

APPRECIATING ADAPTATIONS

A Case Study into the Relationship between Fidelity to the
Source Text and the Appreciation of Adaptations

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Abstract

This thesis contributes to the fidelity-debate in adaptation studies. Separate elements of the film adaptations were graded to examine what the audience considers important filmic categories for an adaptation to be faithful to the novel. The filmic categories that were analysed are Scene, Environment, Acting, Atmosphere, Dress and Emotion. Two *Jane Eyre* adaptations were used, the 2006 version by Susanne White and the 2011 adaptation by Cary Fukunaga. A questionnaire was used to gather data on viewers' response to two textual and four visual fragments of *Jane Eyre*. The participants had to answer questions about the resemblance between film and novel, and graded the fragments. The research showed that Scene and Dress have to be faithful to their source text for the audience to appreciate the adaptation.

Chapter 1 – Introduction

The case study and the research question will be introduced in this chapter.

1.1 Introduction of the Case study

Charlotte Brontë's *Jane Eyre* (1847) has been adapted many times.¹ *Jane Eyre* tells the story of a young orphan who is sent to school and later works as a governess. *Jane Eyre* is considered a *Bildungsroman*: “charting the [...] development of the self to higher, expanded states of consciousness.”² For this thesis, two *Jane Eyre* adaptations were used, the 2006 version by Susanne White and the 2011 adaptation by Cary Fukunaga.^{3 4}

These two versions were chosen because they are the two most recent adaptations of *Jane Eyre*. The 2011 JANE EYRE lacks, according to Peter Bradshaw, “[t]he thunderstorms and downpours of the book, and the emotional tempest of the proposal scene itself.”⁵ Bradshaw finds the film “a little too restraint.”⁶ That same JANE EYRE is described differently in A.O. Scott's review:

Reader, I liked it. This “*Jane Eyre*,” energetically directed by Cary Fukunaga from a smart, trim script by Moira Buffini (“Tamara Drewe”), is a splendid example of how to tackle the daunting duty of turning a beloved work of classic literature into a movie. Neither a radical updating nor a stiff exercise in middlebrow cultural

¹ “Jane Eyre,” last modified 2015,

http://www.imdb.com/find?ref_=nv_sr_fn&q=jane+eyre&s=all

² Daphne M. Grace, *Beyond Bodies: Gender, Literature and the Enigma of Consciousness*. Amsterdam: Editions Rodopi, 2014), 57.

³ JANE EYRE. Dir. Susanna White. Perf. Toby Stephens, Francesca Annis, Ruth Wilson. BBC/WGBH Boston, 2006. DVD.

⁴ JANE EYRE. Dir. Cary Fukunaga. Perf. Mia Wasikowska, Michael Fassbender, Jamie Bell. Focus Features/BBC Company, 2011. DVD.

⁵ Peter Bradshaw, “Jane Eyre – Review,” review of JANE EYRE. Dir. Cary Fukunaga, September 8, 2011, The Guardian.

<http://www.theguardian.com/film/2011/sep/08/jane-eyre-film-review>

⁶ Bradshaw, “Jane Eyre.”

respectability, Mr. Fukunaga's film tells its venerable tale with lively vigor and an astute sense of emotional detail.⁷

Scott emphasises the "spirit" which the film conveys with "emotional detail." Bradshaw refers to the same "spirit," yet calls it "restraint," in stark contrast with Scott's "lively vigor." These critics thus considered fidelity to the spirit of the book an important category, though they differ in their assessment of it.

Not much research has yet been conducted on what audiences consider important categories on judging an adaptation. However, this might be important information for both the film and literary industry, since it can help them adjust their products to their target groups. In addition, the field of adaptation studies needs audience research as well, to find out if and what developments occur in audience appreciations. The focus of this thesis is investigating which filmic categories of adaptations, such as acting and environment, the audience considers most important when assessing fidelity of a film version to the source text *Jane Eyre*.

The second chapter of this thesis will discuss the fidelity debate and present existing research on the topic. The third chapter will outline the method that is used to gather audience responses, and explain how the data were processed. The fourth chapter presents the results of the analysis of the data. The fifth chapter presents a discussion of remarkable results. The sixth chapter contains the conclusion. Appendices with the questionnaire and fragments from the novel, and a works cited list are included at the end of this thesis.

⁷A.O. Scott, "Radiant Spirit Blossoms in Barren Land," review of JANE EYRE. Dir. Cary Fukunaga, March 10 2011, The New York Times.
http://www.nytimes.com/2011/03/11/movies/jane-eyre-starring-mia-wasikowska-review.html?_r=0

Chapter 2 – Theory and Literature Review

This chapter provides information on the fidelity debate, and introduces the theoretical framework that is used for this thesis.

2.1 The Fidelity Question

In the field of adaptation studies, “[n]o hard and fast rules govern the way in which novels are made into films.”⁸ Some films stay extremely close to their source texts, whereas others deviate from them. For example, a film that is inspired by a certain source does not necessarily have much overlap with the original.⁹ In other films it might not even be mentioned that they are an adaptation, by which they can, according to Mary Donaldson Evans, indicate that they have stayed (or have tried to stay) as close to the source text as possible.¹⁰ Geoffrey Wagner has proposed a classification system for grading the fidelity of a film adaptation to the source text. He defined three categories of faithfulness, namely transposition, commentary and analogy.¹¹

The fidelity debate is not very old: it has been on the academic agenda since the mid-twentieth century.¹² However, Virginia Woolf already commented on the complexity of the relation between adaptations and source texts *before* the mid-twentieth century:

None of these things has the least connexion with the novel that

Tolstoy wrote, and it is only when we give up trying to connect the

⁸ Mary Donaldson-Evans, “The Theory and Practice of Film Adaptation,” in *Madame Bovary at the Movies* (Amsterdam: Editions Rodopi, 2009), 24.

[http://reader.ebib.com.proxy.library.uu.nl/\(S\(42ohz1h414t1dag3uggx4jtl\)\)/Reader.aspx?p=556474&o=998&u=QE9ZfWK2r7rifhUYMxKMQg%3d%3d&t=1447588827&h=28A23285B0050C44062B46084B6072CF461B41E8&s=39912290&ut=3282&pg=1&r=img&c=-1&pat=n&cms=-1&sd=2#](http://reader.ebib.com.proxy.library.uu.nl/(S(42ohz1h414t1dag3uggx4jtl))/Reader.aspx?p=556474&o=998&u=QE9ZfWK2r7rifhUYMxKMQg%3d%3d&t=1447588827&h=28A23285B0050C44062B46084B6072CF461B41E8&s=39912290&ut=3282&pg=1&r=img&c=-1&pat=n&cms=-1&sd=2#)

⁹ Donaldson-Evans, “The Theory,” 24.

¹⁰ Donaldson-Evans, “The Theory,” 24.

¹¹ Geoffrey Wagner in Mary Donaldson-Evans, “The Theory and Practice of Film Adaptation,” in *Madame Bovary at the Movies* (Amsterdam: Rodopi, 2009), 24.

¹² Mireia Aragay, “Reflection to Refraction: Adaptation Studies Then and Now,” in *Books in Motion* (Amsterdam: Editions Rodopi, 2005), 11.

[http://reader.ebib.com.proxy.library.uu.nl/\(S\(2kwmwv2jmuox3lho54sahibw\)\)/Reader.aspx?p=556657&o=998&u=QE9ZfWK2r7rifhUYMxKMQg%3d%3d&t=1447589124&h=2B038159FFDF2F5A9B6774C07A0151DA576F5795&s=39912290&ut=3282&pg=1&r=img&c=-1&pat=n&cms=-1&sd=2](http://reader.ebib.com.proxy.library.uu.nl/(S(2kwmwv2jmuox3lho54sahibw))/Reader.aspx?p=556657&o=998&u=QE9ZfWK2r7rifhUYMxKMQg%3d%3d&t=1447589124&h=2B038159FFDF2F5A9B6774C07A0151DA576F5795&s=39912290&ut=3282&pg=1&r=img&c=-1&pat=n&cms=-1&sd=2)

pictures with the book that we guess from some accidental scene—
like the gardener mowing the lawn—what the cinema might do if left
to its own devices.¹³

Woolf thus already encouraged her readers to value the source text and its adaptation separately.

Several authors have suggested systems for classifying the degree of faithfulness to the novel. However, no conclusive answer has been found yet, and perhaps never will be found. The question of fidelity often leads to reviews in which the reviewer states that the filmic adaptation is “not as good as the book.”¹⁴ The adaptation seems to be lower in hierarchy than the source text, as Linda Hutcheon notices, and the adaptation is thus appreciated less than the original.¹⁵ In other words, as Bluestone puts it: “the novel is the norm and the film deviates.”¹⁶ This is still discussed in the 21st century. The film is in this hierarchical order viewed as a mere copy, instead of an original and valued product in itself.

Deborah Cartmell and Imelda Whehelan state that film reviewers nowadays seem to focus less on the fidelity of the adaptation to the literary original in terms of detail and inclusiveness.¹⁷ Mary Donaldson-Evans confirms this. She notices an important shift in the discourse about film adaptations, according to her “fidelity to the source text is no longer viewed as the ultimate measure of value.”¹⁸ Linda Hutcheon explains that negative stances towards adaptations may derive from “thwarted expectations on the part of a fan desiring

¹³ Virginia Woolf, “The Cinema,” 1926.

¹⁴ Deborah Cartmell and Imelda Whehelan, “Harry Potter and the Fidelity Debate,” in *Books in Motion* (Amsterdam: Editions Rodopi, 2005), 37.

¹⁵ Linda Hutcheon, *A Theory of Adaptation*, (N.p: Taylor and Francis, 2012), 2.

[http://reader.ebilib.com.proxy.library.uu.nl/\(S\(ns1r0uwhw1agkegmtk53iwne\)\)/Reader.aspx?p=1016075&o=998&u=QE9ZfWK2r7rifhUYMxKMQg%3d%3d&t=1446815779&h=017DE0064ADB8A12C5D2A73AE05C402C03D34091&s=39659602&ut=3282&pg=1&r=img&c=-1&pat=n&cms=-1&sd=2#](http://reader.ebilib.com.proxy.library.uu.nl/(S(ns1r0uwhw1agkegmtk53iwne))/Reader.aspx?p=1016075&o=998&u=QE9ZfWK2r7rifhUYMxKMQg%3d%3d&t=1446815779&h=017DE0064ADB8A12C5D2A73AE05C402C03D34091&s=39659602&ut=3282&pg=1&r=img&c=-1&pat=n&cms=-1&sd=2#)

¹⁶ George Bluestone, *Novels Into Film: The Metamorphosis of Fiction into Cinema* (Baltimore: Johns Hopkins University Press, 1957), 5.

¹⁷ Cartmell and Whehelan, “Harry Potter and the Fidelity Debate,” 37.

¹⁸ Donaldson-Evans, “The Theory,” 24.

fidelity to a beloved adapted text.”¹⁹ According to Hutcheon, fidelity is still of importance to the audience. John McFarlane argues that fidelity is not a criterion to measure the quality of a film.²⁰ He considers fidelity to be “inappropriate and unhelpful” for judging and understanding a film.²¹

Even though attempts have been made to classify film adaptations in terms of fidelity to their source text, it has been proven difficult to use these classifications. The binary of “spirit” and “letter” would often intervene.²² A film can change certain aspects of the book, not following the “letter-aspect,” yet still conveying the “spirit-aspect” of the source text.²³ Perhaps, fidelity is indeed no longer the ultimate way of rating films amongst critics. Arlette Krijgsman has concluded that,

It was found that accuracy does matter: the group that was familiar with the textual fragments rated the most accurate adaptation higher, and the least accurate adaptation lower, than the group that wasn’t familiarised beforehand. However, as it turned out, textual accuracy is not the only thing that audiences pay attention to. [...] However, there were other factors, such as actors and cinematography, which also influenced the audience’s appreciation of the adaptations.²⁴

¹⁹ Linda Hutcheon, *A Theory of Adaptation* (New York: Taylor and Francis, 2012), 4.

[http://reader.ebib.com.proxy.library.uu.nl/\(S\(ns1r0uwhw1agkegmtk53iwne\)\)/Reader.aspx?p=1016075&o=998&u=QE9ZfWK2r7rifhUYMxKMQg%3d%3d&t=1446815779&h=017DE0064ADB8A12C5D2A73AE05C402C03D34091&s=39659602&ut=3282&pg=1&r=img&c=-1&pat=n&cms=-1&sd=2#](http://reader.ebib.com.proxy.library.uu.nl/(S(ns1r0uwhw1agkegmtk53iwne))/Reader.aspx?p=1016075&o=998&u=QE9ZfWK2r7rifhUYMxKMQg%3d%3d&t=1446815779&h=017DE0064ADB8A12C5D2A73AE05C402C03D34091&s=39659602&ut=3282&pg=1&r=img&c=-1&pat=n&cms=-1&sd=2#)

²⁰ Brian McFarlane, “Reading Film and Literature,” in *The Cambridge Companion to Literature on Screen* (Cambridge: Cambridge University Press, 2007), 15.

²¹ Brian McFarlane, “Reading,” 15.

²² Donaldson-Evans, “The Theory,” 24.

²³ Donaldson-Evans, “The Theory,” 24.

²⁴ Arlette Krijgsman, “Accuracy as a Factor in Audience Appreciation of Film Adaptations of *Jane Eyre*,” (Bachelor Thesis, Universiteit Utrecht, 2015), 3.

Audience responses thus show that audiences, when familiar with the source text, *do* value a faithful adaptation.²⁵ If they are *not* familiar with the original text, they have nothing to compare the adaptation to, and thus judge the adaptation in itself.

2.2 An Attempt of Categorising Fidelity

As mentioned above, Wagner has suggested a classification system to measure fidelity in terms of transposition, commentary and analogy. Such a categorisation can be useful, yet this thesis proposes a different approach. When the audience considers an adaptation faithful to the source text, something causes them to do so. Audiences might for example refer to a resemblance in “letter” or “spirit.”

Because of Krijgmans’s findings that other categories are important for the appreciation of the adaptations, an experiment will be conducted in this thesis to examine what the audience considers important filmic categories for an adaptation to be faithful to the novel. The filmic categories of Scene, Dress, Emotion, Acting, Atmosphere and Environment are used. A categorisation in this way is useful for scholars, film producers and film directors. It is useful for scholars, since it might inspire additional quantitative research on this subject, which might lead to a conclusion on what it is that audiences find important to be resembling the source text. It might thus partly solve the fidelity debate. It is useful for the film producers and directors as well, since it can provide concrete answers for them. It might point out what they should focus on when producing adaptations, which helps to increase the appreciation of their films.

Based on the research by Krijgsman, two hypotheses were formulated:

H1: Categories which have resemble the source text are Scene and Environment.

²⁵Krijgsman, Idem, 14.

Scene and Environment show the outlines of the story, if they differ from the source text, the audience will probably comment on this. This is due to their familiarity with the source text.

H2: Categories which do not have resemble the source text are Dress, Acting, Atmosphere and Emotion. These categories probably have lesser effect on the adaptation than the overall categories, because they only convey details of the story. Changes in detail are less likely to be noticed, and will be accepted sooner than bigger changes of the original text.

Chapter 3 – Method

3.1 Participants

A questionnaire was used to gather data from the participants on similarities between textual and visual fragments. The participants chosen for this research are students of the University of Utrecht. The students were taking the course Adapting to the Novel at the moment they filled in the questionnaire, and most of them were enrolled in the BA programme in English Language and Culture. The participants are of Dutch nationality. *Jane Eyre* was on the reading list for these students, so most of them will have at least read the novel or have seen some adaptations. They have thus read the novel not entirely by choice, but because they were required to do so.

Because of the course they were taking, students read this novel in a context of adaptations and theories on adaptations. This group has been chosen because of their preliminary knowledge of the novel. This knowledge is needed for this research, since Krijgman's results have shown that fidelity matters to those who are familiar with the source text.²⁶ However, because of this preliminary knowledge and the education level of the students they cannot be seen as representing society. Still, this research can provide useful insights in the relation between faithfulness and appreciation, and might stimulate further research.

This research tries to find the important categories to establish a feeling of fidelity and appreciation. Firstly, participants were asked to fill in questions about their backgrounds. The total number of participants that filled in the questionnaire correctly was 18. They were aged 18 to 22, and all were enrolled in either the BA programme for English Language and Culture or the BA programme Language and Cultural Studies. The majority of the participants (10) had read *Jane Eyre* before filling in this questionnaire, 3 had read fragments of the novel and

²⁶ Arlette Krijgman, "Accuracy as a Factor in Audience Appreciation of Film Adaptations of *Jane Eyre*, (Bachelor Thesis, Universiteit Utrecht, 2015), 14.

5 had not read it at all. Of the participants, 5 had not seen any *Jane Eyre* adaptations before. Of the 15 participants that had seen an adaptation, 2 had seen the film by Susanna White, and 11 the film by Cary Fukunaga. This background information is also provided in Appendix 1.

3.2 Questionnaire

Daniel Muijs explains that quantitative research can convert phenomena that originally do not exist in quantitative form, such as attitudes and beliefs, into quantitative data.²⁷ Quantitative research is a mathematical approach, whereas qualitative research “encompass[es] a wide range of methods, such as interviews, case studies, ethnographic research and discourse analysis.”²⁸ Quantitative research was chosen for this experiment for several reasons. Firstly, quantitative research offers the possibility for a statistical analysis, which is useful if one tries to generalise certain findings.²⁹ As mentioned before, the group that filled in the questionnaire does not represent society, so the results are solely concluding for this group. Secondly, it was not possible to interview participants in depth, since it would cost them too much time. Thirdly, this method is advised to test a hypothesis, as is done in this research.³⁰

The questions were formulated in such a way that it should be possible to establish what categories the audience finds most important when deciding whether an adaptation is faithful or not. According to Bertrand and Hughes, the questionnaire that was used is an “attitude and opinion survey.”³¹ Paul Long and Tim Wall advise a pilot on the questionnaire to see if the questions need finetuning.³² This has been done as well. In addition, Long and Wall state that it is easier to analyse data from closed questions.³³ This type of question was

²⁷ Daniel Muijs, *Doing Quantitative Research in Education with SPSS* (London: SAGE Publications Limited, 2004), 2.

²⁸ Muijs, *Doing Quantitative Research*, 3

²⁹ *Idem*, 3.

³⁰ *Idem*, 7.

³¹ Bertrand, I and P. Hughes. *Media Research Methods: Audiences, Institutions, Texts*. In Long, Paul and Tim Wall. *Media Studies: Texts, Productions, Context*. (Essex: Pearson Education Limited, 2012), 332.

³² Paul Long and Tim Wall. *Media Studies: Texts, Productions, Context*. (Essex: Pearson Education Limited, 2012), 332.

³³ Long and Wall, *Media Studies*, 332.

used to make sure that the data could be analysed successfully. For the scenes from the adaptations, the corresponding fragment for the book was used to make sure the data were correctly obtained. The questionnaires were filled in on paper, since this allowed the participants to fill in the questionnaire while looking at the video fragment. That way it took less time to fill in the questionnaire for the participant. The questionnaire can be found in Appendix 2.

Firstly, questions about the background of participant were asked. These questions concerned age, educational background and familiarity with the novel *Jane Eyre* and *Jane Eyre* adaptations before filling in this questionnaire. The participants remain anonymous.

Secondly, the participant was asked to answer questions about the filmic categories of the adaptation. These questions concerned fidelity in terms of overall resemblance, atmosphere, acting, emotion, environment and dress in relation to the novel. The definitions of these six categories are presented in the table below.

Category	Definition
Scene	The overall resemblance from the events in the fragment to the events in the source text.
Atmosphere	The feeling that the spectator got from watching the fragment.
Acting	The way that the actors convey the message.
Emotion	The emotional impact that the fragment had on the spectator.
Environment	The environment of the fragment, in this case the school and Ms Temple's bedroom
Dress	The way the characters are dressed: school frocks and clothing of Mr Brocklehurst for example.

Table 3.1 - Definitions of the filmic categories

The choice of these categories was dictated by aspects that stood out in the source text, and were communicated verbally to the participants. The participants were given statements and were asked to indicate their agreement with this statement. They were to grade this on a one-to-five scale, where 1 stands for total disagreement and 5 for total agreement with the statements. Secondly, participants indicated their appreciation of the category in the adaptation, by grading it from a 1 to 10.

An example is presented below:

Statement	1	2	3	4	5	Grade
The scene shown in this fragment accurately reflects the text						

Table 3.2 -Example of the questionnaire

The questionnaire was filled in in these two steps:

1. The participants indicated their agreement to the statement from a 1 to 5.
2. The participants graded the category, in this example of scene, in itself from 1 to 10.

3.3 Visual Fragments

To measure the participants' opinion about the differences between text and adaptation, corresponding fragments from the novel and adaptations were used. The scenes for the questionnaire were selected because they express Jane's feelings, and because the two adaptations differ from each other on the previously mentioned categories. The environment is different, as is presented in stills 1 and 2. However, these films also show similarities, as is proven in stills 3 and 4.



Still 1 - The shunning scene from Fukunaga's adaptation



Still 2 - The shunning scene from White's adaptation



Still 3 - The scene of Helen's Death from Fukunaga's adaptation



Still 4 - The shunning scene of White's adaptation

Because of their differences, these are useful scenes to establish which categories the audience finds important for a faithful adaptation. The full text of the excerpts that were used

from the novel *Jane Eyre* are in Appendix 3. The two scenes that were used are the scene where Jane is shunned at Lowood and the scene where Helen dies. The corresponding fragments from the films are shown in the table presented below.

	Shunning at Lowood	Helen's death
Charlotte Brontë	Pages 56-57	Pages 69-71
Susanna White	14.00-15.20	17.25-19.16
Cary Fukunaga	11.11-11.53	7.19-9.18

Table 3.3 - Corresponding fragments from novel and adaptations

3.4 Procedure

It has not been easy to find participants to fill in the questionnaire. After the pilot, of which the data is not included in this research, the questionnaire was adjusted. Another 'X' was inserted in the table, to show that these boxes did not need to be ticked. It also clarified that the boxes without an 'X' required a choice or answer.

<u>Statement</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>Grade (1-10)</u>
The original text is better than the adaptation						X
I grade the adaptation with a(n)...	X	X	X	X	X	

Table 3.4 - Improved questionnaire

At the first official attempt with the improved questionnaire, clear instructions were communicated verbally, and were provided on the questionnaire itself *and* on screen.

However, some students still neglected to grade the category after ticking the boxes on their agreement. The experiment was conducted on 1 December 2015 at Drift 25 in classroom 002. Because of time limited access to the classroom (12:50 to 13:10), only two (instead of originally three) fragments were used. With the second attempt, at 8 December 2015, at Drift 21 in room 1.03 amongst another group of students, additional data were obtained.

The participants were handed the questionnaires and were asked to fill in their background specifics. After having done so, the first of the literary fragments (the shunning) was shown on a Powerpoint Presentation and read aloud. Then the first visual fragment from the White film was shown, during and after which the participants had some time to complete

their first table. Then the second visual fragment, this one from the Fukunaga film, was shown, and the students completed their second table as well. The same method was repeated for the second fragment (Helen's death).

3.5 Method of Analysis

The research carried out in this thesis investigates what categories are more important to judge an adaptation as faithful to the source text than others. The resemblance between the textual and visual fragments was not measured. This was not needed, since this research investigates how the participants appreciate the measure of fidelity, and they indicate this themselves. The relationship between perceived faithfulness and appreciation is tested, not the similarities between fragments and source text themselves. The questionnaire, as mentioned above, contained two parts: the statement part, where participants rated their agreement to the statement presented to them, and the grading part, where participants graded the fragment that was presented to them on screen. The analysis relies on Krijgman's conclusion that the appreciation of an adaptation is related to fidelity: a fragment that resembles the source text is expected to be appreciated.³⁴ A fragment that does not resemble the source text is expected not to be appreciated. The analysis tests two hypotheses, as was previously mentioned. The first hypothesis, H1, claims that Scene and Environment have to be faithful for the adaptation to be appreciated. The second, H2, claims that Atmosphere, Environment, Dress and Acting do not have to be closely resembling the source text for the adaptation to be appreciated.

To determine which categories are important for an appreciated adaptation, a distinction between the statements and the grades was made. In the table below, the expected relationship between the statement and grade is presented. The measure of agreement to the statement is linked to an expected grade, as will be explained below.

³⁴ Arlette Krijgman, "Accuracy as a Factor in Audience Appreciation of Film Adaptations, 14.

Statement	Grade
1 (disagree)	[1, 4>
2	[4;5,5>
3	[5,5;7>
4	[7; 8,5>
5 (agree)	[8,5; 10]

Table 3.5 - Statement/Grade division

This division is in line with Krijgsman's results that fidelity was appreciated by the participants; hence the positive connection between the statements and the grades. A short example: participant A agreed partly with the statement that was formulated in the questionnaire, and therefore indicated his agreement with a 4. He is thus likely to grade the fragment between a 7 and an 8.5.

Statement	Grade
1 (disagree)	[1, 4>
2	[4;5,5>
3	[5,5;7>
4	[7; 8,5>
5 (agree)	[8,5; 10]

Table 3.6 – Example of participant A

Participant B, who totally disagreed with the statement, ticked the box of 1 at the statement part. He was expected to dislike the visual fragment as well, because according to Krijgsman's research, no resemblance equals no appreciation. A grade of 1 to 4 was thus expected, as explained in table 3.7.

Statement	Grade
1 (disagree)	[1, 4>
2	[4;5,5>
3	[5,5;7>
4	[7; 8,5>
5 (agree)	[8,5; 10]

Table 3.7 - Example of participant B

These connections were all made because of the assumption that fidelity and appreciation are interrelated. The data that were gathered are presented in Appendices 4 - 7.

Deviations

The links between statement and grade were expected based on the earlier mentioned research by Krijgsman. Yet the expectations were not always met. When the agreement to the statement was not in line with the grade, this is called a deviation. Table 3.8 presents an example of a deviation.

Statement	Grade
1 (disagree)	[1, 4>
2	[4;5,5>
3	[5,5;7>
4	[7; 8,5>
5 (agree)	[8,5; 10]

Table 3.8 – Example of a deviation

Participant C graded the statement a 1, because he did not see any resemblance between source text and fragment. Because of this 1, a grade between a 1 and a 4 was expected, as indicated in blue. However, this participant graded the fragment a 6.5, as indicated in red.

Because the grade in relation to the statement is not as expected, this is a deviation. On the appendix, all deviating scores are marked in blue, as the below table exemplifies. This is only a part of the table, the complete tables can be found in the appendices.

Helen's Death - White		Scene		Atmosphere		Emotion		Acting	
Participant number	Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade	
1	2	3	4	7	2	5	2	5	

Table 3.9 – Example of marked deviations

A deviation was marked in the category of Scene. The participant partly disagreed with the statement (2), which lead to an expected grade between a 4 and 5.5. However, this participant graded the statement a 3. This is visualised in Table 3.10.

Statement	Grade
1 (disagree)	[1, 4>
2	[4;5,5>
3	[5,5;7>
4	[7; 8,5>
5 (agree)	[8,5; 10]

Table 3.10 - Example of a (negative) deviation

After marking all the deviations, the number of deviations per category was accumulated. An overview of deviations per category is presented below the relevant table in the appendix. The categories that showed more deviations than a third from the number of participants were examined more closely. The limit of a third was considered a reasonable number, since it takes up a considerable part of the audience. A short example: 18 participants answered the questions about Dress in the first fragment, and 7 deviations were found. This might indicate a certain pattern. Firstly, all of the fragments were evaluated separately. The

deviations will be discussed in the relevant paragraphs below. Then, the two parts of the questionnaire were evaluated as a whole, and then the entire overview led to the conclusion that is presented in the next chapter.

The reasoning as is introduced above, is presented in the deductive model below. A diagram like this has never been used before. The limit of a third of the participants was chosen to consider a category significantly deviating. When with the number of 18 participants, 6 or more deviations were found, this category were paid closer attention to. If fewer than 6 deviations were found, this meant that the category was considered faithful to the novel, according to the participants, and is equally graded as considered faithful.

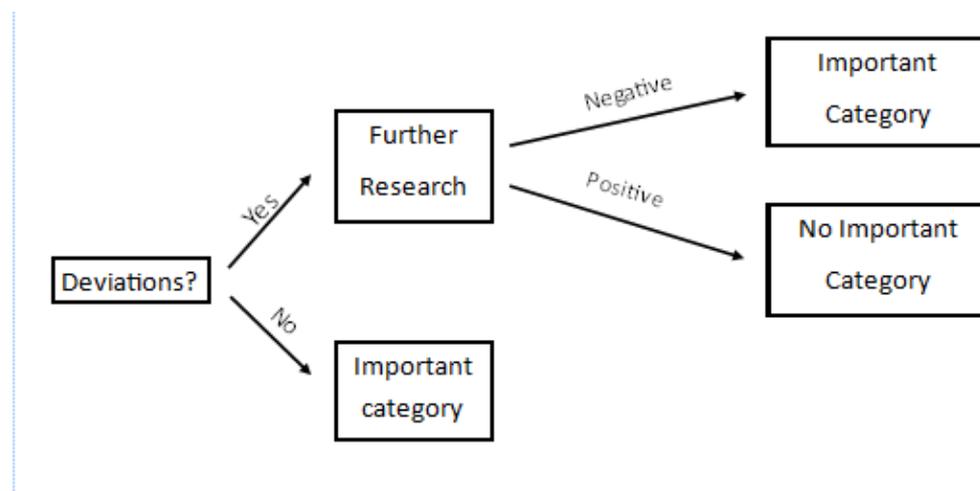


Diagram 1 - Deductive model

There are two kinds of deviations for this research. The first is called positive: the grade that was given to the fragment was higher than expected, because of its relation to the statement. This example is already presented in table 3.8. The second type of deviation is negative: the grade that was given to the fragment was lower than expected. This means that even though the adaptation resembles the source text, it is still not appreciated. Table 3.11 presents the example on this. Participant D agreed with the statement that the fragment closely resembled the source text, and a matching grade of 7 to 8.5 was thus expected (indicated in blue). However, this participant did not like the fragment, and graded it with a 5. The grade

and the rating of the statement did not align, because the grade was lower than expected. This is called a negative deviation.

Statement	Grade
1 (disagree)	[1, 4>
2	[4;5,5>
3	[5,5;7>
4	[7; 8,5>
5 (agree)	[8,5; 10]

Table 3.11 - Example of a negative deviation

If deviations are found, this implies that the participants have graded the fragment higher (positive) or lower (negative) than expected. When it is graded positively, this means that participants consider it a good thing that the film differs at this point from the novel. The appreciation of the adaptation is in these cases not relying on resemblance to the source text. Therefore, these categories are ruled out as important categories for a faithful and appreciated adaptation. When a category deviates negatively, the participant considers the film to be faithful to the novel. However, they still do not like the way in which it has been adapted. This then *is* an important category for a film adaptation to be appreciated, because they perhaps *should* be differing from the novel.

Chapter 4 – Results

The results of the questionnaires are presented in this chapter. Firstly, the analysis of the filmic categories per fragment is presented, followed by an overview of all the deviations (statement does not equal grade) found in the results. This chapter is divided into five sections: sections one and two discuss the results for the fragments on the shunning of Jane, and sections three and four discuss the results for the fragments on Helen's Death. After these analyses, an overall analysis is provided. Appendices 4 to 8 show the data on which this analysis is based.

4.1 – The Shunning

4.1.1 Fragment One – Susanna White

This section presents the results of the fragment of White's adaptation of the Shunning scene.

Table 4.1 shows the total number of participants, the total number of deviations that was found, and the number of negative and positive differences between statement and grade.

Number of participants	18
Number of deviations	38
Negative (Grade lower than expected)	9
Positive (Grade higher than expected)	29

Table 4.1 - Number of participants and deviations

The number of participants was 18, thus the number of deviations that was used as a minimum for further research was 6 or higher.³⁵ A total of 38 deviations was found, of which 29 were positive, and 9 were negative.

³⁵ $18/3 = 6$

Table 4.2 shows in which categories negative and positive deviations were found.

Categories where 6 or more deviations were found are marked in red.

Category	Number of Deviations	Negative	Positive
Scene	8	0	8
Atmosphere	3	0	3
Emotion	7	3	4
Acting	4	0	4
Environment	6	2	4
Dress	8	4	4

Table 4.2 - Categories and their deviations

Categories where more than 6 deviations were found, are Scene, Emotion, Environment and Dress. The number of negative deviations is discussed to explain which categories are considered unimportant. Dress and Emotion were graded negatively, despite their fidelity to the source text. This means that Dress and Emotion are important for an appreciated adaptation, since, they have to be adapted rightly in order not to devalue the adaptation.

The positively graded categories are not important for creating an appreciated adaptation. They were liked better than their level of faithfulness would suggest. Environment and Scene are the positively graded categories. To the participants, these categories do not necessarily have to be faithful to be appreciated; they are therefore considered unimportant categories for a faithful adaptation.

H1 is correct, according to these results: Environment and Scene are considered important categories. H2 stated that Dress and Acting were categories that were not important. However, these results show that they are important categories, so H2 is partly incorrect.

4.1.2 Fragment Two – Cary Fukunaga

The following table shows that the part of the questionnaire about Fukunaga's shunning scene was filled in by 18 participants as well.

Number of Participants	18
Number of Deviations	28
Negative (Grade lower than expected)	10
Positive (Grade higher than expected)	18

Table 4.3 - Number of participants and deviations

A total of 28 deviations was discovered. Of these deviations, 18 were positive and 10 were negative. The limit of a third is again a number of 6 deviations. Table 4.4 presents the categories that showed 6 or more deviations, marked in red, and which categories were judged negatively or positively.

Category	Number of Deviations	Negative	Positive
Scene	6	1	5
Atmosphere	5	1	4
Emotion	5	2	3
Acting	4	1	3
Environment	4	2	2
Dress	4	3	1

Table 4.4 – Categories and their deviations

The participants considered the adaptation rather faithful to the novel, since only Scene showed 6 deviations. Atmosphere, Emotion, Acting, Environment and Dress are important for making a faithful adaptation.

The deviations in the Scene category are mostly positive: they were graded higher than expected in relation to the statement. Fukunaga thus created a scene that was appreciated more than the scene described in the novel. This then leads to the conclusion that a scene and its events do not have to follow the source text closely to be appreciated.

H1 is partly correct: Scene is considered an important category to make an appreciated adaptation. However, it was also expected that Environment would be considered important, and these results show that the participants did not think that Environment was. H2 is correct, since Dress, Acting, Atmosphere and Environment do not show many deviations.

4.2 – Helen’s Death

4.2.1 Fragment Three – Susanna White

This section presents the results of the fragment of White’s adaptation of the scene of Helen’s Death. Table 4.5 provides information about the number of participants and deviations for the third fragment.

Number of Participants	14
Number of Deviations	18
Negative (Grade lower than expected)	10
Positive (Grade higher than expected)	8

Table 4.5 - Number of participants and deviations

The number of participants dropped from 18 to 14 participants, since people left the room because of other obligations. The limit of a third is not 6 anymore, but is now 4.67, and

was therefore set at 4.³⁶ This time, 18 deviations were found, of which 10 were negative, and 8 positive.

Table 4.6 shows which categories were judged negatively and which were judged positively.

Category	Number of Deviations	Negative	Positive
Scene	6	3	3
Atmosphere	3	1	2
Emotion	0	0	0
Acting	2	1	1
Environment	4	2	2
Dress	3	3	0

Table 4.6 - Categories and their deviations

Scene and Environment exceeded the limit of 4 again. The rest of the deviations in the categories of Atmosphere, Emotion, Acting, and Dress can thus be considered as key ingredients that made this fragment faithful to the novel, because the grades of the statement are in line with the grades awarded to the fragment itself. Both the hypotheses, H1 and H2, are thus correct for this fragment.

The Scene category is most important, yet the positive and negative deviations are split. Half of the participants graded the scene that White has created higher than the novel, and half of them did not. These numbers are thus non-conclusive for this category, yet because of the previous fragment, it is likely that scene might be eventually graded positively. Scene can thus differ from the source text, and still be appreciated by the spectator.

³⁶ $14/3 = 4.67$. Yet it was set at 4 because the number of participants that filled in the next part of the questionnaire is lower. This number was chosen to compare those easier.

4.2.2 Fragment Four – Cary Fukunaga

Table 4.7 shows that 13 participants have filled in the questionnaire, and that 23 deviations were found. These deviations were split almost equally: 11/23 was negative, and 12/23 was positive.

Number of Participants	13
Number of Deviations	23
Negative (Grade lower than expected)	11
Positive (Grade higher than expected)	12

Table 4.7 - Number of participants and deviations

In the table below, the division of the deviations from the previous table is presented.

The limit is set at 4 again, as was discussed in the previous fragment.

Category	Number of Deviations	Negative	Positive
Scene	4	3	1
Atmosphere	5	2	3
Emotion	2	1	1
Acting	4	2	2
Environment	2	1	1
Dress	5	2	3

Table 4.8 - Categories and their deviations

The categories that stayed within the limit of four deviations, were Emotion and Environment. The statements and fragments were graded in line with the expectations as presented in the previous chapter.

Four categories exceeded the limit of 4, Scene, Atmosphere, Acting and Dress. In the categories of Atmosphere and Dress, 5 deviations were found. These deviations were mostly positive: the participants graded them higher than they graded the statement. This means that

even though they did not consider Dress and Atmosphere close to the source text, they could still be appreciated. Dress is positively graded, whereas in the previous fragments, it was negatively graded. From the participants who considered Scene deviating from the novel, $\frac{3}{4}$ rated the fragment lower than expected. They thought that the Scene was extremely faithful to the book, and indicated their agreement to the statement with a 5. However, they did not grade the adaptations between an 8.5 and 10, as was expected. This shows that adaptations are, despite their faithfulness, are not easily valued highly.

For this fragment, both hypotheses are partly correct. H1 expected that Environment was an important category, yet Environment was not considered important by the participants. H2 is also partly correct, since participants thought that Acting, Dress and Atmosphere mattered to this fragment, whereas they were not expected to matter.

4.3 – Overview

All of the results that were gathered, were fused into the table that is presented below:

Total Number of Participants³⁷	62
Total Number of Deviations	117
Negative (Statement > grade)	77
Positive (Statement < grade)	40

Table 4.9 - Number of participants and deviations

In total, 117 deviations were found, of which 77 deviations were positive and 40 were negative.

Category	Number of deviations	Lower	Higher
Scene	24	5	19
Atmosphere	18	4	14
Emotion	19	8	11
Acting	16	4	12
Environment	16	7	9

³⁷ The number of participants is the accumulated number of participants of the entire questionnaire: 18 from fragment 1 and 2, and 13 for fragment 3 and 4.

Dress	24	12	12
Total	117	40	77

Table 4.10 - Categories and their deviations

Table 4.10 shows which of the categories deviated and which did not. Categories that deviated more than the previously set limit, a third from the total participants, are the categories of Scene and Dress. Categories that deviated less than 20.667^{38} are Atmosphere, Emotion, Acting and Environment. These categories did not show many deviations at nearly all fragments, meaning that these categories are most often considered faithful to the novel. The hypotheses are thus partly confirmed in these categories. H1 is partly true, since Scene is indeed important to make an appreciated adaptation. However, Environment was also expected to be important, yet these results show that Environment is not. H2 is also partly true. Acting, Emotion and Atmosphere were less important to make an appreciated adaptation. Dress was expected to be of lesser importance as well, however, the results show that this category should be considered important to make an appreciated adaptation as well.

To establish if 4.10 changed the split of data, additional table 4.11 was made, to show which categories were deviating at what fragment.

Categories	Fragment 1	Fragment 2	Fragment 3	Fragment 4
Scene	x	x	x	x
Atmosphere				x
Emotion	x			
Acting				x
Environment	x		x	
Dress	x		(x)	x

Table 4.11 - Deviations at the fragment

Boxes marked with an 'x' show the category that deviates in that certain fragment. For these categories the hypotheses were thus partly rejected. For example, Emotion only deviated in the last fragment. An (x) means that this category did not exceed the limit of a third, yet it did stand out because of the type of deviation (positive or negative). The categories of Dress

³⁸ $62/3 = 20.667$

and Scene, as presented in 4.11, deviate in multiple fragments as well, so the overall score seems to be correct. Dress deviated in fragments one, three, and four; and Scene deviated in fragments one, two, and three. Scene is mostly graded higher than was expected from the grade given at the statement. This leads to the conclusion that the overall scene can be appreciated even though the adaptation does not faithfully reflect the events in the novel. Dress, however, also deviated much, and this category was mostly graded negatively. Even though the participants considered it an accurate reflection of the source text, they graded it negatively. Hence, for this category fidelity to the novel is not necessary. Emotion and Atmosphere were second closest to the 20.667 limit, yet they did not cross it. These categories deviated in one or two fragments as well. Since it is not clear why these categories are closer to the set limit, a research with more participants might provide extra insight in this. It might also mean that these categories are considered more important than Acting and Environment.

Chapter 5 – Discussion

This chapter elaborates on the deviations that were not considered remarkable at first sight. It focuses on deviations that stood out in a different way.

5.1 Discussion

Dividing an adaptation into categories, as was done in this thesis, shows what this audience considers important categories in appreciating an adaptation. This method seems to be a useful tool not for grading the faithfulness of an adaptation, but for showing which elements the audience finds important to define appreciation for the film.

Even though this research cannot be compared to earlier results, some of the results found in this thesis are remarkable. Both hypotheses were partly incorrect. For H1 it was expected that Environment would be an important category, because of its major part of the adaptation. Environment is constantly present in filmic adaptations and in the novel, and would therefore be expected to be an important category. Krijgman's research namely shows that audiences appreciate faithful adaptations, so it would be expected that they would want the categories that take up big parts of the adaptations to be as faithful as possible.

For H2 it was expected that Dress would not be an important category for making an appreciated adaptation. Because of Krijgmans's findings that familiarity matters to the audiences' appreciation of adaptations, it was expected that categories that play smaller roles in the adaptation, would be of lesser importance to the appreciation of it. Dress takes up a minor part of the adaptation, yet the participants showed that this category is important for an adaptation to be appreciated.

In fragment one, the categories of Atmosphere and Acting did not show more than 6 deviations (and were thus not analysed further), yet all the deviations that were noted for these categories were positive. The participants thus appreciated the fragment more than expected: they graded the fragment higher than they graded the fidelity to the source text. In the second visual fragment, the deviations of the Dress category did not exceed the standard of a third of

the deviations. However, it is remarkable that the majority of these deviations was negative. These participants agreed with the statement that Dress resembled the source text, yet they disliked the way it was adapted. They thus considered Dress an unimportant category for appreciating this adaptation. However, since the majority found this fragment of the Fukunaga adaptation faithful and appreciated it, these deviations might be explained by personal taste. If participants disliked the fashion of the novel, they would also dislike in in the fragment. In the third fragment, this seems to be the case as well: Dress showed three deviations, yet it is remarkable that all three deviations are negative.

This research also questions the statement by Linda Hutcheon that an adaptation is valued less than the original source text.³⁹ The average grade that the participants awarded the novel, is 7.13. However, the average grade that was awarded to the fragments is 7.16. This difference is very small, yet it questions the validity of her claim. Looking at the average grade per fragment given by the participants, half of the fragments receive higher grades and half of them received lower grades than the novel. The first fragment was graded with a 7, the second fragment a 7.08 (both lower than the novel's average of 7.13) and the third fragment was graded a 7.2; and the fourth fragment was graded a 7.35 (both higher than the average grade of the novel).

³⁹ Linda Hutcheon, *A Theory of Adaptation*, (New York: Taylor and Francis, 2012), 2.

Chapter 6 – Conclusion

6.1 Summary of present Study

This thesis has contributed to the fidelity-debate in adaptation studies. It proposed a new categorisation for filmic adaptations, namely filmic categories instead of the previously mentioned method of Geoffrey Wagner. Separate elements of film adaptations were graded to examine what the audience considers important filmic categories for an adaptation to be faithful to the novel. These filmic categories were proposed by elements that stood out from the novel.

The two film adaptations used for this research were the 2006 BBC production by director Susanna White and the 2011 Focus Features production by Cary Fukunaga. The categories consist out of different filmic elements, for example acting, environment and atmosphere. This research was inspired by the idea that a relationship between faithfulness to the source text and the appreciation of an adaptation exists, as is mostly assumed in the fidelity debate. It was expected from earlier research that areas where most deviations would be found were Scene and Environment. Categories where less deviations were expected to be found, are Dress, Acting, Atmosphere and Emotion.

A questionnaire was used to gather data on viewers' response to two textual and four visual fragments of *Jane Eyre*. The participants had to answer questions about the resemblance between film and novel, and graded the fragments. Their answers to the faithfulness of these the two adaptations, of the scenes where Jane is shunned and when Helen dies, were compared to show deviations. When the grade of the fragment was not in line with the measure of fidelity, this was considered a deviation. The analysis of these deviations then led to the conclusion that Scene and Dress are considered important categories by the audience for them to appreciate an adaptation. The two theses that were formulated, were H1 and H2. H1 stated that Environment and Scene were categories which had to be faithful to the source text, otherwise the adaptation would not be appreciated. H2 stated that Acting, Dress,

Atmosphere and Emotion did not necessarily have to resemble the source text for an adaptation to be appreciated. The results show that H1 is thus partly correct: Scene indeed needs to be faithful for the audience to like the adaptation. However, Environment was not required to be faithful for an adaptation to be appreciated. H2 is also partly correct. The categories Acting, Atmosphere and Emotion did not have to be faithful to the source text to be liked. However, Dress showed many deviations, meaning that Dress has to be faithful to the source text as well.

The general conclusion of this research is that Scene and Dress of the two adaptations needed to resemble *Jane Eyre's* source text for the adaptations to be appreciated. Environment, Acting, Atmosphere and Emotion did not have to stay too close to the source text to be appreciated.

6.2 Limitations

The present research project has several limitations. The number of participants was not as high as was hoped for. This was due to time restrictions of the participants themselves. Additionally, the fact the group of students that filled in the questionnaire did not represent society as a whole. The education they received at the University of Utrecht sets them apart from the rest of society, and the group was only aged 18-22. Also, these data cannot explain *why* these students made their choices. Yet the data are useful; they do show that a categorisation in terms of filmic adaptations can provide new insights on which filmic categories are appreciated for adaptations, and which are not. It might also inspire researchers in adaptation studies to look at the fidelity question from a different angle.

The deviations per fragment were sometimes too close in number to lead to a solid conclusion, so this might raise some questions about the validity of the research. To solve this problem partly, only categories with more than a third of the participants with deviating answers were examined closely. However, at some points the normative differences in

number were too big to be ignored. In the third fragment for example, the Scene category showed 6 deviations, whereas Atmosphere showed 3. Emotion showed even 0. The research has thus proven that certain categories (Dress and Scene) are more important than others (e.g. Environment, Acting) for appreciated adaptations.

6.3 Further Research

Considering the limitations of the research as mentioned above, it would be useful to repeat this project with more participants, and participants with different ages and educational backgrounds to accurately represent society. The data might then lead to a more solid conclusion. To establish important categories for making an adaptation, the present research should be repeated with other source texts and films.

For further research it might be interesting to examine if there is a hierarchy in the appreciation of different film adaptations, in terms of familiarity. The participants that stated that they had already seen the Fukunaga version, graded this one higher than the White version. This raises the question whether viewers like the first adaptation that they see better than a second or third adaptation, and why.

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Appendix 1 – Background Information of Participants

This appendix contains information on the backgrounds of the participants.

The table below presents the age of the participants.

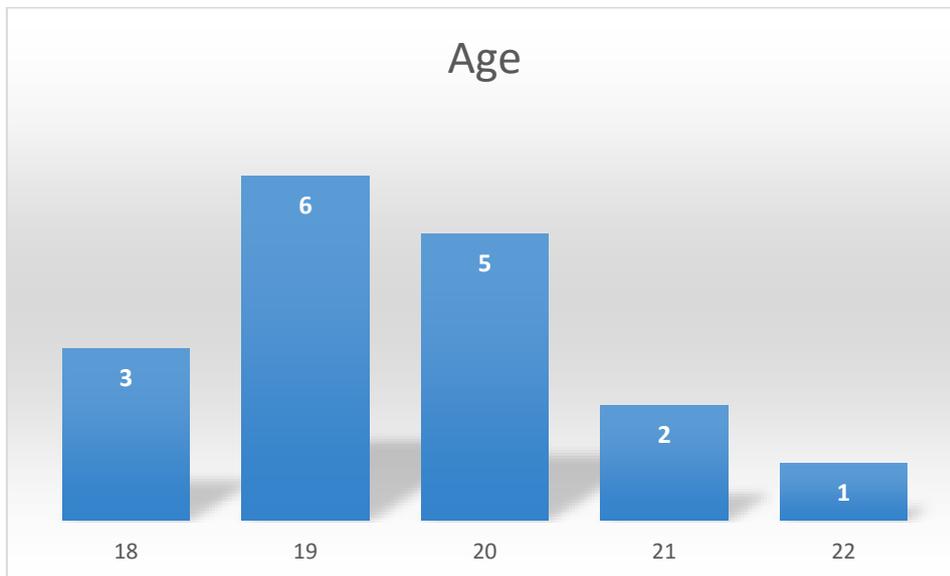


Table 12 - Age of participants

The total number of participants that filled in the questionnaire was 18. The age of the participants is in the category of 18-22 years, and the majority of them was 19 or 20 years old.

The next table describes what the participants studied at the time they filled in the questionnaire.

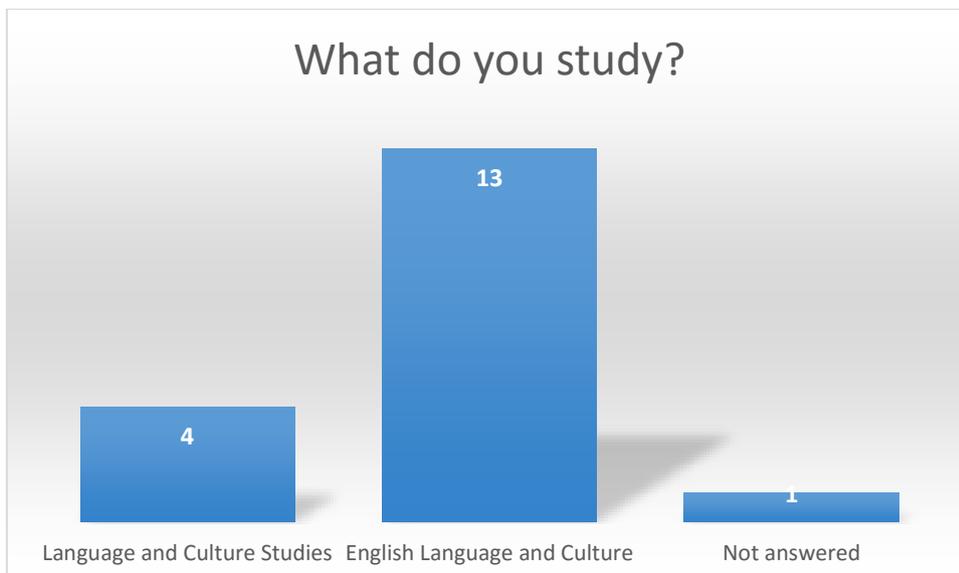


Table 13 - Study of participants

As shown above, the majority of the participants were studying English. Four of the eighteen students were enrolled in Language and Culture Studies and one of the participants neglected to answer this question.

Table 14 provides statistics on how many of the participants have read the novel *Jane Eyre* before.

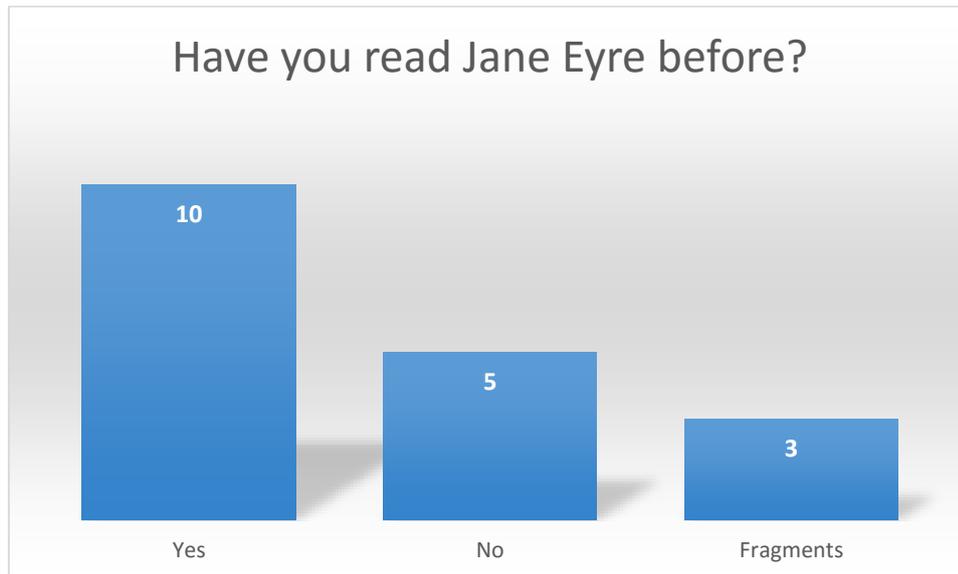


Table 14 – Familiarity to *Jane Eyre*.

Of the eighteen participants, ten have read the novel before, five have not read it and three of them have only read fragments.

The table below shows familiarity with *Jane Eyre* adaptations, as well as their familiarity with the two adaptations that were used for this thesis.

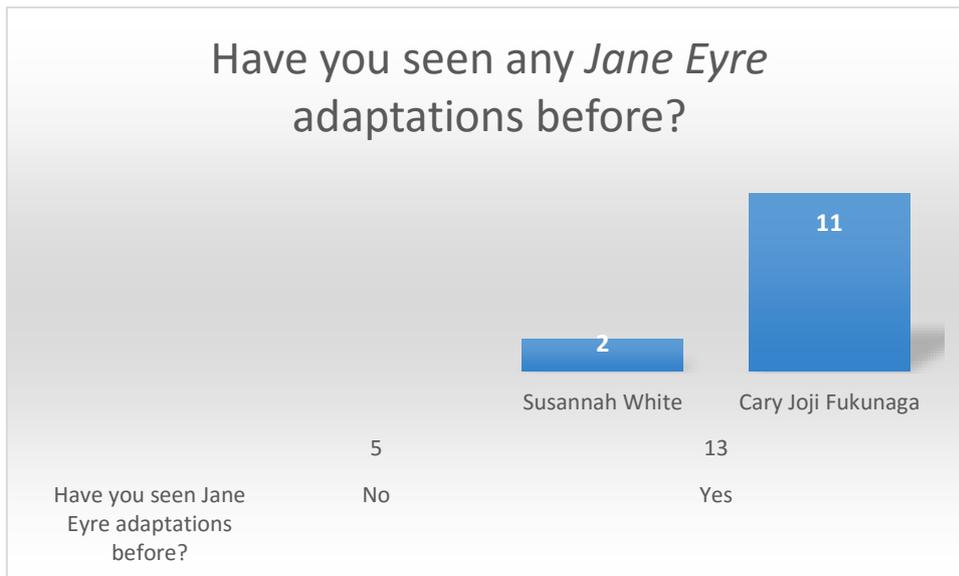


Table 15 - Familiarity to adaptations of *Jane Eyre*

Of the participants, five had not seen any adaptations of *Jane Eyre* before. Of the thirteen participants that have seen an adaptations, nearly all saw one of Cary Fukunaga, and only two saw the adaptation by Susanna White.

Appendix 2 – Questionnaire

This appendix shows the questionnaire that was used in its entirety.

Dear respondent,

You are filling in a questionnaire about the novel *Jane Eyre* by Charlotte Brontë. Three fragments from the book will be presented, after which corresponding scenes of two adaptations will be shown. You will first be asked to read the excerpt from the novel and then watch the scene of the first adaptation, followed by the second adaptation. This will be repeated for the second and third scene as well.

The questionnaire that you fill in, will stay completely anonymous. Yet for the results to be valid, some background information is required. Please be so kind to fill in all of these questions.

Part 1 – Background

What is your age?

.....

What do you study?

.....

Have you read *Jane Eyre* before?

Yes No

What do you grade the novel? (1-10)

.....

Have you seen any *Jane Eyre* adaptations before?

Yes No

Have you seen the Susanna White adaptation of *Jane Eyre*?

Yes No

Have you seen the Cary Fukunaga adaptation of *Jane Eyre*?

Yes No

Part 2 – Fragments

Please answer all of the questions. Several statements are given, and your measure of agreement is rated from 1 (**completely disagree**) to 5 (**completely agree**). After that, please grade your appreciation of that aspect in the fragment (e.g. dress) with a grade from 1 (lowest) to 10 (highest). If you absolutely disliked the dress in this scene, you grade it a '1', and when you absolutely loved the dress in this adaptation, you grade it a '10'.

The Shunning

Fragment 1

<u>Statement</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>Grade (1-10)</u>
The scene shown in this fragment accurately reflects the text						
The atmosphere of this fragment accurately reflects the text						
The emotion of this fragment accurately reflects the text						
The acting in this fragment accurately reflects the text						
The environment in this fragment accurately reflects the text						
The dress in this fragment accurately reflects the text						
The original text is better than the adaptation						X
I grade the adaptation with a(n)...	X	X	X	X	X	

Fragment 2

<u>Statement</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>Grade (1-10)</u>
The scene shown in this fragment accurately reflects the text						
The atmosphere of this fragment accurately reflects the text						
The emotion of this fragment accurately reflects the text						
The acting in this fragment accurately reflects the text						
The environment in this fragment accurately reflects the text						
The dress in this fragment accurately reflects the text						
The original text is better than the adaptation						X
I grade the adaptation with a(n)...	X	X	X	X	X	

*Helen's Death***Fragment 1**

<u>Statement</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>Grade (1-10)</u>
The scene shown in this fragment accurately reflects the text						
The atmosphere of this fragment accurately reflects the text						
The emotion of this fragment accurately reflects the text						
The acting in this fragment accurately reflects the text						
The environment in this fragment accurately reflects the text						
The dress in this fragment accurately reflects the text						
The original text is better than the adaptation						X
I grade the adaptation with a(n)...	X	X	X	X	X	

Fragment 2

<u>Statement</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>Grade (1-10)</u>
The scene shown in this fragment accurately reflects the text						
The atmosphere of this fragment accurately reflects the text						
The emotion of this fragment accurately reflects the text						
The acting in this fragment accurately reflects the text						
The environment in this fragment accurately reflects the text						
The dress in this fragment accurately reflects the text						
The original text is better than the adaptation						X
I grade the adaptation with a(n)...	X	X	X	X	X	

Thank you for filling in this questionnaire!

Appendix 3 – Fragments of Jane Eyre

Fragment One – The Shunning

“Mr Brocklehurst resumed. ‘This I learned from her benefactress; from the pious and charitable lady who adopted her in her orphan state, reared her as her own daughter, and whose kindness, whose generosity the unhappy girl repaid by an ingratitude so bad, so dreadful, that at last her excellent patroness was obliged to separate her from her own young ones, fearful lest her vicious example should contaminate their purity: she has sent her here to be healed, even as the Jews of old sent their diseased to the troubled pool of Bethesda; and, teachers, superintendent, I beg of you not to allow the waters to stagnate round her.’

With this sublime conclusion, Mr Brocklehurst adjusted the top button of his surtout, muttered something to his family, who rose, bowed to Miss Temple, and then all the great people sailed in state from the room. Turning the door, my judge said – ‘let her stand half an hour longer on that stool, and let no one speak to her during the remainder of the day.’ [...] What my sensations were, no language can describe; but just as the all rose, stifling my breath and constricting my throat, a girl came up and passed me: in passing, she lifted her eyes. [...] I mastered the rising hysteria, lifted up my head, and took a firm stand on the stool.”⁴⁰

Fragment Two – Helen’s Death

“Close by Miss Temple’s bed, and half covered with its white curtains, there stood a little crib. [...] ‘Can it be you, Jane?’ [Helen] asked, in her own gentle voice. ‘Oh!’ I thought, she is not going to die; they are mistaken: she could not

⁴⁰ Charlotte Brontë, *Jane Eyre*. (Hertfordshire: Wordsworth Editions Limited, 1999), 57-59.

speak and look so calmly if she were.’ I got on to her crib and kissed her: her forehead was cold, and her cheek both cold and thin, and so were her hand and wrist; but she smiled as of old. ‘Why are you come here Jane? It is past eleven o’clock: I heard it strike some minutes since.’

‘I came to see you, Helen: I heard you were very ill, and I could not sleep till I had spoken to you.’

‘You came to bid me good-bye then: you are just in time probably.’

‘Are you going somewhere, Helen? Are you going home?’ ”

‘Yes, to my long home – my last home.’

‘No, no, Helen!’ I stopped, distressed. [...] ‘But where are you going to, Helen? Can you see? Do you know?’

‘I believe; I have faith: I am going to God.’ [...] And I clasped my arms closer round Helen: she seemed dearer to me than ever; I felt as if I could not let her go; I lay with my face hidden on her neck. Presently, she said, in the sweetest tone – ‘How comfortable I am! That last fit of coughing has tired me a little; I feel as if I could sleep: but don’t leave me, Jane; I like to have you near me.’

‘I’ll stay with you, *dear* Helen: no one shall take me away.’

‘Are you warm, darling?’

‘Yes.’

‘Good-night, Jane.’

‘Good-night, Helen.’ She kissed me, and I kissed her, and we both soon slumbered.

When I awoke it was day: an unusual movement roused me; I looked up; I was in somebody’s arms; the nurse held me; she was carrying me through the passage back to the dormitory. I was not reprimanded for leaving my bed; people had something else to think about; no explanations was afforded then to my many questions; but a day or

two afterwards I learned that Miss Temple, on returning to her own room at dawn, had found me laid in the little crib; my face against Helen Burn's shoulder, my arms round her neck. I was asleep, and Helen was – dead.”⁴¹

⁴¹ ⁴¹ Charlotte Brontë, *Jane Eyre*. (Hertfordshire: Wordsworth Editions Limited, 1999), 69-71.

Appendix 4 – Data of the Shunning part (White adaptation)

Table 16 presents the data that were gathered for the White adaptation.

Shunning - White Participant Number	Scene		Atmosphere		Emotion		Acting		Environment		Dress	
	Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade
	2	5	4	7	3	6	3	6	4	8	4	7
2	4	8	4	7	2	6	4	6	3	7	2	7
4	3	7	4	8	4	8	4	8	4	7	3	7
6	2	7	4	7	4	8	4	7	5	7	5	8
8	3	7	5	9	4	8	5	9	5	9	5	9
9	4	7	4	8	4	6	3	6	4	7	4	7
10	3	8	4	8	4	8	4	7	5	9	5	9
11	2	7	4	9	3	7	4	8	4	6	2	8
12	1	3	4	7	4	6	3	6	3	7	3	7
13	2	5	4	7	4	8	4	7	4	7	4	6
16	1	3	4	9	4	9	3	7	4	8	4	8
17	2	6	3	7	3	7	3	6	4	6	5	7
20	2	5	4	7	4	7	3	6	4	8	4	8
23	2	5	5	9	4	8	3	7	4	8	3	6
24	4	7	4	7	4	7	4	7	3	6	3	6
25	2	6	3	7	4	9	4	8	3	7	3	6
26	3	6	3	7	4	7	4	8	3	7	4	6
27	3	7	3	6	2	5	3	7	3	7	3	6
3	3	-	4	-	3	-	4	-	5	-	5	-
5	2	-	3	-	4	-	3	-	4	-	4	-
7	3	-	4	-	4	-	4	-	4	-	5	-
14	4	-	4	-	3	-	4	-	5	-	4	-

Shunning - White Participant Number	Scene		Atmosphere		Emotion		Acting		Environment		Dress	
	Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade
15	3	-	4	-	4	-	3	-	4	-	4	-
18	x											
19	2	-	3	-	3	-	1	-	4	-	3	-
21	2	-	4	-	4	-	4	-	5	-	3	-
22	4	-	4	-	3	-	4	-	4	-	4	-
Number of Deviations		8		5		7		4		6		8

Table 16 - Data of the Shunning, White adaptation

The deviations that were found, are marked in blue, and their number is mentioned below the table. The participants that did not fill in the questionnaire correctly are marked in red.

Appendix 5 - Data of the Shunning part (Fukunaga adaptation)

Table 17 presents the data that was gathered for the Fukunaga adaptation. It is built up the same way as the previous table was.

Shunning - Fukunaga Participant Number	Scene		Atmosphere		Emotion		Acting		Environment		Dress	
	Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade
1	2	5	3	6	4	8	4	8	3	6	3	5
2	5	8	4	7,5	3	7	3	7,5	4	7	3	7
6	3	7	2	6	3	7	3	8	4	6	5	9
8	3	7	3	6	4	8	4	8	3	6	5	9
9	3	6	4	7	5	8	5	9	3	6	4	7
10	3	6	2	5	4	7	5	9	2	5	5	9
11	3	8	4	9	4	8	4	8	3	8	3	6
12	3	6	3	5	3	5	4	6	4	7	4	7
13	3	6	4	7	2	5	3	6	3	6	4	7
16	2	4	3	5	4	8	3	6	4	7	4	8
17	4	7	4	7	4	7	3	7	5	7	5	7
20	2	5	3	6	4	7	4	8	4	8	4	8
23	4	7	5	9	5	9	4	-	4	7	4	7
24	3	6	3	6	3	6	3	6	2	5	2	5
25	3	7	4	9	3	7	4	8	2	6	3	6
26	2	5	3	7	3	6	3	7	3	6	4	6
27	3	7	2	5	3	6	3	6	2	5	3	6
3	4	-	4	-	5	-	4	-	5	-	5	-
4	3	-	4	-	4	-	4	-	3	-	4	-
5	2	-	3	-	3	-	3	-	4	-	4	-
7	4	-	5	-	3	-	4	-	4	-	5	-
14	4	-	3	-	3	-	4	-	4	-	3	-

Shunning - Fukunaga		Scene		Atmosphere		Emotion		Acting		Environment		Dress	
Participant Number		Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade
15		4	-	4	-	4	-	3	-	4	-	4	-
18		X											
19		3	-	4	-	3	-	4	-	4	-	3	-
21		2	-	3	-	4	-	4	-	4	-	3	-
22		4	-	5	-	5	-	4	-	4	-	4	-
Number of Deviations			5		3		4		3		4		2

Table 17 - Data of the Shunning, Fukunaga adaptation

Again, the number of deviations is presented at the end of the table. All deviations are marked in blue, and the participants that did not fill in the questionnaire correctly, are left out and marked in red.

Appendix 6 - Data of the Helen's Death part (White adaptation)

The table below presents the data that were gathered for the Susanna White adaptation.

Helen's Death - White		Scene		Atmosphere		Emotion		Acting		Environment		Dress	
Participant number	Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade	
1	2	3	4	7	2	5	2	5	4	7	4	7	
2	4	8	4	7	5	9	4	8	4	6	5	7	
6	3	8	4	8	4	8	4	8	4	8	5	8	
10	4	8	4	8	5	9	3	7	3	7	4	8	
11	3	8	4	9	5	9	4	7	2	6	4	7	
12	3	7	4	7	4	8	4	7	2	5	4	7	
16	3	4	4	7	5	9	4	7	4	8	4	7	
17	4	6	5	7	4	7	4	6	4	6	5	7	
20	2	5	4	7	4	7	2	5	4	7	3	6	
23	4	7	4	7	3	6	4	7	3	6	3	6	
24	4	7	3	6	4	7	4	7	3	6	3	6	
25	4	8	4	8	3	6	2	5	4	8	3	6	
26	4	8	4	9	4	8	4	8	4	7	3	6	
27	4	7,5	4	7	4	7	3	6,5	4	7	3	6,5	
3	3	-	4	-	5	-	4	-	5	-	5	-	
4	2	-	3	-	3	-	4	-	2	-	4	-	
5	2	-	3	-	3	-	2	-	3	-	5	-	
7	2	-	4	-	3	-	4	-	4	-	4	-	
8	x												
9	x												
13	x												
14	x												
15	4	-	4	-	5	-	4	-	4	-	4	-	

Helen's Death - White		Scene		Atmosphere		Emotion		Acting		Environment		Dress	
Participant number		Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade
	18	x											
	19	4	-	4	-	4	-	4	-	4	-	3	-
	21	2	-	4	-	4	-	3	-	4	-	4	-
	22	4	-	4	-	4	-	5	-	4	-	4	-
Number of Deviations			6		3		0		2		4		3

Table 18 - Data of Helen's Death, White adaptation

The deviations are marked in blue, the fouls are marked in red.

Appendix 7 - Data of the Helen's Death part (Fukunaga adaptation)

The table below shows the deviations (marked in blue) and the number of deviations is mentioned in the lower boxes.

Helen's Death - Fukunaga		Scene		Atmosphere		Emotion		Acting		Environment		Dress	
Participant Number	Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade	
1	4	8	4	8	4	8	3	6	4	8	4	7	
2	4	8	4	7	4	8	4	9	3	7	4	8	
6	4	8	3	8	4	10	5	9	5	9	5	8	
7	4	-	4	-	4	-	3	-	4	-	4	-	
10	5	8	4	7	3	6	2	5	3	6	4	8	
11	4	9	4	10	5	9	4	7	3	8	4	7	
12	4	7	4	8	3	6	3	7	4	6	4	7	
16	4	8	4	8	5	9	5	8	4	7	4	7	
17	5	7	5	7	4	7	5	7	4	7	5	7	
23	5	8	5	8	5	8	4	7	3	6	3	6	
24	3	6	3	6	3	6	3	6	3	6	3	6	
25	2	5	3	7	3	6	3	6	2	5	3	7	
26	3	6	3	6	2	5	2	5	3	6	3	7	
27	3	6,5	2	6	3	7	2	6	2	5	2	6	
3	4	-	5	-	5	-	4	-	4	-	4	-	
4	3	-	4	-	3	-	4	-	4	-	4	-	
5	4	-	3	-	4	-	4	-	3	-	4	-	
8	x												
9	x												
13	x												
14	x												
15	5	-	4	-	4	-	5	-	5	-	4	-	
18	x												
19	5	-	4	-	5	-	5	-	5	-	3	-	

Helen's Death - Fukunaga		Scene		Atmosphere		Emotion		Acting		Environment		Dress	
Participant Number		Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade	Statement	Grade
	20	3	-	4	-	4	-	4	-	4	-	4	-2
	21	3	-	4	-	4	-	4	-	4	-	4	-
	22	3	-	4	-	3	-	3	-	5	-	4	-
Number of Deviations			4		5		2		4		2		5

Table 19 - Data of Helen's Death, Fukunaga adaptation

The participants that did not fill in the questionnaires correctly, are marked in red, their data might still be useful for further research.