brontë's text as the basis for an inquiry into free will versus servitude, Fukunaga mounts a subtly shaded, yet emotionally devastating, examination of what it really means to choose one's own way.

Instead of giving in to the idea of perfect love which has been idealized by society and serves to be a stumbling block for many women even in this age, Jane wrestles with the temptation to compromise her values, dignity, and self-worth. Rather than her own well-being, thoughts of Rochester's misery and

despair first seize her, but she overcomes her romantic inclination as to attain a true equality of spirit, “Soothe him; save him; love him; tell him you love him and will be his. Who in the world cares for *you*? or who will be injured by what you do?” Still indomitable was the reply—“*I care for myself. The more solitary, the more friendless, the more unsustained I am, the more I will respect myself*” (312, emphasis original). By setting Jane’s escape as the first scene and then telling what brought about such a flight, Jane’s spirit of independence and respect for self becomes emphasized. Severing herself physically from the protection and love at Thornfield, she takes flight into the starvation, cold, and near-death. In an extreme long shot, Jane stands at the crossroads, not knowing where to turn, expressing her desolate despair. Whereas, the shot of her first fleeing from Thornfield had brought about suspense and mystery at the beginning of the film, returning to the same shots of her standing as a speck against a wild, vast nature as her story arrives to the same point in the full circle of her memory, now epitomizes Jane’s independent spirit to face her life of isolation and uncertainty on her own terms. We come to understand how significant Jane’s slight gesture of turning her head back before her flight was. If previous versions of *Jane Eyre* films had Jane speak out her words of freedom, this film visually portrays such spirit.

A slower paced and detailed portrayal of life at Moor House from the beginning of the film allows the audience to witness how Jane grows to fight her last and greatest battle with the temptation to forfeit her selfhood and independence. The continued depiction of the life at Moor House throughout the film makes this part of Jane’s life a part of real time, giving similar weight to it as her life with Rochester at Thornfield. Through her time at Moor House, Jane is healed physically and emotionally, finds a family, a profession, and livelihood. Also, she gains the distance to ponder on her feelings for Rochester and understand how valid such feelings were, even when he ceases being an idol for her. In a newly created scene in the film, we hear a knock at Jane’s cottage door and when she opens it, Rochester comes out of the storm and embraces her, which we later discover was just her imagination and is actually St. John. Just as in Brontë’s text, we are to understand that her longing for Rochester still “possessed [her] and tyrannised over [her] ruthlessly” (345). In her relationship with St. John, Jane scorns the idea of marriage that he has. The affinity that he identifies in her is of self-control, restraint, and hard work. His words claiming such affinity, “I wonder if we do not share the same alloy. You are ambitious I think,” sharply contrasts with Rochester’s words, “I have a strange feeling

in regard to you, as if I had a string somewhere under my left ribs tightly knotted to a similar string in you [...] You are my equal and my likeness.” By juxtaposing Rochester’s presence still afresh in the audiences’ mind with Jane’s relationship with St. John taking place in the film’s real time, the audience can understand how Jane redefines the conventional idea of love and marriage into her own. After all, St. John is overtly more of an equal match in age or status than is Rochester in society’s eyes. Jane could have relinquished herself easily to this man of God who uses God’s authority to propose marriage. “I can see where your gifts are. God intended you to be a missionary’s wife. I want to claim you.” After St. John’s proposal, Jane is seen against the window as Zeffirelli’s Jane had been. However, while the 1996 Jane’s feeling were simply of longing, the 2011 Jane wrestles with the idea of duty, marriage, and love, reaching deeply into her heart. When she confronts St. John that she would go with him to India if she can go free and that she loves him only as a brother, as “a husband, [her] heart is mute,” he offers to “speak for it.” His idea of love clashes greatly with Jane’s idea of love in which preserving one’s self-worth is important, “Forgive me but the very name of love is an apple of discord between us [...] To marry you would kill me.” To this, St. John judges her with the authority of God and challenges her passion, “Kill you? Those words are unfeminine and untrue. I know where your heart turns and to what it still clings. Say his name. Say it, say it! Why have you not yet crushed this lawless passion? It offends me and it offends God.” With the words, say his name, she hears Rochester call her name. As she walks away from St. John following Rochester’s voice, St. John also calls her name which she does not hear. Instead of accepting the conventional or religious idea of love and women’s duty, Jane has come to her own understanding of love and independence.

In her discussion of *Jane Eyre* as the “Single Individual,” Jung-Hwa Oh analyzes the two temptations that Jane faced. The first is that she desired Rochester so much that it became idolatry; her individuality could be consumed by him so as to make it hard for her to stand before God singularly and reach out to others. She also should not herself become Rochester’s idol, his angel or savior that he would be dependent on but help him to stand in front of God himself. In the case of the first temptation, it was very clear how she needed to act to keep her sense of individuality, so she immediately acts upon it, despite the difficulty. The second temptation involved refusing St. John’s proposal and choosing to return to Rochester, whom she had already left (Oh 80–85). Going against St. John is difficult for Jane as she not only

feels indebted to him for her life, her job, and her inheritance but also evaluates him to be “zealous in his ministerial labours, blameless in his life and habits” (344). Although she had resisted his proposal, thinking that “he prizes [her] as a soldier would a good weapon” and following St. John means that “[she] abandon half [herself],” she also wants to “satisfy” and get his “approval” (395). Jane almost gives in to his plans when she hears him pray after reading from the book of Revelations, touched and awed by the sincerity of his purpose:

I felt veneration for St. John — veneration so strong that its impetus thrust me at once to the point I had so long shunned. I was tempted to cease struggling with him — to rush down the torrent of his will into the gulf of his existence, and there lose my own. I was almost as hard beset by him now as I had been once before [...] I stood motionless under my hierophant’s touch. My refusals were forgotten — my fears overcome — my wrestlings paralyzed. The Impossible — *i.e.*, my marriage with St. John — was fast becoming the Possible. All was changing utterly with a sudden sweep. Religion called — Angels beckoned — God commanded — life rolled together like a scroll — death’s gates opening, showed eternity beyond: it seemed, that for safety and bliss there, all here might be sacrificed in a second. (408)

Almost persuaded by St. John’s religious zeal, Jane felt being swept into the will of this advocate of God. However, instead of adhering to what is deemed the universal or the ethical, Jane knows that she herself needs to pray directly to God, “as a single individual stands in an absolute relation to the absolute” (Oh 64). For Jane, Rochester’s calling of her name is an answer to her intimate prayer, which she knows to be the absolute truth for her. This “leap of faith” allows her the determination to return to Rochester, with the inner faith that she must tend to him as God’s coworker (69).<sup>8</sup> While in the 2011 film, Jane’s wrestle with St. John is compressed into only two scenes of conflict, the time

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8. Jung-Hwa Oh uses Kierkegaard’s concept of the “single individual” to describe the individual who performs a teleological suspension of ethical and absolute duty to God, as did Abraham when he sacrificed Issac. For the leap of faith needed to become the “single individual,” one must go through the three stages of existence: the aesthetic, ethical, and the religious. The highest state of the religious is to transcend the universal to individually accept and believe in the absolute. As Abraham regains Issac through his complete faith for God, Jane regains Rochester in her individual relationship with God.

given throughout the film to Jane's life at Moor House allows the audience to understand that it is Jane's inner growth during the time that allows her to hear and respond to the supernatural phenomena of Rochester's calling her name. By relinquishing Rochester the first time in her temptation, she could make a universal and ethical choice. However, it is through her struggle with St. John that she can transcend adhering to the conventional lot given to her by a patriarchal figure, and achieve a confirmation of herself as an individual to return to Rochester.

While the 1944 Orson Wells' Rochester over-towered Jane, his energy and masculinity all intact, and the 1996 William Hurt's Rochester still presides at Thornfield to later enjoy a harmonious life after their marriage, Michael Fassbender's Rochester, at the more secluded Ferndean, appears as a changed and repented person in need of Jane's youth and vitality. Just as Jane had developed and gained conviction in herself while she was away from him, Rochester, all thin and shabby-bearded, needs her to guide him back to reality. There is no narration about their future happiness as in the other two adaptations but it seems that Jane's flight from Rochester has come to its natural end with her return to him. While the first person narration is missing in this film as compared to the 1996 film which posed Jane as the one who gazes, the 2011 film retains Jane's inner conscious as she reflects on the important events of her journey and takes time to fully portray her inner struggle and growth as a free individual through the restructuring of the plot.

## V. Conclusion

This study has compared the 2011 *Jane Eyre* adaptation with the 1944 and 1996 film adaptations. As feature films, which need to be screened under two hours, the film adaptations can focus only on some aspects of the multi-layered novel of more than 400 pages. The decision of emphasis and deletion usually is influenced by what would appeal to the audiences of the time. Thus, the ideology and the Zeitgeist of the times would be reflected in the film adaptation. Also, through the many elements of the cinema, the various textures of the literary text are newly expressed and emphasized. The 1944 film was filmed in the Gothic genre to emphasize Jane's destitute state and her domestic role to nurse Rochester back to what he had been before. This was due to the special circumstance that America was in at the time when women

needed to relinquish their social roles over to men returning from World War II. Thus, Rochester becomes the center of the film's action after he makes his appearance and Jane is reduced to the object of his gaze. Jane does not receive any support from others and as the part of the Moor House and her encounter with St. John is deleted, she is not given the chance to rise from her destitute state. The 1990s was a prosperous time for the world, and so Jane's subjective journey to attain her authority is portrayed in an optimistic light in the 1996 adaptation. She is supported by many female characters; especially, she is tied visually to Bertha through the mirror motif. Also, the camera identifies with Jane's gaze to express her development as a subject and her desire for Rochester. However, her leaving Thornfield is extremely compressed; thus, her inner struggle and growth of her independent self is not fulfilled.

The 2011 adaptation reflects a time of uncertainty for people, especially youths. Thus, director Fukunaga sets the film in the Gothic genre to emphasize the sense of fear and isolation that Jane faces. The restructuring of the plot is a creative break from the Brontë text, but in essence, it still retains Jane's inner conscious as she reflects on important moments of her life prior to leaving Thornfield. The film starts at the moment of Jane's leaving Thornfield, comes to a full circle, and progresses onto her trial with St. John. This structure thus emphasizes the two trials that she had to face between the two men and portrays the inner struggle and growth she had achieved through her life at Moor House. This may be the message that must be communicated in this age of uncertainty and isolation. All individuals need to wake up from their illusions of the past contrived by themselves or others, sever themselves from their past wrongs, and build up their own worlds through hard work. The fruits of their desires can only be attained when they achieve dignity for themselves and conviction in their self-worth. Although a harmonious ending is contrived at the end, the emphasis is not only on the romance but individual inner growth for both Jane and Rochester, between the younger aspiring class and the once dominant class. The film communicates the reality that as Rochester needs Jane, the older class needs to be fused by the integrity of the younger class.

To be true to such an austere outlook on society, Fukunaga's version of *Jane Eyre* does not offer Jane many channels outside herself but had her look within to face the harsh elements surrounding her with determination. Thus, a scene describing Jane's symbolic tie with Bertha which had been already shot was deleted for the final cut. Including this sphere of female oppression and rebellion might have added richer texture to the film, but the film's "egalitarian

and proto-feminist themes of equality and autonomy, personal and moral integrity and trust, feel [sufficiently] resonant and relevant to our unequal, disillusioned and troubled times” (Monk 4). Rather than turning to existing structures, resources, or norms, which are the remains of an older generation, the filmmakers seem to highlight the inner resources of integrity, self-validation, and hard work represented by a younger and stronger generation such as Jane and the Rivers to bring hope and change to the old order. Whereas Jane’s returning to Rochester has been criticized as her compromise with reality, the intensity of Jane’s struggle to keep to her sense of self-dignity and arrive at her own truth expressed through the 2011 film’s restructuring of action show that her reunion with Rochester is not just an easily contrived *deus ex machina* or a “submission to limitation, not by allowing each other mutual growth”<sup>9</sup> but the result of a great inner battle of self integrity. The Fukunaga film thus can be said to bridge Brontë’s text to uncertain times through its rereading and recreation of Brontë’s *Jane Eyre*.

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9. See p. 88 of Jung-Hwa Oh for a discussion on Brontë’s plot manipulation.

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## Abstract

This study looks into the 2011 film adaptation of *Jane Eyre* and compares it with two earlier feature film versions to examine how different Zeitgeist at different periods read the Charlotte Brontë text. Especially, three categories are examined: the genre and times, the female community and the role of Bertha, and transposing Brontë's narrative into film. The 1944 film's Gothic genre emphasizes Jane's destitute state and her domestic role to nurse Rochester back to what he had been before. This was due to the special circumstance or the times when women needed to relinquish their social roles over to men returning from World War II. The 1990s was a prosperous time, so Jane's journey to attain her authority is portrayed in an optimistic light in the 1996 adaptation. She is supported by various female characters; especially, she is tied visually to Bertha through the mirror motif. However, her leaving and returning to Thornfield is extremely compressed; thus, her inner struggle and growth of the independent self is not fulfilled. The 2011 film reflects a time of uncertainty for people, especially youths. Thus, director Fukunaga sets the film in the Gothic genre to emphasize the fear and isolation that Jane faces. The film starts at the moment of Jane's leaving Thornfield, comes to a full circle through flashbacks, and progresses on to her trial with St. John. This structure emphasizes the two trials that she had to face between the two men and portrays the inner struggle and growth she had achieved through her life at Moor House. Although a harmonious ending is contrived at the end, the emphasis is not only on the romance but also on the individual inner growth for both Jane and Rochester, between the younger aspiring class and the once dominant class.

**Keywords:** *Jane Eyre*, film adaptations, Cary Fukunaga, Gothic, narrative restructure, female community

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Received: 26 August 2016  
Reviewed: 16 September 2016  
Accepted: 25 September 2016