



A More Intense *Rebecca*

A comparative textual analysis of female representation in *Rebecca* (1940) and *Rebecca* (2020)

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ABSTRACT

The purpose of this research is to analyse how the representation of female characters in *Rebecca* (2020) differs from *Rebecca* (1940). This is done by analysing the textual form of both films using the neofomalist approach. This thesis first establishes how *Rebecca* (2020) can be seen as a remake of *Rebecca* (1940), thereby validating a comparison. In addition the thesis will provide an overview of literature already written on the female characters in *Rebecca* (1940), including the work of Tania Modleski and Mary Ann Doane. Furthermore a working definition of the concept of “agency” will be given. This thesis aimed to answer its research question by using three sub-questions. Those sub-questions aimed to find the difference in agency and relationships regarding the female characters. In addition a shot-by-shot analysis provided insight in how the camerawork and mise-èn-scene differ in both films and how this contributes to the representation of the female characters.

The analysis in this thesis has shown that there is a notable difference in the representation of the female characters. This is due to an increase of agency for both the protagonist and the character of Mrs. Danvers in *Rebecca* (2020). Furthermore are the relationships in both films mostly similar, however the feelings are expressed more intensely in *Rebecca* (2020), which results in slight differences. These are also caused by the characters getting more agency. The camerawork was found to add more suspense and uneasiness to the scenes in *Rebecca* (2020), which again leads to the sense of bigger feelings. The addition of two scenes in *Rebecca* (2020) also adds to the protagonist feeling more envy and anxiety for Rebecca. The main contributor to the changes in *Rebecca* (2020) is the intensification of the feelings of all the characters. The female characters in *Rebecca* (2020) are more assertive than in *Rebecca* (1940), and they owe this to their more intense feelings.

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1. INTRODUCTION

In 2020 Netflix premiered the movie *Rebecca* directed by Ben Wheatley, its scenario based on the book of the same name by Daphne du Maurier from 1938.¹ The same story had previously been adapted by Alfred Hitchcock into an award-winning movie.² Hitchcock's *Rebecca* was his first American movie, made 80 years prior to Netflix' version, in 1940. *Rebecca* is the story of an orphaned girl who does not have a lot of experience in the world when she meets Maxim de Winter in Monte Carlo, the owner of the Manderley estate. The two hastily get married shortly after meeting and move back into Manderley. Here the girl is constantly being reminded of Maxim's late wife Rebecca, with some unwelcome help from Mrs. Danvers, the servant running the house. She struggles to find her place in the household and in her relationship with Maxim as the movie progresses.

The protagonist in the movie seems to strive to achieve the same kind of perfection she envisions Rebecca to have had. She feels like everything she does is being compared to how Rebecca would have done it. The same could be said for the 2020 version of *Rebecca*. When reading the reviews of this new adaptation, it is striking to see that most of the criticism derives from a comparison with its predecessor.³ One could ask if this comparison is fair, since a movie based on the same source material as another movie is not necessarily a remake. It could merely be another adaptation, making a comparison of the two irrelevant. However, as written by Brian Eggert in his review of *Rebecca* (2020), director Ben Wheatley is forcing this comparison.⁴ Eggert states that Wheatley asks for it by "replicating flourishes from the 1940 film."⁵ Seeing that the two movies are very similar in their adaptation, for example both directors choosing the exact same events from the book to put into their movie, the 2020 version of *Rebecca* is clearly a reinterpretation of Hitchcock's *Rebecca*. I therefore see the movie as a remake of Hitchcock's classic, on which I will elaborate more in chapter 2.

The critics bring the portrayal of the female characters into their comparisons. The consensus being that *Rebecca* (2020) has far less psychological intensity as well as mystery caused by a lack of depth in the female characters. For example, Mrs. Danvers is said to lack the psychological grip she has over the protagonist.⁶ This almost absence of emotional abuse makes for less suspense than can be felt

¹ *Rebecca*, directed by Ben Wheatley (United Kingdom: Netflix, 2020), and Daphne du Maurier, *Rebecca* (London: Victor Gollancz Ltd, 1938).

² *Rebecca*, directed by Alfred Hitchcock (The United States: The Selznick Studio, 1940).

³ Film critics: Jason Shawhan, "A Hitchcock Remake, Deep-Space Intrigue and More, Now Available to Stream," posted November 5, 2020, https://www.nashvillescene.com/arts_culture/film_tv/a-hitchcock-remake-deep-space-intrigue-and-more-now-available-to-stream/article_34880ea3-b357-5cab-8e0f-ef060073b583.html.

Jozie Koneczal, "Netflix's 'Rebecca' Tries To Fix The Sexism Of Hitchcock's-But Sometimes Falls Flat," posted November 5, 2020, <https://bust.com/movies/197778-rebecca-netflix-ben-wheatley-sexism-hitchcock-review.html>.

Cassidy Olsen, "Film Review: 'Rebecca'," posted October 20, 2020, <https://digboston.com/film-review-rebecca/>.

⁴ Brian Eggert, "Rebecca," posted October 23, 2020, <https://deepfocusreview.com/reviews/rebecca/>.

⁵ Eggert, "Rebecca."

⁶ M. N. Miller, "Rebecca review — a melodrama pretending to be a thriller," posted October 15, 2020, <https://readysteadycut.com/2020/10/15/rebecca-netflix-review/>.

in Hitchcock's *Rebecca*. Also, she is said not to be as subtle in her torturous behaviour. Lily James' character, the protagonist, is said to be leaning too much towards melodrama, the performance again lacking in depth which takes away from what could have been mystery.⁷ There is thus a lot of criticism from film critics on the female characters in the new *Rebecca*.

Despite the success of Hitchcock's *Rebecca*, it is also the topic of conversation in the scholarly debate about women and feminism in Hitchcock's films. Because of this it has also received some criticism over the years. This debate is a fairly old one, some of its key pieces dating back to the 1980s. Authors Mary Ann Doane and Tania Modleski take a leading role within the debate, writing about the, according to them, problematic ways in which Hitchcock represents women.⁸ Within this debate many of Hitchcock's movies are analysed, discussed and criticised, including *Rebecca*. In the theoretical framework I will go into more detail as to what this criticism exactly entails. Even though this debate has been around for almost 40 years, and many authors have contributed to it, the new 2020 version of *Rebecca* makes it an important aspect of this thesis. It is interesting to look at how the criticism on Hitchcock's *Rebecca* might also be applicable to its successor, because the critics argue the latter to be too close to Hitchcock's version, yet it is also argued that the female characters in *Rebecca* (2020) lack some depth, it is interesting to be looking at how the criticism on Hitchcock's *Rebecca* might also be applicable to *Rebecca* (2020). Also, because nothing has been published yet on Wheatley's *Rebecca*, especially in regards to the female representation in the movie.

A significant amount of time has passed since Hitchcock's movie was made. There are 80 years between the first *Rebecca* and Netflix' *Rebecca*, which means that the circumstances in which the movies were made are very different from each other, not just in the context of film production, but also in general society. One of the main reasons for director Ben Wheatley and screenplay writer Jane Goldman to create a new version of *Rebecca* is the fact that Hitchcock had to deal with the Production Code. Wheatley and Goldman both state that this resulted in an adaptation that did not optimally adapt the original story, for example its moral ambiguity.⁹ One of the main consequences for Hitchcock's movie was that he could not use the story's original ending, in which the protagonist goes free as a killer. Wheatley did use this ending in his version.

⁷ James Luxford, "Rebecca film review: Ben Wheatley directs Lily James and Armie Hammer but is too in thrall to Hitchcock," posted October 16, 2020, <https://www.cityam.com/rebecca-film-review-ben-wheatley-directs-lily-james-and-armie-hammer-but-is-too-in-thrall-to-hitchcock/>.

⁸ See Mary Ann Doane, "Caught and Rebecca: The Inscription of Femininity as Absence," in *Feminism and Film Theory*, ed. Constance Penley (London: BFI Publishing, 1988), 196 – 215, and Tania Modleski, *The Women Who Knew Too Much: Hitchcock and Feminist Theory* (New York: Methuen, Inc., 1988).

⁹ CineFix – IGN Movies and TV, "Netflix's Rebecca - What's the Difference? w/ Director Ben Wheatley," posted on November 12, 2020, <https://www.youtube.com/watch?v=OeFPo-SQzII> and Rebecca Keegan (@ThatRebecca), "Excited for this movie, which screenwriter Jane Goldman told me she was game to tackle in part because the Hays code required Hitchcock to remove much of the moral ambiguity that had been in Daphne du Maurier's novel from his (still spectacular) 1940 version.," Twitter, November 15, 2018, 1:20 a.m., https://twitter.com/ThatRebecca/status/1062862866603159552?ref_src=twsrc%5Etfw%7Ctwcamp%5Etweetembed%7Ctwterm%5E1062862866603159552%7Ctwgr%5E%7Ctwcon%5Es1_&ref_url=https%3A%2F%2Fwww.themarysue.com%2Frebecca-remake-female-writer%2F.

Another big difference between the movies is the protagonist's age. Where Hitchcock stayed close to the book and made the age gap between the protagonist and Maxim quite significant, there is no notable age difference between the two in the Netflix's version. Director Wheatley explains that he chose to do this because there are plenty of movies about an older man with a younger girl.¹⁰ He states that it is mostly about the power dynamic between the two characters, which can still happen without the age difference. This change in the character's age caused for a different reason for the protagonist's uneasiness other than her childishness. The result was putting the blame on her low social status.

Rebecca (2020), and mainly its protagonist, also contains modern updates in regards to the 1940 version. During the 80 years that have passed since the making of *Rebecca* (1940) a lot has changed in our society, one of the most significant ones for this film being the role of a woman. This change is notable in *Rebecca* (2020), because even though the story is still set in its original time (the time it was written), the protagonist does seem to have gained a few more "modern" traits. The protagonist seems to be a little more assertive than in *Rebecca* (1940), giving her more agency. Wheatley states that they saw a gap in the original story between what the protagonist was saying and her actions.¹¹ They supposedly filled up this gap by changing the character a little to make her fit into the adaptation, in order to get the essence of the story into the movie.

There is thus reason to believe that the representation of the female has changed in *Rebecca* (2020) compared to *Rebecca* (1940). The criticism on the representation of female characters in both *Rebecca* (1940), by feminist scholars, and *Rebecca* (2020), by film critics, makes me interested in how this change takes form. This thesis will therefore attempt to analyse the female representation in the new *Rebecca* by comparing it to its predecessor and therefore laying down some ground work for a debate on *Rebecca* (2020) from a feminist point of view. The research question that will be aimed to answer is: What is the difference in the representation of female characters in *Rebecca* (1940) and *Rebecca* (2020)? This will be done through a comparative textual analysis of the portrayal of women in both Hitchcock's and Wheatley's adaptation of *Rebecca* using a neoformalist approach by David Bordwell and Kristin Thompson.¹²

¹⁰ Kermodeandmayo, "Ben Wheatley interviewed by Simon Mayo," posted on October 9, 2020, <https://www.youtube.com/watch?v=nZclmkkjtZg>.

¹¹ Cinefix, "Netflix's Rebecca."

¹² See David Bordwell and Kristin Thompson, *Film Art: An Introduction* (New York: McGraw-Hill, 2013), and Kristin Thompson, *Breaking the Glass Armor: Neoformalist Film Analysis* (New Jersey: Princeton University Press, 1988), 3–21.

2. THEORETICAL FRAMEWORK

This thesis focuses on the representation of female characters in both *Rebecca* (1940) and *Rebecca* (2020). This chapter will firstly discuss selected literature on movie remakes to argue how *Rebecca* (2020) can be seen as such. Then this chapter will outline literature written on the female representation in film. As nothing on this subject has been published yet about *Rebecca* (2020), the theory will focus on works written about the female characters and their representation in *Rebecca* (1940). This will give a first indication of how the female characters are portrayed in the film, before it will be further analysed later in this thesis. In this chapter literature on the protagonist will be discussed first. Then follow works about Mrs. Danvers and Rebecca and their implicit relationship. The concept of ‘agency’ will also be shortly discussed to establish the understanding of the concept that will be worked with in the analysis. This chapter will thus contain theory on movie remakes to argue how *Rebecca* (2020) can be seen as one, followed by literature on the female representation in *Rebecca* (1940) and an explanation of the concept of ‘agency’ within feminist film studies.

2.1. REMAKES

In this subchapter it will be argued why and how I see *Rebecca* (2020) as a remake of *Rebecca* (1940). Barrie Gunter states that for making remakes that represent old stories enough time must have passed since the original.¹³ This is so that there is a new generation that is unfamiliar with the original story. Gunter also mentions that films can be remade by updating the time it is set in to the present, changing its title, using a new cast (which is often done), or even changing the genre.¹⁴ Gunter furthermore says that “proven storylines are often preferred over original screenplays,” when it comes to movie-making.¹⁵ By this he means that creating an original storyline is taking a risk. He states that movie-making is after all a commercial business in which taking risks is mostly avoided.¹⁶ Creating a film using a story you know is successful is one way of avoiding such a risk. You do, however, also need to have a certain amount of originality in a remake. This attempt at originality can be seen in *Rebecca* (2020) and its aim to update elements, like the protagonist’s actions. Gunter explains that even though remakes are a safe option in terms of almost guaranteed success, remakes do tend to perform worse than the originals in terms of revenue and quality ratings.¹⁷ This makes sense, also when looking at the case of *Rebecca* and the film critic ratings, because the film is constantly being compared to the original.

Thomas Leitch discusses four types of remakes: “readaptation”, “update”, “homage” and the “true remake”.¹⁸ “Readaptation” is an adaptation of a well-known literary source where other

¹³ Barrie Gunter, *Predicting Movie Success at the Box Office* (Cham: Palgrave Macmillan, 2018), 172.

¹⁴ Gunter, *Predicting Movie Success*, 170-171.

¹⁵ Gunter, *Predicting Movie Success*, 161.

¹⁶ Gunter, *Predicting Movie Success*, 161.

¹⁷ Gunter, *Predicting Movie Success*, 171.

¹⁸ Thomas Leitch, “Twice-Told Tales: Disavowal and the Rhetoric of the Remake,” in *Dead Ringers: The Remake in Theory and Practice*, ed. Jennifer Forrest and Leonard R. Koos (Albany: State University of New York Press, 2002), 45-49.

adaptations are seen as unimportant.¹⁹ Here it is often difficult, but important, to try to avoid a comparison with earlier adaptations. Leitch sees those earlier versions as competition.²⁰ An update is a remake characterized by noticeably renewing an element of the original film.²¹ By doing so the makers might criticise the original.²² The “homage” is a remake aiming to pay a tribute to its predecessor.²³ They do not intend to present themselves as better than the original. Instead the homage aims to give the earlier film value again by reminding the audience of its existence. Lastly Leitch names the “true remake,” its purpose being to completely replace the original.²⁴ *Rebecca* (2020) can be seen as a readaptation, because it is an adaptation of the popular story of *Rebecca* by Daphne du Maurier, an adaptation also done by Hitchcock. It therefore could be a readaptation. However, I argue *Rebecca* (2020) to be a remake in the form of an update. As discussed in the introduction, the makers of the adaptation are aware of Hitchcock’s earlier version. Even though they do not seem to challenge or criticise Hitchcock’s *Rebecca*, they do argue that they intended to update certain elements from both Hitchcock’s adaptation as well as the book. This means that the 2020 adaptation cannot merely be seen as a readaptation, because in that case the previous adaptation would be disregarded. One of the changes they mentioned was the protagonist and her actions, they intended to make her more “modern” in that sense. I find this to be a significant change, seeing that changing the protagonist’s actions could change the essence of a story. I therefore see *Rebecca* (2020) as a remake of *Rebecca* (1940) in the form of an update as described by Leitch, in which the makers attempted to renew certain elements of the story.

2.2. HITCHCOCK’S REBECCA AND FEMALE REPRESENTATION

Mary Ann Doane refers to *Rebecca* (1940) as a “woman’s film,” a movie which is meant for the female spectator.²⁵ These type of films, according to Doane, often include what she calls “mechanisms” associated with the female. In the case of *Rebecca* this is paranoia. She also addresses a problem with the woman’s films. Doane states that, because Hollywood was mostly used to male-oriented movie-making, these type of movies would often lose sight of the female subjectivity they were supposed to represent. Often leading to scenes in which the woman is repressed and silenced by a man, which is also the case in *Rebecca* (1940).²⁶ Doane adds that in *Rebecca* (1940) the second Mrs. De Winter has a desire to become a woman that is able to hold the attention of a man.²⁷ She basically wants to duplicate the image of *Rebecca*, or what she believes *Rebecca* was like.

¹⁹ Leitch, “Twice-Told Tales,” 45.

²⁰ Leitch, “Twice-Told Tales,” 45.

²¹ Leitch, “Twice-Told Tales,” 46-47.

²² Leitch, “Twice-Told Tales,” 47.

²³ Leitch, “Twice-Told Tales,” 47-48.

²⁴ Leitch, “Twice-Told Tales,” 49.

²⁵ Doane, “*Caught and Rebecca*,” 196.

²⁶ Doane, “*Caught and Rebecca*,” 196-197.

²⁷ Doane, “*Caught and Rebecca*,” 198.

Tania Modleski also addresses the idea of the protagonist wanting to be like Rebecca when she calls *Rebecca* (1940) an enactment of a “distinctly *female* oedipal drama.”²⁸ By claiming *Rebecca* to be an oedipal story, she means that the protagonist identifies too much with the mother figure (Rebecca, but also Mrs. Danvers) to attract the father figure (Maxim).²⁹ During her time at Manderley, the protagonist is constantly trying to act upon her desire to become like her mother figure, Rebecca, which is brought on by Mrs. Danvers trying to make her feel her inferiority to Rebecca.³⁰ Modleski also states that the movie is constantly emphasizing the girl’s childishness and incompetence.³¹ This creates contrast between both her and Maxim and her and Rebecca. According to Modleski this is not only achieved through the dialogue and actions in the movie, but also through the *mise-en-scène* and camerawork.³²

Florence Jacobowitz also mentions the protagonist’s desire to become like Rebecca and the consequences this has. She writes that Maxim disliked Rebecca and the idea she represents.³³ His wish of being dominant over his wife, which he was not over Rebecca, is being threatened by the protagonist trying to become like his late wife. According to Jacobowitz Maxim is therefore more attracted to the protagonist when she acts the opposite.³⁴ Jacobowitz explains this further by stating that Maxim is trying to retain the protagonist’s “unsuitability to be mistress of Manderley, which secures his dominance.”³⁵ He does this by undermining her in front of the staff, instead of letting her assert “domestic authority”.³⁶

Paul Marchbanks talks about a metaphorical birdcage in which the protagonist is being restricted.³⁷ He states that in the book and movie there are multiple moments during which she is being identified with birds. This, according to Marchbanks manifests and articulates the protagonist’s vulnerability, foolishness and helplessness. Much like Modleski discussing the emphasis on the protagonist’s childishness and incompetence. Marchbanks also argues that whenever wind appears in the film, it seems to always be problematic.³⁸ The wind thus becomes an antagonistic force to our protagonist. Marchbanks further explains that in addition to the association with birds, the wind

²⁸ Tania Modleski, “Remastering the Master: Hitchcock after Feminism,” *New Literary History* 47, no. 1 (Winter 2016): 137.

She does explain that part of the reason for this is that the movie is so closely based on the book. This is because Selznick gave Hitchcock barely any creative freedom when it came to directing the story of *Rebecca*. That is also one of the reasons why Hitchcock himself was not very fond of his first American movie.

²⁹ Modleski, *The Women Who Knew Too Much*, 47.

³⁰ Modleski, *The Women Who Knew Too Much*, 48-49

³¹ Modleski, *The Women Who Knew Too Much*, 47.

³² Modleski, *The Women Who Knew Too Much*, 47.

³³ Florence Jacobowitz, “Hitchcock and Feminist Criticism: From Rebecca to Marnie,” in *A Companion to Alfred Hitchcock*, ed. Thomas Leitch and Leland Poague (Chichester: Wiley-Blackwell, 2011), 426.

³⁴ Jacobowitz, “Hitchcock and Feminist Criticism,” 426.

³⁵ Jacobowitz, “Hitchcock and Feminist Criticism,” 426.

³⁶ Jacobowitz, “Hitchcock and Feminist Criticism,” 426.

³⁷ Paul Marchbanks, “Jane Air: The Heroine as Caged Bird in Charlotte Brontë’s Jane Eyre and Alfred Hitchcock’s Rebecca,” *La Revue LISA* 4, no. 4 (January 2006): 118-130.

³⁸ Marchbanks, “Jane Air: The Heroine as Caged Bird,” 118-130.

emphasizes that she never gets off the ground to “fly” and therefore is forced to stay grounded as Maxim’s perfectly behaved wife (in contrast to Rebecca).

In addition to the literature on the protagonist and the way she is represented, film scholars have also written about Mrs. Danvers character, especially in regards to her sexual orientation. In his book *Hitchcock’s Films Revisited* Robin Wood talks about queer characters in Hitchcock movies.³⁹ Wood states that sometimes the figure of the psychopath in those movies is coded as gay. He mentions that in one of those cases that character is lesbian, referring to Mrs. Danvers. He asks himself how we should read the film: “is it about the construction of the “good wife” and the ideologically correct heterosexual couple? Or is it about the male’s fear of an adult and autonomous female sexuality, which makes it impossible for him to relate to any woman who resists definition as his “little girl?””⁴⁰ Wood states that if you read the film as the latter, then it can be argued that Rebecca becomes the film’s actual heroine which in turn creates “complex connotations” for the way Mrs. Danvers is devoted to her.⁴¹ Because she then can be seen, according to Wood, as someone trying to take down the patriarchal order which Maxim tried to maintain.⁴² Which he explains, becomes almost literal when Mrs. Danvers burns down Manderley, which he sees as the symbol of this patriarchal order as the house in which Maxim tried to contain his first and now his second wife.⁴³

John Billheimer talks about Hitchcock’s *Rebecca* with regards to the censorship from the Code that he had to deal with.⁴⁴ This code urged Hitchcock to change the original ending of the story in which Mr. De Winter killed his first wife. Hitchcock made it so that her death was an accident and Mr. De Winter simply covered it up. Although whether the audience believes that is up to them. Billheimer also addresses the suggested relationship between Mrs. Danvers and Rebecca.⁴⁵ He states that the audience back in the 1940’s will not have seen it like that. They would not have been able to read between the lines of its subtlety. However nowadays the audience is able to notice it. He adds that Hitchcock did consciously put it in the movie through the acting and mise-en-scène of Mrs. Danvers.⁴⁶

Murray Pomerance also discusses the relationship between Mrs. Danvers and Rebecca.⁴⁷ One of the scenes he discusses is the bedroom scene, in which the protagonist enters Rebecca’s bedroom. Mrs. Danvers follows her into the room and goes to show her all of Rebecca’s things, left exactly the way it was before she passed away. She adds detailed descriptions of how she for example helped Rebecca get ready for bed. Pomerance addresses how this makes the viewer imagine how the two women

³⁹ Robin Wood, *Hitchcock’s Films Revisited* (New York: Columbia University Press, 1989), 336.

⁴⁰ Wood, *Hitchcock’s Films Revisited*, 347.

⁴¹ Wood, *Hitchcock’s Films Revisited*, 347.

⁴² Wood, *Hitchcock’s Films Revisited*, 347.

⁴³ Wood, *Hitchcock’s Films Revisited*, 347.

⁴⁴ John Billheimer, *Hitchcock and the Censors* (Lexington: University Press of Kentucky, 2019), 64-70.

⁴⁵ Billheimer, *Hitchcock and the Censors*, 67.

⁴⁶ Billheimer, *Hitchcock and the Censors*, 68.

⁴⁷ Murray Pomerance, *A Dream of Hitchcock* (Albany: SUNY Press, 2019), 134-165.

used to interact, which can lead to presuming that the two might have had a more intimate relationship than just woman of the house and servant.⁴⁸ However, nowhere in the monologue does the character of Mrs. Danvers give any explicit clue that this was true.

David Boyd also addresses this when he states that this relationship is clearer in the movie than it is in the book.⁴⁹ Boyd says that “The actual dialogue of the film is no more explicit, but Hitchcock was a dab hand at inserting illicit innuendos into his staging.”⁵⁰ He also refers to the fact that such a relationship was seen as perverse at the time and was in line with the Production Code.⁵¹ One of the members of the association even complained about the way Mrs. Danvers handled Rebecca’s nightgown.⁵² However it still made it into the film.

2.3. AGENCY

An important concept for the understanding and analysis of female characters in film is *agency*. The English dictionary defines agency as ‘the ability to take action or to choose what action to take.’⁵³ The concept is therefore often used in feminist theory to look at the autonomy of female characters.

Susan Hayward explains that there is agency within and outside of the film.⁵⁴ The agency outside of the film applies to the narrative and the spectator. However, in this thesis the focus will be on the agency within the film. Hayward states that this agency can be “applied to a character in relation to desire.”⁵⁵ This means that you can talk of a character having agency when this character can act upon the desire that they have.

Lois McNay further explains that the idea of agency is often assigned to “the ability of individuals to have some kind of transforming effect or impact on the world.”⁵⁶ This means that the choice to act upon a desire, as Hayward described, must have an effect on the course of actions in order for a character to have agency. The working definition I will therefore be using of the concept “agency” is: the ability to choose to take action and thereby having an effect on the course of actions.

While Modleski does not explicitly mention the concept of agency, she does touch upon the subject when talking about the protagonist and her desires.⁵⁷ Modleski first mentions that the protagonist is influenced by Mrs. Danvers and “seems to compulsively act out the wishes of the older woman.”⁵⁸

⁴⁸ Pomerance, *A Dream of Hitchcock*, 143.

⁴⁹ David Boyd, “The Trouble with *Rebecca*,” in *Hitchcock at the Source: The Auteur As Adapter*, ed. R. Barton Palmer and David Boyd (Albany: State University of New York Press, 2011), 121.

⁵⁰ Boyd, “The Trouble with *Rebecca*,” 121.

⁵¹ Boyd, “The Trouble with *Rebecca*,” 120.

⁵² Boyd, “The Trouble with *Rebecca*,” 121.

⁵³ “Agency,” Cambridge Dictionary, accessed May 19, 2023, <https://dictionary.cambridge.org/dictionary/english/agency>.

⁵⁴ Susan Hayward, *Cinema Studies: The Key Concepts* (New York: Routledge, 2006), 17.

⁵⁵ Hayward, *Cinema Studies*, 17.

⁵⁶ Lois McNay, “Agency,” in *The Oxford Handbook of Feminist Theory*, ed. Lisa Disch and Mary Hawkesworth (Oxford: Oxford University Press, 2018), 39.

⁵⁷ Modleski, *The Women Who Knew Too Much*, 48-51.

⁵⁸ Modleski, *The Women Who Knew Too Much*, 48.

This means that the protagonist has no agency here, because she blindly follows Mrs. Danvers and does what is wanted of her. However, Modleski does also state that the protagonist is trying to act upon her desire to become an object of the male gaze and addresses the point in *Rebecca* (1940) where the protagonist stands up to Mrs. Danvers.⁵⁹ These are moments for which it can be argued that the protagonist has agency.

⁵⁹ Modleski, *The Women Who Knew Too Much*, 51.

3. METHODOLOGY

To analyse what the difference is in the representation of the female characters in *Rebecca* (1940) and *Rebecca* (2020), I will make use of three sub-questions to help guide the analysis. These questions are put in order from a broad perspective to a more detailed close-analysis. When I talk about female characters here I mean the two leading ladies and the only prominent female characters in the films: the protagonist (the second Mrs. De Winter) and Mrs. Danvers. Firstly, I will look at the agency the female characters get and how *Rebecca* (2020) differs from *Rebecca* (1940) in this. I will use the concept of agency as described in the previous chapter, based on Hayward and McNay: the ability to choose to take action and thereby having an effect on the course of actions.⁶⁰ Secondly, I will look at the construction of the relationships within the films and how these differ. Here I will look at the relationships between the female and male characters, but also the relationships amongst the female characters. Lastly, I will take a closer look at both films to see how the mise-en-scène and camerawork contributes to the portrayal of the female characters and their relationships. To ensure that the analysis will be clear to read I will from now on refer to Hitchcock's film *Rebecca* (1940) as R(1940) and to Wheatley's film *Rebecca* (2020) as R(2020). I will also refer to the protagonist as P, because she is not given a name in the story.

For this analysis I will use the neoformalist approach as described by David Bordwell and Kristin Thompson.⁶¹ This approach does not have a step-by-step method to go by. Thompson argues that using one method for similar films results in analyses that all look the same.⁶² Neoformalism does therefore not vouch for just one method, but for a general approach. By approach she means how the audience might understand a film and how it is placed within society.⁶³ A film can be constructed in various different ways, which in turn invites for many different reactions from its audience. Thompson states that “defamiliarization” is “the basic purpose of art in our lives.”⁶⁴ This is the process of taking things from our world that we are familiar with and placing them within a new context, which makes the audience think of its new meaning. Because of these many ways in which art (and thus film) can construct meaning, it is important for the researcher to be led by its subject.⁶⁵ This means that an analysis is formed by the things that stand out to the researcher. I followed this idea and let the movies guide me on which elements of the movie I will focus.

I am aware that this method I chose is not in line with the literature I earlier discussed on female representation in Hitchcock's films. Those works use a psychoanalytical method to look at the film, which Kristin Thompson describes is actually the opposite of what the neoformalist approach is trying to do.⁶⁶ As explained, neoformalism is about creating the method to fit the film you want to analyse.

⁶⁰ See Hayward, *Cinema Studies*, 17, and McNay, “Agency,” 39.

⁶¹ Bordwell and Thompson, *Film Art*.

⁶² Thompson, *Breaking the Glass Armor*, 4-5.

⁶³ Thompson, *Breaking the Glass Armor*, 3.

⁶⁴ Thompson, *Breaking the Glass Armor*, 11.

⁶⁵ Thompson, *Breaking the Glass Armor*, 3–21.

⁶⁶ Thompson, *Breaking the Glass Armor*, 4.

Psychoanalysis makes use of an already existing method, which according to Thompson creates a problem.⁶⁷ She states that even though the method could be used as an analysis to test the method, often it is the case that “the choice of a film simply serves to confirm the method.”⁶⁸ By using a preconceived method to analyse a film, the film might lose its complexity. It also results in analyses that are in essence all the same, because every film is pushed through the same looking glass. There is thus a conflict between the neoformalist approach I will use for this analysis and the psychoanalytical method used in the discussed literature. However, I will still use the findings of the literature on Hitchcock’s *Rebecca* to take them into account while doing my own analysis. The work of Modleski, for example, gives an insight into how the protagonist is striving to become more like Rebecca and to draw the attention of Maxim.⁶⁹ She does this, however, by putting the film into the mold of an oedipal drama, mainly focussing on just the events in the story. Doane, on the other hand, focusses more on the film’s intended audience; females.⁷⁰ Using Freud’s work as a reference, she dives into the spectator and zooms in on the aspect of paranoia, which, as mentioned earlier, she claims to be the film’s mechanism.⁷¹ Even though these works both give interesting insights into female aspects of the film, a textual analysis will help look into the film on another level and will tell more about how the actual portrayal of the female characters is supported by the textual form.

I will do a comparative textual analysis of both movies. To start off I will make a segmentation of the two films, which can be found in appendixes 1 and 2. I will do this by going through the film and deciding which scenes belong together, so where a segment starts and ends. This selection will be done on the basis of unity in time, place and also action. In a chart I will note the time codes and describe what is happening in the segment. These segmentations will help to answer the questions on agency and relationships. Next, I will select which scenes are most significant for the representation of the female characters. Two scenes will be analysed from R(1940) and the similar scenes from R(2020). I chose to do two scenes to make sure that both female characters were analysed in detail in at least one scene, but also to be sure that it is still feasible to do in the amount of time I have. The first scene is the infamous scene between P and Mrs. Danvers in Rebecca’s bedroom, later referred to as “the bedroom scene.” This scene is a significant moment in the story for the character of Mrs. Danvers, and the moment in R(1940) has already been discussed by many. In this scene the relationship between Mrs. Danvers and the late Rebecca becomes clear. Therefore I decided to look at it in more detail, to see how this might differ in R(2020). The second scene that will be analysed in more detail is the Manderley Ball scene. This scene marks a turning point for P, therefore it is important to take a closer look at it to see how both films chose to portray this moment. These scenes will be analysed shot by shot, each in their own chart, which can be found in appendixes 3 through 6. Within these charts I will provide information on the shot

⁶⁷ Thompson, *Breaking the Glass Armor*, 4.

⁶⁸ Thompson, *Breaking the Glass Armor*, 4.

⁶⁹ Modleski, *The Women Who Knew Too Much*, 43-55.

⁷⁰ Doane, “*Caught and Rebecca*,” 196-215.

⁷¹ Doane, “*Caught and Rebecca*,” 196-215.

length, camera placement and movement, a description of what can be seen in the shot, and a still of the shot (multiple if that is required). Through analysing the elements in these charts, I will be able to see how the mise-en-scène and the camerawork influence the portrayal of the female characters and also how this might differ between the two films. By doing so I will be able to conclude, in addition to the findings of analysing the overall narrative structure, how the representation of the female characters in the films differs.

4. ANALYSIS

This chapter will answer this thesis' main research question: What is the difference in the representation of female characters in R(1940) and R(2020)? To find an answer to this question I will make use of three sub-questions, as discussed in the previous chapter. I will first analyse how the agency of the female characters differ in R(2020) from R(1940). This will be done by first looking at the protagonist's agency in both films, and then at the agency of both Mrs. Danvers and Rebecca. In chapter 4.2 I will look at how the relationships in the films develop and where the differences are between R(1940) and R(2020). Chapter 4.3 will focus more closely on two specific scenes to analyse how the mise-en-scène and camerawork contributes to the portrayal of the female characters. I will thus first look at the difference in agency, then at the relationships within both films, and lastly, I will zoom in on two scenes to analyse how camerawork and mise-en-scène influences the female character representation.

4.1. AGENCY

This subchapter will look at the amount of agency the female characters get in both movie, to answer the question: How does the agency of the female characters in R(1940) and R(2020) differ? By agency I refer to the meaning constructed in chapter 2: the ability to choose to take action and thereby having an effect on the course of actions. First, P's agency will be discussed and compared. Second, the same will be done for Mrs. Danvers' agency, in addition to her connection with Rebecca and her agency, as these two characters are closely linked together.

THE PROTAGONIST'S AGENCY

I will argue that in R(2020) there is more opportunity for P to show confidence and power, as she gets significantly more agency here than in R(1940). The last part of R(2020) can even be seen as one very large and significant moment of agency for P. In this chapter this agency of P throughout both films will be analysed and a comparison will be made between R(1940) and R(2020).

When looking at the first few segments in both *Rebecca* movies, set in Monte Carlo, it can be seen that there is immediately a slight difference in how P takes initiative and how much agency she gets. For example, in R(2020) when Maxim invites her to come for a drive, by sending her a note, P gets to choose where to go (appendix 2, segment 3). In R(1940) this drive was an unexpected event, because she was intending to go to a tennis lesson when she went for a drive with Maxim instead, where Maxim chose where they went (appendix 1, segment 3). While in R(2020) P is invited by Maxim and she decides to go and also lies to Mrs. Van Hopper that she is going to a tennis lesson. Also P in R(1940) is not asked to go. Maxim merely states that they are going for a drive and puts her tennis racket down behind a plant, not giving her much of a choice. The established amount of agency the female protagonist gets in the first few segments thus already differs in the first few scenes of both films. It also immediately shows a sense of adventure by P in R(2020), whereas P in R(1940) is almost taken by the hand, not

given any choices. When she does choose to do something, playing tennis for example, that choice is made irrelevant by another character deciding something different for her.

Later on, in both R(1940) and R(2020), P takes action when she finds out Mrs. Van Hopper wants to leave for New York almost instantly (appendix 1, segment 4) (appendix 2, segment 4). She goes to find Maxim to tell him that she's leaving, resulting in their engagement. Then, again in both films, Maxim is the one to tell Mrs. Van Hopper while the protagonist is standing beside them. However, in R(1940) P is asked a question by Mrs. Van Hopper which she answers briefly, but this can hardly be called agency as P has no control over this and there are no consequences to this action. It can be noted that from the moment of her engagement with Maxim until their arrival at Manderley, P has no agency moments in both R(1940) and R(2020). This goes on for the first few scenes at Manderley. However, there is a moment in R(2020) that can give the viewer the feeling that P is taking control over her own life. This is just after Mrs. Van Hopper is told about the engagement and right before the arrival at Manderley (appendix 2, segment 5). P looks at herself in the mirror after being yelled at by Mrs. Van Hopper and seemingly gains more confidence in her posture and smile. Even though she does not actually take any physical action here, it does give the viewer a sense of agency because of the increase in confidence.



Image 1: R(2020) P looking in the mirror, gaining confidence

P furthermore gets agency in R(1940) when she and Maxim go for a walk towards the beach (appendix 1, segment 7). She clearly makes her own decision here in following the dog, while Maxim tells her not to, and entering the boat house. In R(2020) P makes the same decision, and thus has the same moment where she has agency (appendix 2, segment 8). Though in R(2020) there is a small moment of agency in the scene before this. P tells Maxim that she wants to order some new, lacey nightgowns (appendix 2, segment 7). Even though this is a minor moment of agency, it does show that she is taking action to gain more confidence and to become better in her eyes. Or better to say: to become like Rebecca, a desire discussed by Doane and Modleski, as mentioned in chapter 2.⁷² So again, agency can be seen in R(2020) that is not there in R(1940).

⁷² See Doane, "Caught and Rebecca," 198, and Modleski, *The Women Who Knew Too Much*, 47.

There is however a moment in R(1940) that is similar in its essence to that scene in R(2020). It is when P comes into the room with a black dress, a string of pearls and her hair done up, something which Maxim previously told her never to wear (appendix 1, segment 8). Doane discusses this entire scene elaborately, as it is a crucial scene for her thesis.⁷³ However, she does not address what making the choice to dress like this means for P. She does acknowledge that “the character played by Joan Fontaine enters the cinema in the hope of becoming a spectacle for Maxim.”⁷⁴ It is clear that P is here trying to be more like what she thinks Maxim would like, thus to be more like Rebecca, because these are the images she associates with Rebecca. This can therefore be seen as a choice she makes to try to gain more power and confidence within her relationship but also the household.



Image 2: R(1940) P coming into the room dressed in black satin and pearls

Just before this moment in R(1940), in the same segment (appendix 1, segment 8), P takes some agency in trying to gain more information on Rebecca. She does so by asking Frank what Rebecca was like and also opens up to him about her insecurities resulting from her comparison to Rebecca. Here P takes control by actively asking about Rebecca, because nobody really tells her anything. A similar moment of agency occurs in R(2020), however here it is not at first intentional (appendix 2, segment 10). P does intend to gain more information on Rebecca, but she is not planning to do so through Frank. Instead, she goes to Rebecca’s boat house to look around in there. While she does Frank is there to lock the boat house and then she asks him about Rebecca. She does not, however, explicitly open up to him about her insecurities concerning Rebecca, even though they are present in her actions and questions. Here, in R(2020), the film is more implicit in portraying P’s insecurities and struggles, whereas in R(1940) this is more explicitly mentioned.

In both films the bedroom scene is a moment where P is being led by Mrs. Danvers, and therefore has no agency (appendix 1, segment 9) (appendix 2, segment 10). However, The choice to actually go up to Rebecca’s room does give P a certain amount of agency. This happens, as mentioned,

⁷³ Doane, “*Caught and Rebecca*,” 202-205.

⁷⁴ Doane, “*Caught and Rebecca*,” 203.

in both R(1940) and R(2020), which means that there is no difference in agency there. Despite that there is a notable difference in how P walks up to the room in both films. In R(1940) P still seems unsure of herself when walking up the stairs, whereas in R(2020) P walks up to the room determined to see what is in there. This determination gives the viewer the feeling of a confident young woman who knows what she is doing, which is in contrast with the insecurity that is detected in R(1940).



Image 3: R(1940) P walking up to Rebecca's bedroom door



Image 4: R(2020) P walking up to Rebecca's bedroom door

Immediately after the bedroom scene in R(1940) P calls Mrs. Danvers into the morning room, after being confronted, once again, by the “R” on Rebecca’s stationery (appendix 1, segment 9). She tells Mrs. Danvers to get rid of Rebecca’s things in there, because she is Mrs. De Winter now. This is the moment that P shows courage and stands up to Mrs. Danvers, or rather the spirit of Rebecca. By doing this she is actively trying to make a change in how she feels and how she is being treated. This is the only moment in R(1940) where she clearly attempts this, and therefore P has the most agency in this scene of all the scenes in the movie. It also seems to have good results, because afterwards she dares to ask Maxim if she can throw the Manderley Ball on her own (appendix 1, segment 10). R(2020) P also takes matters into her own hands, having had enough of Mrs. Danvers manipulating. Halfway through the film, after being scolded by Maxim through Mrs. Danvers doing, P walks up to Mrs. Danvers room to fire her (appendix 2, segment 12). She eventually ends up not firing Mrs. Danvers, but her action shows that she too was ready to start feeling good about herself instead of constantly being put down by others. Mrs. Danvers is the main source for her insecurities, which means that standing up to her gives P a lot of agency.

However, unlike for P in R(1940), this scene is not the one with the most agency for P in R(2020). That scene is at the end of the movie, when P goes after information on Rebecca’s condition in order to save her husband (appendix 2, segment 7). P gets a lot of agency during the entire last half hour, empowering her husband to fight against Rebecca (appendix 2, segments 15-18). When Rebecca’s boat is found at the bottom of the sea, together with her body, Maxim confesses to P that he killed her and put her there. P, relieved as she is that Maxim hated Rebecca, stands by her husband in the courthouse. When it comes to light that Rebecca secretly visited a doctor in London, P takes matters into her own hands when her husband is taken into custody. She drives home to find the doctor’s information, firing Mrs. Danvers in the process. After driving to London, P gets into the office and looks

through the file just before the detectives arrive. Doing all this takes a lot of courage and determination. Her actions have major consequences, as she saves her husband from being put behind bars. This is therefore the biggest moment of agency for P in R(2020).

In R(1940), P's role in the unravelling of the plot is very different (appendix 1, segments 11-14). She does join Maxim in the courthouse, but she is made to sit at home while Maxim himself goes to London. She is made insignificant to the story while Maxim tries to save himself with help from Frank. This means that P gets no agency during the last part of the film, which is the opposite of what happens in R(2020). This ending is an amplification of all the differences between R(1940) and R(2020). In R(2020) P gets significantly more agency and presents herself with more confidence. She is overall more assertive than P in R(1940).

MRS. DANVERS' AGENCY

Mrs. Danvers also has more agency in R(2020), or at least is her role more prominent than in R(1940). In R(2020), when we properly meet Mrs. Danvers, she is asked to show P around the house (appendix 2, segment 5). This is not something that can be seen in R(1940). Mrs. Danvers shows P the library and tells her that that is where Maxim likes to drink his coffee, showing off her knowledge of how things work around the house. In R(1940) this same information is given a little later in the film when P walks into the library after breakfast, where the fire is not lit (appendix 1, segment 6). Butler Frith comes in to tell her that that fire is not usually lit until the afternoon, but that the fire in the morning room is and that Rebecca used to do her correspondence in there after breakfast. Here P is confronted by Rebecca, but not through Mrs. Danvers. Where in R(2020) it is Mrs. Danvers to give her this information, but it has nothing to do with Rebecca. Mrs. Danvers therefore does get more opportunity to make her presence and knowledge known to P in the R(2020). She therefore has more control over her actions and the consequences that they have, giving her more agency.

When P wears one of Rebecca's old coats, Mrs. Danvers receives again more agency in R(2020) than in R(1940) (appendix 1, segment 7) (appendix 2, segment 9). In both R(1940) and R(2020) it is a servant who gives P the coat to wear. In R(1940) she wears the coat during a walk with Maxim and, as she dries her tears with a handkerchief she finds in the pocket, she notices Rebecca's signature "R" embroidered on it. In R(2020) P is given the coat while seeing Maxim's family out. When P walks back in she is first confronted with the consequences of her breaking a figurine, during which Mrs. Danvers already gives her a feeling that she does not belong, intimidating P. Then when she is stood alone in the hall she finds the handkerchief in the pocket of her coat and, just like in R(1940), sees the signature "R." Mrs. Danvers watches from the first floor, accompanied by a POV shot, as P throws the handkerchief and coat on the ground in a frustrated panic. This is an indication that Mrs. Danvers had something to do with that, giving her more control over P than in R(1940). Even though Mrs. Danvers did not actively have any influence on the scene, her controlled appearance gives the illusion of agency.



Image 5: R(2020) Mrs. Danvers looks down at P



Image 6: R(2020) POV shot Mrs. Danvers

The next, and arguably the biggest, moment of agency in both R(1940) and R(2020) for Mrs. Danvers is the bedroom scene (appendix 1, segment 9) (appendix 2, segment 10). This scene will be analysed more in detail further on in this chapter to answer the third sub-question. However, this scene is already addressed here, because it gives Mrs. Danvers a significant amount of agency. Here she gets to show P Rebecca's bedroom, which was, and still seems to be, a big part of her life. By doing so she gains more power over P through her "fear" for Rebecca. This does seem to happen more intentionally in R(2020) than in R(1940). In R(1940) Mrs. Danvers seems mostly to be proudly showing off all of Rebecca's things, reminiscing her daily traditions with Rebecca. Here it is mostly P's own mind and the picture of Maxim on the desk that make her uncomfortable and insecure. This feeds P's paranoia that Doane discusses.⁷⁵ There is however a moment, just before P leaves the room, where Mrs. Danvers seems to be consciously feeding the protagonist's fear for Rebecca. She talks about how she believes Rebecca to still be in the house and that she watches Maxim and his new wife, while getting very close to P.



Image 7: R(1940) Mrs. Danvers gets very close to P while talking about Rebecca's ghost

⁷⁵ Doane, "Caught and Rebecca," 196.

In R(2020) Mrs. Danvers does this even more. The way in which she talks about Rebecca indicates that she attempts to make P more self-conscious about her comparison to Rebecca. She does this for example by showing her Rebecca's nightgown and saying how tall Rebecca was while holding it in front of P, comparing their size. By emphasizing how tall Rebecca was, she makes P feel and seem small. She also is intentionally trying to mentally and even physically hurt P when brushing her hair. She does this very roughly accompanied by tales of how she used to brush Rebecca's hair and Maxim used to join in, playing on P's insecurities about her relationship with Maxim. She then goes even further in explicitly saying that Maxim will never be happy again, because Rebecca was the love of his life. She is thus clearly trying to actively influence P's fears and insecurities, making her more uncomfortable in her own home and relationship.



Image 8: R(2020) Mrs. Danvers compares P to Rebecca's size

Mrs. Danvers goes even further in her tormenting of P by making her replicate the image of Rebecca during the Manderley Ball (appendix 1, segment 10) (appendix 2, segment 13). This scene will also be discussed in more detail later on in this chapter, as explained previously. This is again one of the main scenes with the most agency for Mrs. Danvers, in both films. The agency in this scene, however, does not differ as much between the two films, as it is an essential part of the story in which both directors made little changes to the scene in the original book. One difference is that in R(1940) Mrs. Danvers tells P herself to copy one of the paintings in the hall, when P is looking for an outfit for the ball. In R(2020) it is suggested by the maid, Clarice, however the idea still came from Mrs. Danvers. Even though her action in R(1940) might be more hands-on, this changes nothing for the amount of agency Mrs. Danvers has. In both films it is clear that Mrs. Danvers deliberately makes the protagonist imitate Rebecca, resulting in Maxim getting angry. Mrs. Danvers furthermore takes matters into her own hands by encouraging P to jump out of a window to commit suicide. She again does this in both films. She is able to do this as a result of her earlier manipulation, which distressed P, and if she were to

succeed there would be a major consequence. Here Mrs. Danvers thus gets a lot of agency, however there is no notable difference between the two films in this regard.



Image 9: R(1940) Mrs. Danvers encouraging P to jump



Image 10: R(2020) Mrs. Danvers encouraging P to jump

It is clear that the character of Mrs. Danvers has a more active role in R(2020) than in R(1940). She psychologically torments P through her actions, even at one point lightly physically hurting her (appendix 2, segment 10). She has more agency in R(2020), and also seems more assertive in reaching her goal. In R(2020) she is also used to give Rebecca some agency, more so than in the R(1940). Even though Rebecca is never actually seen (except from behind in two scenes in R(2020)), she is able to let her presence be known from beyond the grave. She still holds power over Maxim and P, but also over Mrs. Danvers.

4.2. RELATIONSHIPS

The aim in this subchapter is to answer the sub-question: How does the construction of the relationships differ in R(2020) from R(1940)? To do this, I will look at each relationship between the female characters and the characters around them, to see how these are established and how they might develop. Firstly, the relationship between P and Maxim will be discussed. Followed by the relationship between P and Mrs. Danvers, then P and Rebecca, and lastly the relationship between Mrs. Danvers and Rebecca. How these relationships are portrayed contributes to the portrayal of the female characters in them.

THE PROTAGONIST AND MAXIM

The first meeting between P and Maxim in R(2020) already set a tone of embarrassment for P (appendix 2, segment 3). She is ordered by Mrs. Van Hopper to get Maxim to be seated with them, resulting in her unsuccessfully trying to tip a waiter to adhere to her request while Maxim stands behind her. She does not know it is him until Mrs. Van Hopper greets him, causing her to already feel embarrassed. She is ordered by Mrs. Van Hopper to go and fetch some photos from their room, but as she returns Maxim is already leaving. In the evening she overhears Mrs. Van Hopper talking to her friends and laughing about how P supposedly behaved towards Maxim, resulting in more insecurity and embarrassment. In R(1940) there is no embarrassment with the first meeting (appendix 1, segment 2). The very first moment P and

Maxim meet, is on the edge of a cliff, where Maxim supposedly was about to jump off of. P yells at him to stop and Maxim is startled and irritated, telling her to go on with her walk. Later they are properly introduced, and Maxim seems intrigued with the girl, trying to engage with her in conversation, but Mrs. Van Hopper dominates. P's employer does tell her afterwards that P embarrassed her, however this does not seem to affect P.

The next moment P and Maxim see each other is, in both films, in the restaurant of the hotel (appendix 1, segment 3) (appendix 2, segment 3). In R(1940) P is invited to sit with Maxim after she clumsily knocks over a vase on her table, which contributes to her image of being incompetent and her uneasiness, as mentioned in the first chapter of this thesis. This emphasises her childishness, something that is a recurring thing in the film, because of her age difference with Maxim. Modleski also touches upon this theme when she states: "the film emphasizes the heroine's childishness, contrasting her youth with her husband's age."⁷⁶ In R(2020) the director chose not to incorporate this age gap, but to instead blame her uneasiness on her social status. This can be seen in the restaurant scene, when P is not allowed to have breakfast because she is not with her employer (appendix 2, segment 3). This already sets the tone for her incompetence in society. Maxim invites her to sit with him and order whatever she want. P, having overheard two ladies the night before, orders a dozen oysters in French, for breakfast. Even though Maxim does not seem to mind, it does create a contrast between his social status and hers. A little later in R(2020), P is given responsibility when Maxim throws her the keys of his car to drive back to the hotel (appendix 2, segment 3). This differs again from R(1940), in which P is seen as a child, and thus would never get the responsibility of driving the car.

There is a big difference in the relationship between P and Maxim that really show that R(2020) was made 80 years later. This difference can be seen in the affection P and Maxim show towards each other, especially during the beach scene in Monte Carlo (appendix 2, segment 4). During this scene the two get intimate with each other, something that we never see in R(1940), and especially not before their marriage. This pre-marital intimacy shows how R(2020) was able to make some changes to the film in regards to their relationship, but also to what is expected of a woman in society. They kiss and hug intimately multiple times during the film, while in R(1940) we are never shown any real passion when it comes to the relationship between P and Maxim. This results in Maxim feeling more distant in R(1940), while in R(2020) it does look like he really is trying to make his marriage a successful one.

In both films the relationship between P and Maxim seems to go well until Maxim is in some way reminded of Rebecca. This causes for a seemingly unstable relationship. This instability is not as big in R(1940), because of how distant Maxim feels in their relationship in comparison to the relationship in R(2020). However, the essence of this seesaw effect is the same: when P reminds Maxim of Rebecca, he walks away. This causes for P to attempt to become even more like Rebecca, which pushes Maxim away even further. They find each other again every time, but because they never explain

⁷⁶ Modleski, *The Women Who Knew Too Much*, 47.

their behaviour to one another, it happens over and over again. This constant doubt of which way the relationship is going, also makes the viewer unsure. In R(2020) it is clear that, at the end of the film, when the trial is over and Manderley has burned down, their relationship survived. They can be seen together in a hotel room, and P's long hair gives away that it has been a while since their time at Manderley. In R(1940) the ending is not so clear. In fact, the viewer does not know whether the relationship between P and Maxim survived, or if it stranded with the burning of Manderley. The open ending causes for speculation on whether the relationship continued after the story ended. It is therefore evident that the relationship between P and Maxim is stronger in R(2020) than it is in R(1940).

THE PROTAGONIST AND MRS. DANVERS

Overall, the relationship between P and Mrs. Danvers is quite a steady one in both films. Danvers dislikes P, because she is taking the place of her beloved Rebecca. P on the other hand constantly seems unsure of what to think of Mrs. Danvers. She seems to fear her, but also trusts her when it comes to running the house. P also keeps on trying to grow the relationship with Mrs. Danvers by asking for her help and acting friendly, however Mrs. Danvers does not budge. It can be argued, however, that Mrs. Danvers in R(1940) is less bothered by P than Mrs. Danvers in R(2020). As previously argued, is Mrs. Danvers in R(2020) far more active in expressing her hatred for P than in R(1940). As a result Mrs. Danvers feels not as bothered with P's presence in R(1940) than in R(2020).

Mrs. Danvers does pretend to be friendly with P, right before the Manderley Ball, in both films. In R(1940) she pretends to help P when picking out and outfit for the party, however she has a double agenda (appendix 1, segment 10). The outfit turns out to be one previously worn by Rebecca, causing quite the scandal. Event though this accident also happens in R(2020), Mrs. Danvers does not directly suggest the outfit to her (appendix 2, segment 13). Instead she lets P's maid do that and she herself acts as if all of her hatred toward P has disappeared. This is after a seemingly heartfelt conversation that P has with Mrs. Danvers. This scene will be discussed in more detail later in this chapter, as mentioned previously.

It is thus clear that the overall structure of the relationship between P and Mrs. Danvers is similar in essence. However, the feelings are expressed more intensely in R(2020). This causes for a feeling of stronger aversion from Mrs. Danvers to P. Also when Mrs. Danvers pretends to be friendly with P, it is more exuberant. The relationship between P and Mrs. Danvers can therefore be seen as similar, but in R(1940) the feelings are expressed more subtle, which can be interpreted differently.

THE PROTAGONIST AND REBECCA

Although P never meets Rebecca, she does develop a sort of relationship with her. P continuously gets little pieces of information about her from her environment and everyone except Maxim. She uses this information to construct an image for herself of what Rebecca must have been like. Mrs. Danvers feeds her most of this information about Rebecca, but another way that Rebecca forces herself into P's life is through her signature "RdeW" or "R." In R(1940) P first sees this R during dinner, where the napkin placed in front of her is embroidered with her predecessor's initials (appendix 1, segment 5). This makes her visibly uncomfortable. The shot starts with a closeup of the napkin, but the camera then proceeds to move backwards and upwards, becoming an extreme long shot with bird perspective. This emphasizes how small P feels in that moment, showing her in the big room at the long dining table. In R(2020) P encounters the signature "R" already in Monte Carlo, when she opens the book inside Maxim's glove compartment and it reads "Max from Rebecca" (appendix 2, segment 3).



Image 11: R(1940) embroidered napkin with RdeW



Image 12: R(1940) P feeling small at the table

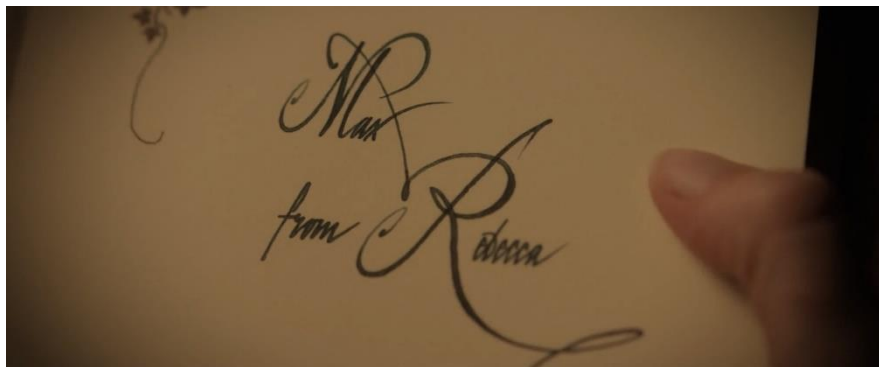


Image 13: R(2020) "Max from Rebecca" in the poetry book

The tour of the house in R(2020) ends in P's bedroom, and a similar scene can be seen in R(1940) (appendix 1, segment 5) (appendix 2, segment 5). In this scene, in both films, Mrs. Danvers tells P that the current master bedroom used to be a guest room and that it previously used to be in the other wing, where the view was much nicer. In both cases it can be argued that P looks as though this news makes her wonder whether she is not worthy of that room, because Rebecca might still be more important. P is from there on continuously reminded of Rebecca through every little detail in the house. She is made aware, with the help of Mrs. Danvers (more so in R(2020) than in R(1940)), as previously

argued), that Rebecca's spirit still lives at Manderley within all of her stuff and the routines that are still present.

P's relationship with Rebecca consists of her idolising Rebecca, looking up to her as a sort of role model. At the same time, she fears Rebecca, because she is threatening her relationship with Maxim. This fear in turn feeds her desire to become more like Rebecca. Modleski also sees this when she writes that "Mrs. de Winter is ambivalent: fascinated yet repelled by the magnetism of the late Rebecca."⁷⁷ She states that Rebecca is idealized by nearly every character in the film and that she therefore is the strongest force in the film.⁷⁸ This idealization of Rebecca can be seen in R(1940), when Giles questions P about whether she rides and sails (appendix 1, segment 7). P does not do these things, but Rebecca did. She is there being compared to Rebecca, something which recurs in both films. In R(2020) Mrs. Danvers also literally compares P to Rebecca (appendix 2, segment 10). This is during the bedroom scene when, as mentioned before, Mrs. Danvers uses Rebecca's nightgown to compare her size to P. Next to this comparison, P is slowly forced to slowly become more like Rebecca by Mrs. Danvers. This becomes clear in the bedroom scene in both films (appendix 1, segment 9) (appendix 2, segment 10). Modleski writes the following about this scene in R(1940): "Then the heroine is actually put through Rebecca's motions, as she sits in Rebecca's chair, while Mrs. Danvers pretends to brush her hair and repeats former conversations between Rebecca and herself."⁷⁹ This moment where P is being led by Mrs. Danvers to go through Rebecca's habits, happens almost the same in R(2020). Up until this point P's relationship to Rebecca does not differ in R(2020) from R(1940).

As mentioned before, this desire to become like Rebecca influences the protagonist's relationship with Maxim. In both films, at the costumed Manderley Ball, P eventually becomes the literal vision of Rebecca (appendix 1, segment) (appendix 2, segment 13). She wears a costume which Rebecca had worn before. This causes Maxim to be angry, because he is confronted with the image of his late wife. In R(2020) this moment can be seen as the point where P's relationship with Rebecca visibly shifts from desiring to be like Rebecca to determined to fight Rebecca. This is because shortly after the incident she finally learns Rebecca's true nature and she stands next to Maxim (or rather leads him) to fight for his freedom when he is on trial for Rebecca's death (appendix 2, segments 15-17). This determination to fight Rebecca is not so much present in R(1940). As mentioned before, P does not get or take the opportunity to actively fight with her husband. However, P does also realize that she should not aim to be like Rebecca, but rather just be herself for Maxim to like her.

The course of the relationship between P and Rebecca is thus very similar in both films. There is a clear difference at the end, when P actively stands up against Rebecca in R(2020). However, the overall outcome of it all is the same, and therefore the relationship between P and Rebecca throughout both films is very similar.

⁷⁷ Modleski, "Remastering the Master," 141.

⁷⁸ Modleski, "Remastering the Master," 142.

⁷⁹ Modleski, *The Women Who Knew Too Much*, 49.

MRS. DANVERS AND REBECCA

The relationship between Mrs. Danvers and Rebecca in *R(1940)* is one that has been thoroughly reviewed by many scholars, as discussed in the second chapter of this thesis. One scene seems to be standing out, and their entire relationship seems to be based on this one scene: the bedroom scene. The scene shows Mrs. Danvers reminiscing moments with Rebecca, while showing P her room. Her handling of various sensitive garments results in the speculation of a love affair between Mrs. Danvers and Rebecca. This scene will, as previously mentioned, be discussed in detail later on in this chapter. For this reason, this scene will not be any further discussed here. It can however, already be noted that the bedroom scene in *R(2020)* can be read differently. The grief that Mrs. Danvers shows in regards to Rebecca seems more maternal in *R(2020)*. Instead of losing the object of her obsession, like in *R(1940)*, she lost a daughter figure. This will also be discussed in more detail in chapter 4.3.

With the room still intact, being left just the way it was, it is clear that Mrs. Danvers wants to keep the spirit of Rebecca alive. With the arrival of P, Mrs. Danvers tries her best to honour Rebecca. She does this by trying to make it as uncomfortable for P as possible. As previously explained, Mrs. Danvers in *R(2020)* does a more thorough job at this. P is threatening Rebecca's position in the house, trying to take over. This would have consequences for Mrs. Danvers relationship with Rebecca, as she keeps her spirit alive by doing everything exactly how Rebecca always did it.

At the end of both movies, Mrs. Danvers sets fire to Manderley (appendix 1, segment 14) (appendix 2, segment 18). She seems to do this because Rebecca has lost, Maxim has won the trial. In *R(1940)* she is standing in Rebecca's room when the roof collapses. This could be an accident, but it is most likely on purpose, as she wanted to be with Rebecca and that room was her happy place. In *R(2020)* P finds Mrs. Danvers at the edge of a cliff by the sea, after she has also set fire to the boat house. Thereby she is erasing everything that was once Rebecca's, stating that she can't let them have Manderley, because Maxim killed the only person she loved. She eventually jumps off the cliff, into the water, meeting the same fate as Rebecca. It is therefore clear that Mrs. Danvers and Rebecca have a very close relationship in both films. However, the relationship between Mrs. Danvers and Rebecca does differ in *R(2020)* from *R(1940)*.



Image 14: *R(1940)* Mrs. Danvers standing in a burning Manderley



Image 15: *R(2020)* Mrs. Danvers standing on the edge to jump

4.3. TAKING A CLOSER LOOK: MISE-EN-SCÈNE AND CAMERAWORK

In the following subchapter the sub-question: How does the camerawork and mise-èn-scene differ in the portrayal of the female characters in R(1940) and R(2020)? Firstly I will take a look at the bedroom scene from both films. This scene is significant for the character of Mrs. Danvers and her relationship with Rebecca. Second, I will look at the scenes from the Manderley Ball. This scene is, as previously discussed, the pinnacle of P becoming like Rebecca. It is therefore also the turning point in their relationship. By looking at these two scenes in detail I will be able to see how the portrayal of the female characters is constructed and how it might differ from each other in both films.

THE BEDROOM SCENE

The bedroom scene is one of the most iconic scenes in R(1940). When P opens the door to the room it already feels like we are about to experience something intimate (appendix 3, shot 4). This feeling is brought on by the zooming in on the beautifully decorated door, and seeing only P's hand opening it. Immediately when walking in the extreme long shot shows that P is very small in the big room, a feeling that is a recurring theme in R(1940) (appendix 3, shot 5).

When confronted by Mrs. Danvers P seems to be entranced and follows as Mrs. Danvers show her the room, without saying a word. She merely nods when Mrs. Danvers asks her if she wants to see Rebecca's clothes (appendix 3, shot 20) and barely moves. When Mrs. Danvers pushes a fur coat against her cheek, P just stands there, looking at Mrs. Danvers (appendix 3, shot 24). Mrs. Danvers seems very eager to show everything, even when P does not react at all. She seems to be in her own world, that of her and Rebecca. When showing P Rebecca's underwear, she caresses the pieces softly (appendix 3, shot 27). This indicates that she had more than just a professional relationship with Rebecca. This is suggested even more when, in the same shot, after she closes the underwear drawer, she leans against the closet like a young girl in love, reminiscing her time with Rebecca (appendix 3, shot 27). She traces Rebecca's steps towards the bathroom and then the dressing table.



Image 16: R(1940) Mrs. Danvers leaning against the closet



Image 17: R(1940) Mrs. Danvers showing P the see-through nightgown

When she shows P Rebecca's night gown, the shot again shows intimacy. The camera moves around the drapery around the bed to get a closer look at Mrs. Danvers holding the garment, showing how you can see her hand through it. The movement of the camera, but also the way Mrs. Danvers addresses how see-through the night gown is, implies a sense of intimacy. Especially when you remember that Mrs. Danvers has seen Rebecca in that see-through night gown. When you thus read between the lines of this scene, you can state that Mrs. Danvers was (and still is) in love with Rebecca and that they were having an affair, or at least that Mrs. Danvers wanted to.

In the last shot of the scene, Mrs. Danvers walks after P, who is leaving (appendix 3, shot 35). She seems to be consciously torturing P by talking to her about Rebecca's ghost and how she might be there. However, while she talks she seems to doze off, walking back into the room. She stands in front of the white see-through curtains, which also add intimacy and a dreamy sense to the room. This again shows that Mrs. Danvers here might just be in her own world, not paying a lot of attention to what P is doing, while the latter has already slipped away. Rebecca's bedroom thus seems to be a kind of haven for Mrs. Danvers, where she can be with Rebecca again in her own mind.

In R(2020) the version of this scene holds a lot more tension. P enters the room through a room full of mirrors (appendix 4, shots 2-3). These mirrors of course give a sense of reflection, however they also contribute to the feeling of contrast and comparison. The same contrast and comparison that P experiences with Rebecca, and which she is about to experience even more in the room. While P navigates the room, the shots alternate between POV shots and shots of P. These POV shots give the feeling that the viewer becomes P, being able to identify with her, as we navigate the room with her. The POV shots are shaky, because P is moving forward, walking up to the things she sees. However, all the other shots also have a slight movement in them, meaning the camera was handheld. This adds a certain tension to the scene, because of the unsettling effect of the camera not being still.

When Mrs. Danvers appears and shows P the nightgown, she holds the fabric in front of P's face (appendix 4, shots 19-21). The fabric is see-through, just like in R(1940), however Mrs. Danvers does not pay as much attention to that fact. Instead she tells P to hold the garment while handing it to her. When Danvers looks through the fabric a P, it does not so much give a sense of intimacy. It rather enhances the feeling that Mrs. Danvers is watching P. When P holds the garment, she holds it up to her face, snuggling up to it like a child would do to its stuffed animal. This therefore gives a very childlike effect. Mrs. Danvers then hold the nightgown up to P's neck to compare her length to Rebecca. This emphasis on how much taller Rebecca was, gives, as previously explained, the feeling that P is very small. Not just physically, but also in life. It emphasises her incompetence.



Image 18: R(2020) Mrs. Danvers looking at P through the nightgown

When sitting in Rebecca's chair, having Mrs. Danvers brush her hair, P is again confronted by a mirror (appendix 4, shots 28, 30, 32). Through this she is reminded of the comparison with Rebecca, together with Mrs. Danvers story about Rebecca. Listening to the story she looks at herself in the mirror, realizing that she is nothing like Rebecca. Mrs. Danvers puts the emphasis on how Maxim used to act with Rebecca, asking if he does that with P as well. By doing this, Mrs. Danvers seemingly seeks justice for her beloved Rebecca. Because P is attempting to take Rebecca's place and Mrs. Danvers wants to show P that she is unable to be anything like Rebecca. As mentioned before, this shows that Mrs. Danvers in R(2020) is grieving the loss of someone who she loved very much, but more like a daughter figure. She puts a lot of emphasis on the relationship between Rebecca and Maxim, because she knows that that is P's weak spot. There is nothing in her actions or words that shows that Mrs. Danvers was in a romantic relationship with Rebecca, unlike in R(1940).

THE MANDERLEY BALL

As explained before, the Manderley Ball scene is mostly a turning point for P in R(2020). It is also very different from the similar scene in R(1940), because of the addition of a scene in which P chases Rebecca's ghost, and a fever dream. In both films P comes down to the party, dressed in a costume previously worn by Rebecca. This makes Maxim angry and he tells P to go and change.

In R(2020) the scene starts with P making preparations for the Manderley Ball. She has finally taken on her role as lady of the house. She is helped by Mrs. Danvers, who is, as mentioned before, seemingly friendly to P, giving her tips and telling her to be confident (appendix 6, shot 11). When P has chosen to replicate one of the paintings in the hall for her costume, Mrs. Danvers stands next to her (appendix 6, shot 20, 22). She reassuringly puts her hand on P's arm and says that the costume is "one worthy of the lady of this house." This seems like a compliment, however, knowing that Rebecca has worn the costume before, it gets a different meaning. Mrs. Danvers is indirectly saying that P is not worthy, but that the lady of the house is still Rebecca. Two shots later we see the carpet being rolled up, revealing a black and white checkerboard floor (appendix 6, shot 24). This reminds the viewer of chess, and indicates that they are preparing for a match: P versus Mrs. Danvers and Rebecca.

While getting ready in R(2020), P and Clarice giggle with each other while drinking champagne (appendix 6, shot 48). This giggling shows that P still has her childlike aspects. In R(1940) Beatrice also emphasises, once again, that P is very young when she asks: “Where’s the child?” (appendix 5, shot 23) P is also still feeling unsure of herself, when she is still asking questions if her costume is alright, just before she walks downstairs (appendix 5, shot 27). Meanwhile in R(2020) P is looking in the mirror just before she goes downstairs, and she seems to like what she sees (appendix 6, shot 51). This again tells us that P has overall more confidence in R(2020) than in R(1940). Before the party in R(2020) the scene also establishes the status of the relationship between P and Maxim (appendix 6, shot 40). The shot duration is longer 37 seconds, meaning it is a long shot that calls for the viewers attention. In the scene P and Maxim stand close to each other while talking to each other in a flirty way, and also kissing. Maxim tells P that he is proud of her. This scene is to make the contrast even bigger when Maxim later on gets mad at P (appendix 6, shots 66-70). Even his words are in contrast when he later says that he should never have brought P to Manderley (appendix 6, shot 103). Such a shot or scene can not be seen in R(1940).



Image 19: R(2020) P and Maxim together before the Manderley Ball

After this moment, P sees Rebecca’s ghost and decides to follow her (appendix 6, shot 109). Rebecca is wearing a red dress, the same colour as the costume that they both wore. Red is also the colour of desire, symbolizing what P still thinks Maxim wants and what she wants to be. The camera follows Rebecca with a POV shot, placing the viewer in P’s shoes (appendix 6, shot 112). Rebecca leads P through the staff quarters, where there is an eerie atmosphere (appendix 6, shots 113-128). A man tells her that it is no place for her while another man loudly tells a tale of sailors and soldiers. While P has almost made her way through the room, the man ends his story with “best stayed where they was.” (appendix 6, shots 126, 127). This emphasises the feeling that P does not belong at Manderley, especially after Maxim also said that her should not have brought her there. Rebecca leads P back to the party, where she vanishes and P struggles to make her way through the dancing crowd (appendix 6, shots 129-136). The camera is again handheld and moves a lot as it moves with P. This gives the viewer the same restless feeling as P has in that moment.

During the entire scene in R(2020) there are multiple shots from a bird perspective. This already starts when P is making preparations (appendix 6, shots 10, 14, 20, 22). Another very significant one is just before the fever dream, when P has been following Rebecca’s ghost but she lost her (appendix 6,

shot 136). These shots indicate that Rebecca's ghost is watching P as she tries to fit in at Manderley. After the bird perspective shot in the ballroom, P is surrounded by people dancing (appendix 6, shot 137, 140). P looks into the camera, seemingly scared and unsure of what is happening, as the camera turns around her (appendix 6, shot 138, 142). This puts the viewer in the same position as the people dancing around P, similar to a POV shot. However, it also gives the viewer the feeling that they want to help poor P, but they cannot. The scene then turns into a fever dream, where everything is read, the same colour as Rebecca's dress (appendix 6, shots 146-161). Except for the two shots of P lying in bed, those are blue of colour and again from a birds perspective. This again gives the feeling that Rebecca is watching P. The shots in the fever dream go very fast, in an attempt to make the viewer feel as confused and dizzy as P. People are also chanting Rebecca's name. This sequence indicates that P is going crazy inside her head, being compared to Rebecca for too long. It also marks the moment she supposedly gets everything out of her system, because as explained before, this scene marks the turning point in her relationship with Rebecca.



Image 20: R(2020) bird perspective shot of P at the ball

The Manderley Ball scene in R(2020) is thus very different and elaborate in comparison to the scene in R(1940). The addition of the ghost chase and the fever dream give a bigger sense of panic and anxiety. The use of more rough camerawork add to this feeling. This feeling is not conveyed in R(1940), meaning that R(2020) again shows the characters' feelings more intensely.

5. CONCLUSION

The aim of this thesis was to find an answer to the question: What is the difference in the representation of female characters in *Rebecca* (1940) and *Rebecca* (2020)? In order to answer this question, this thesis made use of three sub-questions. Through looking at the agency and relationships of the female characters, followed by a close textual analysis, this thesis has found the necessary information to come to a conclusion.

The first sub-question asked was: How does the agency of the female characters in *Rebecca* (1940) and *Rebecca* (2020) differ? This subchapter has found that there is a big difference in agency, regarding both the protagonist and the character of Mrs. Danvers. The protagonist in *Rebecca* (2020) seems to have gotten a lot more confidence in comparison to the protagonist in *Rebecca* (1940). This results in her making more choices in trying to take control over her life and reach her goals. She therefore is given more agency. This shows especially in the last few scenes of the film, during which the protagonist leads her husband to victory. Whereas the protagonist in *Rebecca* (1940) is standing on the side lines when Maxim is on trial. The same can be said for Mrs. Danvers' character. In *Rebecca* (1940) Mrs. Danvers seems to dislike the protagonist, but she does not as actively try to do something about her as Mrs. Danvers in *Rebecca* (2020). They both have the same big moments in which they do have agency, but the Mrs. Danvers in *Rebecca* (2020) has a few extra moments.

In the subchapter 4.2. RELATIONSHIPS the aim was to outline the various relationships in both films to answer the sub-question: How does the construction of the relationships differ in *Rebecca* (2020) from *Rebecca* (1940)? It was found that the relationship between the protagonist and Maxim is similar in both films. However, in *Rebecca* (2020) there is more intimacy and therefore more intense feelings, especially coming from Maxim. In comparison to him, Maxim in *Rebecca* (1940) seems a little distant. The structure of the relationship between the protagonist and Mrs. Danvers is overall very similar. In *Rebecca* (2020), however, the feelings seem to be expressed more intensely. This is also a result of the findings that both characters have more agency in the film. The relationship between the protagonist and Rebecca is very similar, until the point where the protagonist stands up to fight against Rebecca together with her husband in *Rebecca* (2020). This is again a more intense expression of the feelings than what happens in *Rebecca* (1940). The relationship between Mrs. Danvers and Rebecca is very different. In *Rebecca* (1940) Mrs. Danvers is clearly in love with Rebecca and obsesses over her, creating her own world for the two of them. Unlike Mrs. Danvers in *Rebecca* (2020), who seems to also love Rebecca, but more as a daughter.

In the last subchapter of the analysis the following sub-question was asked: How does the camerawork and mise-èn-scene differ in the portrayal of the female characters in R(1940) and R(2020)? Two scenes in both films were analysed: the bedroom scene and the Manderley Ball scene. It was found that in both scenes in *Rebecca* (2020) the camerawork adds to the feeling of suspense and restlessness. Furthermore it was shown that in the bedroom scene in *Rebecca* (2020), Mrs. Danvers was very focused on making the protagonist scared and uneasy. This is in contrast to the bedroom scene in *Rebecca* (1940)

where Mrs. Danvers seems more just eager to show of Rebecca's things and reminisce about them together in her own world. The Manderley Ball scene in *Rebecca* (2020) was very different from the one in *Rebecca* (1940). The main reason for this was the addition of a scene where the protagonist literally chases Rebecca's ghost. This resulted in her feeling even smaller and unworthy, which in turn lead to another added scene: a fever dream. After this the protagonist will stand up to Rebecca, it is therefore a turning point in the film.

This analysis found that the difference in representation of the female characters between *Rebecca* (1940) and *Rebecca* (2020) is mainly the addition of a lot of feelings. It can be seen that with the increase of agency for both the protagonist and Mrs. Danvers in *Rebecca* (2020), their feelings are also increased. Those feelings are what drives them to take more action. In every aspect of the previously discussed findings, the biggest contributor is the magnification of the feelings that were already there in the original story. The feeling of being more in love in Monte Carlo, results to the feeling of being more anxious when confronted with the idea of Rebecca, which in turn lead to wanting to fight back harder by the protagonist. Therefore the female characters in *Rebecca* (2020) are more assertive than in *Rebecca* (1940), and they owe this to their more intense feelings.

Though my research confirmed the ideas discussed in the introduction that *Rebecca* (2020) differs significantly from *Rebecca* (1940), it is still a rather small analysis. A lot has already been written on *Rebecca* (1940), but I think an even more detailed analysis in *Rebecca* (2020) can really show how the representation of the female characters takes shape. Perhaps it is also interesting to see how this change in female representation might have changed the male character representation. Also an analysis on the production context to see how, in those 80 years, it has changed and how this may have affected changes in the film. Furthermore a comparison of the book and *Rebecca* (2020) can show where the director took liberties in changing the protagonist's actions and why.

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APPENDIX 1 – SEGMENTATION *REBECCA* (1940)

	Start time	End time	Description
1	00:00:00	00:01:46	Opening credits
2	00:01:46	00:07:52	Voice-over tells us about a dream she had. Camera goes through a gate up to a big house in ruins. Cut to the south of France, we see Maxim standing over a cliff. Protagonist yells "no" at him. They have a brief conversation. Protagonist and Mrs. Van Hopper sit in the lobby of the hotel for coffee, when the latter sees Maxim. She invites him to sit with them. Mrs. Van Hopper dominates the conversation. Maxim sneaks glances at the protagonist. He walks off. The two ladies go up to their room as well. Mrs. Van hopper tells her she embarrassed her.
3	00:07:52	00:18:22	Protagonist goes to have lunch, she knocks over a vase. Maxim invites her to sit with him. Mrs. Van Hopper is ill. Maxim and the protagonist talk about her. Protagonist mentions she sketches, Maxim offers to drive her somewhere to sketch. Protagonist sketches Maxim. They briefly talk about Manderley. Protagonist talks about drowning and Maxim walks off. Protagonist walks into Mrs. Van Hopper talking to the nurse about Rebecca and Maxim. Protagonist lies in bed thinking about what Mrs. Van Hopper said. Next day she goes for a tennis lesson, but Maxim walks into her says they'll go for a drive. They drive and when she comes back Mrs. Van Hopper wonders if tennis is the only thing she was taught. Protagonist and Maxim dance together. When the protagonist wants to go for another tennis lesson, Mrs. Van Hopper says it will be her last, because she needs to pick up her work again. Protagonist and Maxim drive and talk about memories. Protagonist says she wishes to be a woman of 36 in a black satin dress with pearls. Maxim says she would not be with him if she was. She asked why she is his charity. Maxim stops the car and gets mad. Protagonist cries. They drive on.
4	00:18:22	00:28:21	Protagonist is arranging roses she got from Maxim when Mrs. Van Hopper calls to her to tell her they are leaving immediately because her daughter is engaged. She orders her to go pack, but the protagonist runs to the phone to try and get a hold of Maxim. He is out. She tries again just before they are supposed to leave, but Mrs. Van Hopper comes into her room. Once outside she goes back in using an excuse, trying to reach Maxim through the front desk, but he does not answer. She runs up to his room to find getting ready for the day. She tells him they are going away. He thinks for a moment and goes to get dressed in the bathroom. He asks her to come home with him, to marry him. Breakfast arrives and they sit down. They talk and decide Maxim should tell Mrs. Van Hopper about the engagement. Mrs. Van Hopper comes up and they tell her. She reacts excitedly, but when Maxim leaves she asks the protagonist is she has been doing anything she shouldn't. She talks about how she thinks the protagonist won't fit in at Manderley. The protagonist says Mrs. Van Hopper better leave or she'll miss her train. Maxim and protagonist get married in France, and Maxim buys her flowers.
5	00:28:21	00:35:02	Protagonist and Maxim drive to Manderley and it starts to rain. When they arrive, the staff is all waiting for them inside. Mrs. Danvers walks to the front of the group to meet the protagonist. She drops her gloves, they both pick them up. Mrs. Danvers walks into the bedroom. They talk about the maid, the room and Mrs. Danvers time in the house. As the protagonist walks out of the room, Mrs. Danvers follows closely. They walk past Rebecca's room. Maxim and protagonist sit down for dinner, Rebecca's napkin is on her plate.

6	00:35:02	00:41:46	The protagonist walks into the room for breakfast, there she meets Frank. Him and Maxim leave to work on paperwork. Maxim tells her that his sister is coming over for lunch. She pours a cup of tea. When Frith comes into the room she leaves with the paper. She walks into another room, it's cold there. Frith tells her the fire is not usually lit there until the afternoon, but it is in the morning room, and Rebecca used to do her correspondence there. Frith shows her where it is. She walks in and on the desk is all of Rebecca's stuff like her address book. The phone rings, but the protagonist tells the other person that Mrs. De Winter is dead. She hangs up and then realizes that she is Mrs. De Winter. Danvers comes into the room to ask is the menu for lunch is alright, she asks which sauce. Protagonist answers that the sauce Rebecca would have chosen is fine. Danvers leaves. Protagonist knocks over a figurine and hides it in the drawer.
7	00:41:46	00:51:39	Maxim's sister and her husband arrive. Maxim is not there yet. Protagonist overhears the sister and her husband talking about her. Sister sends her husband away. They talk about Danvers, the sister says that Danvers simply adored Rebecca. Over lunch they talk about riding and the ball. The husband asks if she sails and says thank goodness that she does not. It changes the vibe. The sister talks to the protagonist about her hair and appearance and also Maxim's temper. The sister and her husband leave. Maxim and protagonist go for a walk. Maxim orders the staff to get a coat for his wife. They walk towards the beach, but the dog runs off. Protagonist asks what's down there and Maxim answers it is just a cove where they used to keep the boat. He does not want to go there but protagonist insists. The dog runs even farther and protagonist runs after him, leaving Maxim behind. The dog is barking at a boat house. A man opens the door, saying he knows the dog. She walks in to find something to tie the dog with, she sees Rebecca's initials on something in there. The man asks if Rebecca is in the sea. Protagonist runs back to the spot where she left Maxim, but he is already on his way back. She catches up to him, he is angry. He says he made a mistake coming back to Manderley with her. Protagonist cries, they make up and walk back to the house. Protagonist dries her tears with a napkin, but then she sees that Rebecca's initials are on it.
8	00:51:39	01:02:20	The protagonist is looking out the window when she decides to go see Frank. She asks if she can help him. She talks about the boat house, the man who was there and Rebecca, and how she died. She talks about her insecurities in comparison to Rebecca. She asks what Rebecca was really like. Frank answers she was the most beautiful creature he ever saw. Drawing of a dress in a magazine. Protagonist walks in wearing the black dress and having her hair done up. Maxim is not instantly excited about her appearance. The sit down to watch film from their honeymoon. When something goes wrong with the film, Frith comes in to tell Maxim about a missing ornament that Robert is being accused for. Protagonist tells Maxim it was her who broke it. Frith comes in with Mrs. Danvers. Maxim tells her it was the protagonist who broke the ornament. They continue to watch the film. The protagonist talks to Maxim about her difficulties fitting in at the house. When she says she thinks Maxim married her because she is dull and there wouldn't be any gossip about her Maxim gets defensive and mad. Maxim talks about their marriage, whether it was smart to do and if they are happy. They resume watching their honeymoon film.
9	01:02:20	01:14:46	Maxim has gone to London for business. Protagonist is sitting in a sofa crying. One of the maids brings in tea. Protagonist looks out the window

			<p>and sees Mrs. Danvers closing a window in the other wing. Protagonist makes way to the west wing, but she hears Mrs. Danvers and Jack Favell and hides. They talk about how he can get out of the house without the protagonist seeing him. She sneaks into the library. Favell speaks to her from the window. Mrs. Danvers comes into the room. Favell is introduced to the protagonist. Favell leaves and Danvers has disappeared as well. Protagonist walks up to the west wing and into Rebecca's room. She opens the curtains and the window. She looks around when Danvers comes in. Danvers shows the protagonist the room. She shows her the closet. Danvers shows her the dresser and protagonist sits down. She shows her the night gown. The protagonist is overwhelmed. Mrs. Danvers talks to the frightened protagonist. The latter runs out of the room.</p> <p>The protagonist is sitting at Rebecca's desk, crying. She turns over the address book, facing down the "R". She calls for Mrs. Danvers to get rid of Rebecca's things, because she is Mrs. De Winter now.</p>
10	01:14:46	01:24:28	<p>Maxim comes home and the protagonist asks for a costume ball. She tries to design her own costume, Danvers suggest copying a painting. The house is made ready for the ball. Maxim's sister and her husband arrive. The protagonist makes her way down the stairs. When Maxim sees her, he gets mad and orders for her to go put on something else. When running back to her room, she sees Mrs. Danvers going into Rebecca's room. She goes after her. Danvers instantly admits to doing it on purpose, because the protagonist tried to replace Rebecca in her eyes. Protagonist cries on the bed, Danvers opens a window. Protagonist sees the R and walks upto the window. Danvers encourages her to jump, and the protagonist is slowly giving in when an alarm goes off at the beach. Everybody instantly makes their way to the sight.</p>
11	01:24:28	01:40:31	<p>Protagonist goes to the beach as well, looking for Maxim. Frank tells the protagonist that Rebecca's sailboat has been found. She sees a light on in the boat house. Maxim is in there. Maxim says they lost their chance at happiness. He tells her that they also found a body, Rebecca's body, and that he is the one who put Rebecca's body there. He tells her that he did not love Rebecca, but he hated her. He explains why and how she died. Protagonist tries to convince Maxim that they can still win. The colonel called to ask if Maxim could have made a mistake identifying the earlier body.</p>
12	01:40:31	01:49:25	<p>Maxim admits he made a mistake. The colonel and Frank talk about what might have happened to Rebecca. Protagonist asks if the paper could not be shown to Maxim. The protagonist talks to Maxim about his temper at the inquest. She asks to go with him. He says he is sorry for what the situation has done to her.</p> <p>They question Ben, but he does not know anything. Another man is questioned, and he knows how the boat sank, it was on purpose. Maxim is then questioned. Maxim is about to lose his temper when the protagonist faints.</p>
13	01:49:25	02:00:31	<p>Maxim guides the protagonist to the car and goes and find Frank. Favell talks to the protagonist. Maxim comes back and Favell joins them in the car. He has a note from Rebecca. He implicitly tells Maxim he wants to make deal, money in exchange for the note. Maxim takes Favell to a private room and asks for the colonel. He tells him that Favell is willing to withhold evidence. Favell tells them about the note. They go on about the situation and Maxim slaps Favell when he says something about the protagonist. Maxim says the protagonist should go home, but she wants to stay. Favell gets Mrs. Danvers and asks her who Rebecca's doctor</p>

			was. She first claims she does not know, but when she hears that Maxim is suspected of murdering Rebecca, she tells them.
14	02:00:31	02:10:34	The men go to London to talk to the doctor, while the protagonist goes home. There is no De Winter in the doctor's appointments, but there is a Danvers. They ask if the doctor could think of a reason for Rebecca's suicide. He tells the men that she had cancer and was not to be cured. This solves the case and clears Maxim's name. Favell calls Danvers to tell her the news. Maxim and Frank drive home and Maxim has a feeling something is wrong. We see Danvers standing next to a sleeping protagonist with a candle in her hand. Maxim and Frank notice Manderley is on fire. Maxim finds the protagonist in front of the burning house. They see Danvers standing in Rebecca's room when the ceiling collapses.

APPENDIX 2 – SEGMENTATION *REBECCA* (2020)




	Start time	End time	Description
1	00:00:00	00:00:50	Opening credits, opening title with a vintage style font and waves of water and floating hair inside the water.
2	00:00:50	00:06:43	Images of a dream and the protagonist dreaming. Then the protagonist is in a car in Monte Carlo. Uneasily pays the driver and walks into a fancy hotel. We see a glimpse of Mrs. Danvers and Maxim. We meet Mrs. Van Hopper who orders her to ask for Mr. De Winter to sit with them. She goes to the restaurant and asks, but Maxim stands behind her. Mrs. Van Hopper asks Maxim herself and orders protagonist to fetch some photos. She is too late and we see her listening to Mrs. Van Hopper making fun of her to her friends.
3	00:06:43	00:16:09	Mrs. Van Hopper falls ill. Protagonist is not allowed to have breakfast on her own so Maxim invites her. She orders oysters and they talk about her and why she works for Mrs. Van Hopper. They continue to talk until breakfast is long over. Maxim sends up a note to the protagonist asking her to come for a ride. She chooses a spot to go to, turns out he has been there before on his honeymoon. He does not want to talk about his late wife. He lets her drive back. While getting her things from the glove compartment she finds a book that was a gift from Rebecca. He asks her to put it back and runs off. When she enters the room Mrs. Van Hopper does not seem to fully believe she was having a tennis lesson. Getting ready for bed the protagonist mutters to herself how stupid she is, most likely referring to her starting to like Maxim.
4	00:16:09	00:25:52	The next morning the protagonist walks into the breakfast area hoping to find Maxim. She is greeted by an empty table, but he left her a note again, asking her out for lunch. A compilation of the protagonist alone in her room, protagonist and Maxim out together, protagonist and Mrs. Van Hopper who is still sceptical, protagonist receiving notes. They are looking out over the water and the protagonist gets startled by a couple being intimate on a boat. They swim in the water, lay down on a beach and also get intimate. They get back and the protagonist finds out that Mrs. Van Hopper is feeling better when she walks into the room. Mrs. Van Hopper asks her to book a train for the next morning, as they are leaving to catch a boat to New York. The protagonist is surprised by this news and Mrs. Van Hopper says that there are plenty of boys there in her own class, hinting that she knows what she did. Waiting in the hall she decides to go to Maxim to tell him they're leaving. He asks her to come with him to Manderley as his wife. They go to Mrs. Van Hopper together to tell her. Mrs. Van Hopper is excited in front of Maxim, but as soon as he leaves to get the bags she asks the protagonist if she's been doing things she shouldn't. And tells her she won't be able to handle Manderley and that he's only marrying her because he does not want to live in the big house alone with the "ghost" to which the protagonist replies she does not believe in ghosts.
5	00:25:52	00:31:55	They arrive at Manderley where the staff is all waiting outside. Maxim carries the protagonist inside where they meet Mrs. Danvers. Maxim immediately has business to do with Frank while Mrs. Danvers shows the protagonist the house. Danvers shows her to her bedroom, where she hears that Maxim previously live in the other wing with Rebecca.
6	00:31:55	00:35:12	Maxim and the protagonist are together and they go to bed. She has a dream about Rebecca and wakes up finding Maxim's spot in the bed





			empty. She finds him sleepwalking towards Rebecca's old room and Mrs. Danvers stops her from waking him up.
7	00:35:12	00:40:44	The next morning the staff prepares breakfast and the protagonist finds Maxim at the breakfast table with Frank. He has already eaten and when she brings up the sleepwalking he leaves the table. She follows the dogs into a room and sits at a desk with Rebecca's things. Letters, paper, patterns for clothes (nightgowns). She looks at them pushing over an ornament in the process, which she hides in the desk. She goes into the staff quarters looking for Maxim and asks for help with a cut on her hand. Mrs. Danvers is there asking her about dinner, stating that Rebecca was very particular about her sources. She brushes her hair in the evening and finds Rebecca's hair in the brush. She mentions that she wants to order some lacey nightgowns to Maxim who replies that there is nothing wrong with what she wears.
8	00:40:44	00:44:56	They walk towards the beach while the dog runs of. She wants to follow him, while Maxim tells her not to. She does so either way and Jasper leads her to an abandoned cottage on the shore. She notices the same "R" in there as on Rebecca's stuff in the house. There is a man in the cottage. He mentions that that is not the protagonist's dog, but from "her". He says she went out to sea and drowned, and that she is not like her (Rebecca). Maxim is waiting for her outside. As she looks back there is a flock of birds near the cottage.
9	00:44:56	00:51:00	Maxim's family arrives at the estate. They look at photos from the wedding and honeymoon in Europe. They talk about the fact that she does not ride or hunt and what other things she might like then. She mentions that she wants to revive the masquerade ball. Maxim does not seem amused. Maxim's mother asks her if she's staying at Manderley, his sister says that She is Maxim's wife. His mother laughs and says "no she is not." She grabs her arm and they all say it's time to get granny home. His sister says that She could not do anything about it, Rebecca was just irresistible to everyone. When they left, She walks back inside and finds Maxim speaking with the staff about a missing porcelain ornament. Danvers blames it on the young Robert. They argue about who it was when she says she broke it. Danvers says she should tell her next time and when she walks off, she finds one of Rebecca's handkerchiefs in the pocket of the coat she is wearing. Danvers watches from upstairs as she panics, throws it on the ground and takes of the coat.
10	00:51:00	00:57:57	Protagonist wakes up, Maxim is not in bed. She walks with the dog to the cottage on the shore and starts taking the blankets of the furniture inside. She finds a picture of a man on the desk (Favell), but then Frank comes in. He says that Maxim is in London and that he asked him to put a padlock on the cottage. Frank tells protagonist about how Rebecca supposedly drowned. He says that Rebecca wasn't afraid of anything. Protagonist asks him if Rebecca was very beautiful, he says she was the most beautiful creature he ever saw. Hard cut to where protagonist walks up to Rebecca's old room and enters it. She proceeds to pick something up from the bed, when Danvers suddenly speaks to her. Danvers shows her the black nightgown on the bed and talks about Rebecca. She tells how she used to brush her hair, and starts to brush the protagonist hair, while telling how Max would join in. Protagonists asks if Maxim asks to keep the room intact. Danvers answers he does not have to, because she is still there. Danvers says Maxim will never be happy because she was the love of his life, then protagonist walks out of the room.







11	00:57:57	00:58:50	Protagonist dreams of Rebecca and that Maxim is sleepwalking towards her room. She tries to follow him, but vines pull her down. She wakes up under the vine-patterned duvet and her maid sees that she had been scratching.
12	00:58:50	01:09:18	Protagonist is reading when she and the dog hear a sound. The dog runs out and she runs after. She meets Mr. Favell whom Danvers invited for tea. Favell runs into the stables to calm down one of the horses, he was Rebecca's cousin. He suggests to take one of the horses out for a ride, offering to teach the protagonist. He sits behind her as they ride the horse. Afterwards he asks if Max talks about the accident and asks questions. Rebecca wanted to tell Favell something before she died. He says that he cannot ask Maxim himself, because Maxim does not like him and it is best to not tell him about Favell's visit. He mentions Maxim's temper. He walks off to meet Danvers. Protagonist goes to confront Danvers about her invitation to him, but she says she has not seen him for over a year. When Maxim comes back, Frith tells him about Favell's visit. Maxim gets mad at the protagonist and does not believe that Danvers invited Favell. Protagonist goes to Danvers' room, where she is playing with a piece of paper with a bird in a cage. She says she is giving Danvers her notice. They have a seemingly honest conversation. Danvers says that Rebecca was her life. Protagonist asks for her help. She walks back into her bedroom where Max is lying in bed. As she gets in Maxim apologizes.
13	01:09:18	01:20:20	Protagonist and Danvers organize the ball together. Protagonist mentions she does not have a costume yet, maid suggests the painting in the hall. They laugh as they play with the maquette of the ballroom. As preparations are going on, protagonist notices that there is a wind and a flock of birds above the house. As she is getting ready in her room it thunders. Maxim tries to take a peek at her dress, but she shoos him away. He says he does not like surprises, she says he won't recognize her. He says he's proud of her. The guests arrive as protagonist still gets ready. A drumroll as she comes down the stairs. Maxim's smile fades as he looks at her and everyone is quiet. Maxim gets mad and orders her to go and change. As she runs back to her room, Clarice says that it was Mrs. Danvers' idea. Rebecca wore the outfit before. Maxim's sister comes up to the bedroom to reassure the protagonist that it is okay. Maxim is still mad at protagonist and tells her he should never have brought her back. Protagonist thinks she spotted Rebecca in the crowd. She follows her. The scene ends in a kind of fever dream of her watching the fireworks and the party guests chanting Rebecca's name.
14	01:20:20	01:22:55	We see a body floating through the water. The protagonist walks up to Rebecca's bedroom door and shouts for Maxim. She walks into the room and Danvers meets her. Danvers asks if she not understands that she can never replace Rebecca. She says she's not worthy and that Maxim will never love her. Danvers keeps talking in on her. Protagonist walks up to the window and opens it. Danvers talks in on her to jump, but a flare from a flare gun stops them.
15	01:22:55	01:31:13	Protagonist walks towards the beach. We see a diver coming up in the water. Many people are on the beach, they found something in the water, Rebecca's boat. Someone walks by the protagonist with a body. We see Danvers in shock as well. They are speculating whether it could be Rebecca. Maxim has not been home for hours. Protagonist calls Frank, Maxim has been released but is not home yet. Protagonist walks to the cottage on the shore. Maxim is there and says that Rebecca has won. He says she didn't drown, she was already dead and he damaged the boat.





			Maxim starts to talk about who Rebecca really was and starts preparing a gun. He says he hated her. He pours a drink. He places the gun in the protagonist's hand. He says he shot Rebecca and she looked relieved. Protagonist says Rebecca hasn't won, says they won't let her.
16	01:31:13	01:40:52	Protagonist suits up. Car arrives at the courthouse. In court they talk about how Rebecca supposedly died. There were holes put in the boat, so it was either suicide or murder. Protagonist tells Maxim how to act in court. They drive back home, Jack Favell is there. Favell says that Maxim might want to get his wife out of the room because it is about Rebecca, but she stays. Favell suggests that Rebecca would not have invited him over if she was planning to kill herself. He has a note of her inviting him. Maxim punches him when Favell suggests he might try with his new wife. Mrs. Danvers talks in court about the note, even though they offered Favell money for the note. Mrs. Danvers tells things about Rebecca's last days, insinuating that she was pregnant. Danvers does not know why Rebecca went to see her doctor. Favell gets mad saying Maxim killed his child and Rebecca. Maxim is taken by the police. The judge orders for all information on Rebecca.
17	01:40:52	01:48:16	Protagonist drives home as quickly as Danvers and the police. Frank gets there as well. They look for information on Rebecca's doctor. Danvers comes to talk to them, gets mad at them for helping Maxim. Protagonist fires Mrs. Danvers and drives off. Danvers leaves the house with Favell, who throws a cigarette at the staff. Protagonist arrives in London and gets inside the doctor's office. The detectives are at the door as well and protagonist looks through the files. They come upstairs and protagonist tries to hide. She reads the file just before she is found by the detective. Rebecca was not pregnant, she had cancer. Rebecca told the doctor she did not want to suffer.
18	01:48:16	01:53:25	Maxim is released from prison. Favell is waiting for them outside and threatens them. Protagonist says something to his face to shut him up before they walk to their car. Maxim says he hates Rebecca most for having changed the protagonist. They drive back to Manderley. Meanwhile we see Danvers lighting fire to Rebecca's room. As they arrive all the staff is running outside. Clarice tells the protagonist it was Danvers and she went to the boat house. Protagonist runs after Danvers. When she arrives, Danvers has set fire to the boat house and is standing on the edge of the cliff. The protagonist calls out to her. Danvers says she asked for her help and this is it. Rebecca was the only person she loved. Manderley was hers and Rebecca's and she says the protagonist will never know happiness. Protagonist says she will. Mrs. Danvers jumps into the water.
19	01:53:25	01:55:00	Protagonist wakes up from her dream. Her hair is longer. Voice-over says she dreamt of Manderley again. She and Maxim are in Cairo, they are travelling to find a new home. They kiss; birds in the background fly away; at the last second she looks in the camera.
20	01:55:00	02:03:08	Closing credits







APPENDIX 3 – SHOTLIST 1940 BEDROOM SCENE





Nr.	Screenshot	Duration	Camera point of view	Events	Textual narrative
1		01:06:46 – 01:07:04	Long shot, pan and tilt to follow P	P walks up the stairs and stands still	
2		01:07:04 – 01:07:06	Long shot	The door to Rebecca's room	
3		01:07:06 – 01:07:16	Medium shot, camera moves backwards, in front of P	P walks up to the door	



4		01:07:16 – 01:07:25	Medium shot to closeup, zoom in on the door knob	The door to Rebecca's room and P's hand opening it	
5		01:07:25 – 01:07:34	Extreme long shot	P walks into the room	
6		01:07:34 – 01:07:45	Medium shot	P walks through curtains	
7		01:07:45 – 01:08:01	Medium long shot to long shot, pan to the left	P walks past the bed to the curtains and opens them	




8		01:08:01 – 01:08:08	Medium shot	P opens the window	
9	 	01:08:08 – 01:08:25	Medium long shot, pan to the right	P looks at the things on the dressing table and walks towards the bed	
10		01:08:25 – 01:08:27	Medium closeup	P is startled by a noise	
11		01:08:27 – 01:08:30	Medium long shot	The window with the curtains blowing in the wind	
12		01:08:30 – 01:08:31	Medium shot	P turns her head towards the sound of Danvers' voice	Danvers: "Do you wish anything, madam?"



13		01:08:31 – 01:08:35	Long shot	Danvers comes from behind the see-through curtains	
14		01:08:35 – 01:08:37	Medium shot	P looks at Danvers	
15		01:08:37 – 01:08:38	Medium shot	Danvers walks towards P	
16		01:08:38 – 01:09:03	Long shot to medium shot, camera moves in and slightly pans to the right	Danvers walks past P and closes the window	P: “I didn't expect to see you Mrs. Danvers. I noticed that the window wasn't closed, and I came up to see if I could fasten it.” Danvers: “Why did you say that? I closed it before I left the room. You opened it yourself, didn't you? You've always wanted to see this room, haven't you, madam? Why did you never ask me to show it to you? I was ready to show it to you every day.”



17		01:09:03 – 01:09:12	Long shot	Danvers opens the curtains and P looks around the room as Danvers steps towards her	Danvers: “It's a lovely room, isn't it? Loveliest room you've ever seen. Everything is kept just as Mrs. De Winter liked it.”
18		01:09:12 – 01:09:15	Medium closeup	P looks around the room	Danvers: “Nothing has been altered since that last night.”
19		01:09:15 – 01:09:20	Long shot	Danvers walks towards the dressing room and P starts to follow	Danvers: “Come, I'll show you her dressing room.”
20		01:09:20 – 01:09:28	Medium shot	Danvers opens the wardrobe and turns around to P, who nods her head.	Danvers: “This is where I keep all her clothes. You would like to see them, wouldn't you?”
21		01:09:28 – 01:09:30	Medium closeup	P looks at the wardrobe	
22		01:09:30 – 01:09:33	Medium shot	Danvers takes a fur coat	

23		01:09:33 – 01:09:37	Medium closeup	Danvers brings the sleeve of the coat to her cheek.	
24		01:09:37 – 01:09:45	Closeup	Danvers brings the sleeve to P's face.	Danvers: "Feel this. It was a Christmas present from Mr. De Winter."
25		01:09:45 – 01:09:51	Medium shot	Danvers puts the coat back and closes the wardrobe	Danvers: "He was always giving her expensive gifts... the whole year round."
26		01:09:51 – 01:09:56	Medium closeup	P follows Danvers with her gaze.	Danvers: "I keep her underwear on this side."





27		01:09:56 – 01:10:30	Medium shot to medium long shot, pan to the right	Danvers opens the underwear drawers, touches the garment and closes it. After leaning against the closet, she then walks away towards the bathroom and then changes her route towards the bedroom.	Danvers: “They were made especially for her by the nuns in the convent of St. Clare. I always used to wait up for her, no matter how late. Sometimes she and Mr. De Winter didn't come home until dawn. While she was undressing, she'd tell me about the party she'd been to. She knew everyone that mattered. Everyone loved her. When she'd finished her bath, she'd go into the bedroom...”
28		01:10:30 – 01:10:32	Medium closeup	P follows Danvers with her gaze	Danvers: “...and go over to the dressing table.”








29		01:10:32 – 01:11:02	Medium long shot to closeup, zooming in on P and when close, following her gaze to the picture of Maxim	Danvers walks over to the dressing table and gestures for P to come and sit down. P sits down and Danvers takes the hairbrush and pretends to brush P's hair. When done, P looks at the photo of Maxim on the dressing table.	Danvers: “Oh, you've moved her brush, haven't you? There, that's better. Just as she always laid it down. “Come on, Danny, hair drill,” she would say. And I'd stand behind her like this, brush away for twenty minutes at a time. And then she would say, “good night, Danny.” And step into her bed.”
30		01:11:02 – 01:11:10	Long shot	Danvers walks to the bed and P follows	
31		01:11:10 – 01:11:16	Closeup	A garment bag laying on the bed, Danvers picks it up	Danvers: “I embroidered this case for her myself. And I keep it here always.”







32		01:11:16 – 01:11:44	Medium long shot to medium shot, camera pans to the right	Danvers opens the garment bag and takes out a night gown, showing it to P	Danvers: “Did you ever see anything so delicate? Look, you can see my hand through it.”
33		01:11:44 – 01:11:58	Medium closeup to medium shot, camera follows P, moving backwards and pan to the right	P walks away, towards the door	



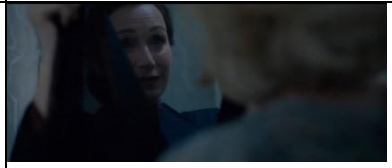


34		01:11:58 – 01:12:10	Medium long shot to long shot, pan to the right while the camera moves to the left	P walks through the curtains towards the door, Danvers follows her	Danvers: “You wouldn't think she'd been gone so long, would you? Sometimes when I walk along the corridor...”
35		01:12:10 – 01:13:10	Medium shot to medium closeup to long shot, zoom in and zoom out again with a pan to the left following Danvers.	Danvers stands next to the frightened P, who is pressed up against the door. Danvers talks to P and then walks towards the curtains. P slips away through the door.	Danvers: “...I fancy I hear her just behind me. That quick, light step. I couldn't mistake it anywhere. It's not only in this room. It's in all the rooms in the house. I can almost hear it now. Do you think the dead come back and watch the living?” P: “No, I don't believe it.” Danvers: “Sometimes I wonder if she doesn't come back here to Manderley... Watch you and Mr. De Winter together. You look tired. Why don't you stay here a while and rest. Listen to the sea... so soothing. Listen to it. Listen. Listen to the sea.”





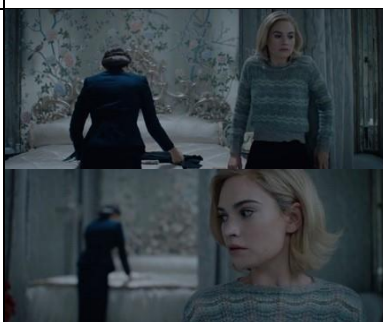
APPENDIX 4 – SHOTLIST 2020 BEDROOM SCENE






Nr.	Screenshot	Duration	Camera point of view	Events	Textual narrative
1		00:54:25 – 00:54:30	Medium shot. Follow from the front, camera lower to the ground, tilted upwards (Frog perspective)	P walks up to Rebecca’s bedroom door	
2		00:54:30 – 00:54:35	Medium closeup to medium shot. Follow from the back towards the door, once she opens the door the camera stops and P steps forward into the room.	P opens Rebecca’s bedroom door to find a type of entree hall with only mirrors	
3		00:54:35 – 00:54:41	Medium closeup to medium shot, camera pans to the left	P opens the mirror doors	
4		00:54:41 – 00:54:44	Medium closeup, camera moves to the left	P opens the door and takes one step forward into the room	







5		00:54:44 – 00:54:47	Medium long shot	P steps into the room	
6		00:54:47 – 00:54:49	Medium shot, camera tilts slightly upwards	P steps even further into the room	
7		00:54:49 – 00:54:53	Long shot, slightly shaky, walking into the room (pov)	P walks further into the room	
8		00:54:53 – 00:54:56	Medium closeup, camera moves backwards with P		
9		00:54:56 – 00:54:58	Medium closeup, camera moves in (pov)	Rebecca's dresser	
10		00:54:58 – 00:55:02	Medium closeup, camera turns around P to the left	P sprays perfume and smells it	
11		00:55:02 – 00:55:04	Medium shot, camera moves forward, slightly shaking (pov)	Rebecca's bed	





12		00:55:04 – 00:55:06	Long shot, slight pan to the left	P walks up to the bed	
13		00:55:06 – 00:55:10	Medium closeup, camera slightly pushes in and down	P looks down at the bed	
14		00:55:10 – 00:55:14	Closeup	P starts to pick up the garment bag on the bed	
15		00:55:14 – 00:55:16	Closeup	P is startled by Mrs. Danvers voice and turns around.	Danvers: “It is beautiful, isn't it?”
16		00:55:16 – 00:55:24	Long shot with a little movement following the character	Danvers walks into the room	Danvers: “I keep it just the way it was. it's as if she'd just gone out for a while.”
17		00:55:24 – 00:55:25	Long shot	Danvers walks up to P and the bed	P: “You startled me.”

18		00:55:25 – 00:55:31	Medium shot with a follow/pan to the right	Danvers walks up to the bed, looking at P, and picks up the night gown	Danvers: “This was her favourite.”
19		00:55:31 – 00:55:39	Medium closeup, movement of the camera being handheld	Danvers looks at the night gown and P looks at them both. Danvers then hold the gown in front of P's face.	Danvers: “I laid it out for her that night.”
20		00:55:39 – 00:55:43	Medium closeup, movement of the camera being handheld	Danvers looks at P through the fabric of the night gown, slightly smiling.	Danvers: “Go on...”
21		00:55:43 – 00:55:46	Medium closeup, movement of the camera being handheld	P looks at Danvers through the gown and at the garment itself	Danvers: “...hold it. Touch it.”
22		00:55:46 – 00:55:49	Medium closeup	Danvers hand the gown to P	






23		00:55:49 – 00:55:52	Medium closeup	P brings the gown up to her face	
24		00:55:52 – 00:55:58	Medium closeup	Danvers talks to P	Danvers: “She wouldn’t have a lady's maid, you know. “I don't want anyone but you, Danny.””
25		00:55:58 – 00:56:01	Medium shot	Danvers compared the size of the gown to P.	Danvers: “Do you see how tall she was?”
26		00:56:01 – 00:56:08	Medium closeup, camera moves backwards slightly	Danvers holds the gown up to P's neck.	Danvers: “Hm. She could wear anything with a figure like hers.”
27		00:56:08 – 00:56:30	Medium shot to close-up to medium shot, movement follows P then Danvers	Danvers puts the gown back into the garment bag. P walks away from the bed. Danvers walks past her to the dressing table and pulls the chair back. P takes a seat.	Danvers: “I'd brush her hair for her every evening. “Come on, Danny, hair drill,” she'd say. I'd stand behind her... and brush away for twenty minutes at a time. That great mass ..”






					
28		00:56:30 – 00:56:35	Medium closeup, camera moves to the right to gain a better view of the mirror	Danvers looks at P in the mirror and reaches for the hairbrush on the dresser.	Danvers: "...of dark hair."
29		00:56:35 – 00:56:43	Medium long shot	Danvers starts to brush P's hair.	Danvers: "He joined in. He loved to do that for her."
30		00:56:43 – 00:56:48	Medium shot through the mirror	Danvers brushes P's hair in the mirror and starts doing it harder.	Danvers: "They'd be dressing for dinner, guests waiting downstairs." "Harder, Max..."
31		00:56:48 – 00:56:53	Medium shot	Danvers brushes P's hair with force and then gentler again.	Danvers: "...harder!" And he'd roar with laughter."







32		00:56:53 – 00:57:06	Medium shot through the mirror	Danvers stops brushing P's hair and puts the brush down on the dresser while P looks at herself in the mirror. Danvers then looks at P through the mirror to ask a question	Danvers: "He was always laughing back then. Does he brush your hair?" P: "No."
33		00:57:06 – 00:57:09	Long shot	P stands up from the dresser and walks away. Danvers put the chair back.	
34		00:57:09 – 00:57:15	Medium shot to medium closeup, following P and gaining up on her when she turns around.	P turns around and addresses Danvers.	P: "Mrs. Danvers, does Mr. De Winter ask you to keep the room like this?"
35		00:57:15 – 00:57:22	Medium long shot	Danvers looks at P and around the room	Danvers: "He doesn't have to. She's still here. Can you feel her."
36		00:57:22 – 00:57:36	Medium long shot to medium shot. Movement follows Danvers from behind.	Danvers walks towards P, talking.	Danvers: "I wonder what she's thinking about you. Taking her husband... using her name." P: "I'm sure she'd just want him to be happy." Danvers: "Happy?"
37		00:57:36 – 00:57:44	Medium closeup, slight camera push towards Danvers	Danvers talks to P	Danvers: "No, he'll never be happy. She was the love of his life."






38		00:57:44 – 00:57:46	Medium closeup, camera handheld	P looks at Danvers	
39		00:57:46 – 00:57:48	Medium closeup, camera handheld	Danvers smiles at P	
40		00:57:48 – 00:57:52	Medium closeup to medium long shot as P walks away from the camera.	P walks away from Danvers towards the door.	
41		00:57:52 – 00:57:55	Medium closeup	Danvers looks at P as she walks away.	






APPENDIX 5 – SHOTLIST 1940 MANDERLEY BALL




Nr.	Screenshot	Duration	Camera point of view	Events	Textual narrative
1		01:16:21 – 01:16:29	Closeup	P is sketching a costume and crosses it out	
2		01:16:29 – 01:16:32	Closeup	The sketch is added to a pile of other crossed out sketches	
3		01:16:32 – 01:16:39	Closeup	P is sketching on her bed	P: “Come in.”
4		01:16:39 – 01:16:50	Long shot	Danvers comes in and talks to P about her sketches	Danvers: “Robert found these sketches in the library, madam. Did you intend throwing them away?” P: “Yes, Mrs. Danvers, I did. They were just some ideas I was sketching for my costume for the ball.”
5		01:16:50 – 01:16:52	Medium shot	Danvers talks to P	Danvers: “Hasn't Mr. De Winter suggested anything?”







6		01:16:52 – 01:16:55	Medium shot	P talks to Danvers	P: “No, I want to surprise him. I don't want him to know anything about it.”
7		01:16:55 – 01:17:00	Medium shot	Danvers talks to P	Danvers: “I merely thought that... you might find a costume among the family portraits that would suit you.”
8		01:17:00 – 01:17:04	Medium shot	P talks to Danvers and gets up from the bed	P: “Oh, you mean those at the top of the stairs? I'll go and look at them.”
9		01:17:04 – 01:17:08	Long shot	P walks out of the room and Danvers follows	
10		01:17:08 – 01:17:43	Medium long shot to long shot, zooming out with a pan to the right following P and Danvers, zooming in again on the painting	P and Danvers walk up to a painting, they stand still at it. Danvers walks off first and then P.	Danvers: “This one, for instance. It might have been designed for you. I'm sure you could have it copied. I've heard Mr. De Winter say that this is his favourite of all the paintings. It's Lady Caroline de Winter, one of his ancestors.” P: “Oh well, well, that's a splendid idea, Mrs. Danvers. I'm-I'm very grateful.”




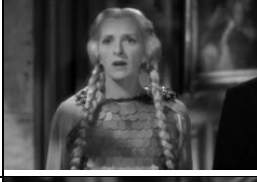


11		01:17:43 – 01:17:46	Long shot	Manderley exterior	
12		01:17:46 – 01:17:57	Long shot	Frank comes walking into the house	
13		01:17:57 – 01:18:00	Medium long shot	Frank and Frith talk to each other as Frith is preparing for the party	Frank: “Everything under control, Frith?” Frith: “Yes, sir, thank you.”
14		01:18:00 – 01:18:04	Medium shot	Frith talks to Frank	Frith: “Excuse me, sir. Are you supposed to be a schoolmaster?”
15		01:18:04 – 01:18:06	Medium shot	Frank answers Frith	Frank: “Oh no, this is just my old cap and gown.”
16		01:18:06 – 01:18:10	Medium shot	Frith responds to Frank	Frith: “Certainly makes a very nice costume, sir, and economical too.”







17		01:18:10 – 01:18:13	Medium shot	Frank responds to Frith	Frank: “Yes, that was the idea.”
18		01:18:13 – 01:18:18	Extreme long shot	The ballroom being prepared	
19		01:18:18 – 01:18:22	Extreme long shot	Maxim comes down the stairs	
20		01:18:22 – 01:18:35	Long shot	Beatrice and Giles come into the house and take off their coats, Maxim greets them.	Giles: “Evening, Robert. Not very good weather for the ball. Robert: “No, sir.” Giles: “Very misty on the way and very chilly.” Beatrice: “Oh this wig's so tight, they ought to have sent an aspirin with it.” Maxim: “Hello.”
21		01:18:35 – 01:18:44	Medium shot	Maxim talks to his sister and her husband	Maxim: “What's the idea? Adam and Eve?” Beatrice: “Oh, Maxim, don't be disgusting.” Giles: “Strong man, old man. Where's my weight thing?” Maxim: “What thing?” Beatrice: “You haven't left it in the car, have you?” Giles: “Oh.. No there it is.”





22		01:18:44 – 01:18:45	Medium shot	Someone comes in with the weights	
23		01:18:45 – 01:18:51	Medium shot, camera pushes backwards as the characters walk forwards.	Maxim, Beatrice and Giles walk further into the house	Beatrice: “Are you the first one down?” Maxim: “Yes.” Beatrice: “Where's the child?” Maxim: “She's keeping her costume a terrific secret. Wouldn't even let me into her room.” Beatrice: “Oh, lovely.”
24		01:18:51 – 01:18:53	Long shot	Table being readied for the party	
25		01:18:53 – 01:19:08	Long shot, pan to the right following Maxim and Giles	Beatrice leaves to go upstairs and Maxim and Giles walk further into the room.	Beatrice: “I'll go up and give her a hand.” Giles: “Hm, I could do with a drink.” Maxim: “Won't you catch cold in that thing?” Giles: Don't be silly, pure wool, old boy.” Robert: “Pardon me, sir. You forgot this.” Giles: “Oh, thank you.”
26		01:19:08 – 01:19:23	Medium long shot to medium shot, push and pan to the right following Beatrice.	Beatrice walks up to the bedroom door, talks to P and walks away again.	Beatrice: “Here I am, dear, it's Bea. I've come to give you a hand.” P: “Oh please don't come in, Beatrice. I don't want anyone to see my costume.” Beatrice: “Oh.. Oh well you won't be long, will you? Because the first people will be arriving any moment.”




27		01:19:23 – 01:19:53	Closeup to long shot, zooming out, pan to the left as they run out.	Clarice is helping P with the finishing touches to her costume. They talk and get excited, and P runs out to the party.	P: “Are you sure that's where that should be?” Clarice: “Yes, madam. It's just right.” P: “Oh, isn't it exciting.” Clarice: “indeed it is, madam. I've always heard of the Manderley Ball, and now I'm really going to see one. I'm sure there'll be no one there to touch you, madam.” P: “Do you really think so? Now-now where's my fan? Now, you're sure I look alright?” Clarice: “You look ever so beautiful.” P: “Well, here goes.”
28		01:19:53 – 01:20:07	Long shot to medium shot, slight pan to the right and to the left again	P walks down the hall with the paintings and stops to look at the one she based her costume on, then she looks down the stairs	
29		01:20:07 – 01:20:09	Extreme long shot, bird perspective	Maxim, Beatrice, Frank and Giles standing downstairs	






30		01:20:09 – 01:20:19	Long shot	P starts to make her way down the stairs	
31		01:20:19 – 01:20:24	Long shot, pan to the right following P	P makes her way down the stairs	
32		01:20:24 – 01:20:27	Extreme long shot, bird perspective	Maxim, Beatrice, Frank and Giles standing downstairs	
33		01:20:27 – 01:20:37	Medium closeup, camera follows P down	P makes her way further down, smiling	
34		01:20:37 – 01:20:29	Medium long shot	Maxim, Beatrice and Frank standing with their back towards P, laughing at Giles	
35		01:20:39 – 01:20:44	Medium shot, camera moving backwards	P walks towards Maxim	







36		01:20:44 – 01:20:52	Medium long shot to medium shot, moving towards Maxim (pov)	Maxim turns around and changes his expression	P: “Good evening Mr. De Winter.”
37		01:20:52 – 01:20:55	Medium closeup, camera moving up slightly, following P	P sees Maxim's expression	
38		01:20:55 – 01:20:57	Medium shot	Maxim looks at P	Maxim: “What the devil do you think you're doing?”
39		01:20:57 – 01:21:00	Medium closeup	Beatrice looks at P	Beatrice: “Rebecca... Ohh.”
40		01:21:00 – 01:21:03	Medium closeup	P is confused at their reaction	P: “But i-it's the picture, the one in the gallery.”
41		01:21:03 – 01:21:06	Closeup	Maxim holds his head with his hand	



42		01:21:06 – 01:21:08	Closeup	P looks at Maxim	P: “What is it? What have I done?”
43		01:21:08 – 01:21:11	Closeup	Maxim talks to P without really looking at her.	Maxim: “Go and take it off. It doesn't matter what you put on, anything will do.”
44		01:21:11 – 01:21:14	Closeup	P looks at Maxim.	
45		01:21:14 – 01:21:19	Medium shot, pan to the right	Maxim yells at P and grabs his head again, P runs off.	Maxim: “What are you standing there for? Didn't you hear what I said?” Robert: “Sir George...”
46		01:21:19 – 01:21:23	Long shot	P runs up the stairs.	Robert: “...and Lady Moore. Dudley Tennant. Admiral and Lady Burbank.”
47		01:21:23 – 01:21:27	Medium long shot	P runs across the gallery, but stops at the painting, then she looks behind her	




48		01:21:27 – 01:21:30	Extreme long shot	Danvers enters Rebecca's room	
49		01:21:30 – 01:21:33	Medium closeup	P advances towards Rebecca's room	
50		01:21:33 – 01:21:41	(Extreme) long shot, tilt up and down as P walks on the stairs	P walks towards Rebecca's room, her hat falls off her head.	
51		01:21:41 – 01:22:00	Extreme long shot to long shot, zooming in	P walks into the room and her and Danvers talk	Danvers: "I watched you go down. Just as I watched her a year ago. Even in the same dress you couldn't compare." P: "You knew it! You knew that she wore it, and yet you deliberately suggested I wear it. Why do you hate me? What have I done to you that you should hate me so?" Danvers: "You tried to take her place. You let him marry you."

52		01:22:00 – 01:22:04	Medium closeup, camera moves backwards as Danvers walks forwards.	Danvers slowly walks towards P	Danvers: “I've seen his face, his eyes. They're the same as those first weeks after she died.”
53		01:22:04 – 01:22:13	Medium long shot to medium closeup, push in towards P	P looks at Danvers with tears in her eyes, then turns around and steps away	Danvers: “I used to listen to him. Walking up and down, up and down, all night long, night after night, thinking of her, suffering torture because he lost her.
54		01:22:13 – 01:22:36	Medium shot, slight pan to the right when Danvers steps up to P. Camera moves back as P walks forward	Danvers talks to P, standing close to her, P does not look at her and steps away to let herself fall onto the bed.	P: “I don't want to know. I don't want to know.” Danvers: “You thought you could be Mrs. De Winter, live in her house, walk in her steps, take the things that were hers. But she's too strong for you. You can't fight her. No one ever got the better of her, never, never. She was beaten in the end, but it wasn't a man, it wasn't a woman. It was the sea. P: “Oh stop it, stop it, oh stop it.”





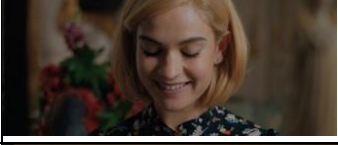
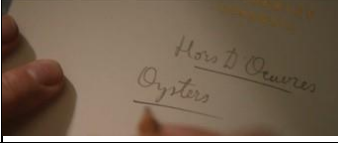

55		01:22:36 – 01:23:01	Closeup to medium long shot, zooming out and slight pan to the right	Danvers looks at P, then at the window, then at P again. She opens the curtains and the window.	Danvers: “You're overwrought, madam. I've opened a window for you. A little air will do you good.”
56		01:23:01 – 01:23:04	Closeup	P starts to get up and sees the embroidered R on the case she had just rested her head on	
57		01:23:04 – 01:23:06	Medium closeup	Danvers looks at P	
58		01:23:06 – 01:23:13	Medium long shot	P gets up and stand in the window opening	
59		01:23:13 – 01:23:27	Medium shot to almost medium closeup, zooming in.	P stands in the window opening as Danvers is standing just behind her, talking to P.	Danvers: “Why don't you go? Why don't you leave Manderley? He doesn't need you. He's got his memories. He doesn't love you. He wants to be alone again with her.”








60		01:23:27 – 01:23:36	Closeup	Danvers is still talking to P, while she is standing in the window opening, crying	Danvers: “You've nothing to stay for. You've nothing to live for, really, have you? Look down there.
61		01:23:36 – 01:23:39	Medium closeup, bird perspective	P and Danvers look down out of the window	Danvers: “It's easy, isn't it?”
62		01:23:39 – 01:23:42	Extreme closeup	P looks down, a tear on her face	Danvers: “Why don't you?”
63		01:23:42 – 01:23:44	Closeup	Danvers looks at P	Danvers: “Why don't you?”
64		01:23:44 – 01:23:47	Long shot, bird perspective, pov shot	The terrace below the window	Danvers: “Go on...”
65		01:23:47 – 01:23:59	Closeup to medium shot, zooming out	Danvers looks at and encourages P to jump, they are both startled by a loud sound	Danvers: “Go on... don't be afraid




					
66		01:23:59 – 01:24:03	Extreme long shot	The sight of firework going off	
67		01:24:03 – 01:24:06	Medium shot, frog perspective	P and Danvers both look down at the commotion that has started.	Unknown: “Shipwreck! Ship on the rocks!”
68		01:24:06 – 01:24:10	Extreme long shot, bird perspective.	People are running out of the house	Unknown: “it’s a ship aground, sending up rockets. Come on, everybody, down to the bay!”
69		01:24:10 – 01:24:12	Medium long shot	Maxim receives his coat	Unknown: “Notify the coast guard!”



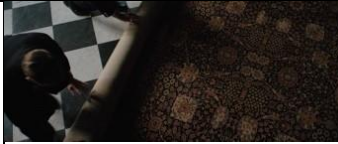




70		01:24:12 – 01:24:14	Medium shot	P calls out to Maxim as Danvers just looks at what is happening	P: “Maxim! Maxim!”
71		01:24:14 – 01:24:17	Long shot	Maxim and other men run off	Unknown: “Ship ashore! Come on, come on everybody! Come on, come on!”
72		01:24:17 – 01:24:28	Medium shot to closeup, zooming in on Danvers	P calls after Maxim again and looks at Danvers before running off. Danvers still seems stunned at the sight.	P: “Maxim! Maxim!”







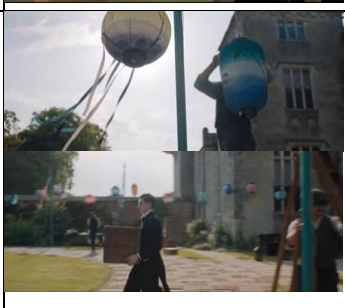
APPENDIX 6 – SHOTLIST 2020 MANDERLEY BALL



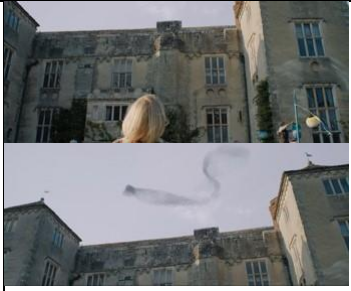

Nr.	Screenshot	Duration	Camera point of view	Events	Textual narrative
1		01:09:18 – 01:09:24	Extreme long shot, aerial shot	Exterior and surroundings of Manderley	
2		01:09:24 – 01:09:26	Closeup	Sketches of the Manderley Ball	
3		01:09:26 – 01:09:27	Long shot	P sits at her desk	
4		01:09:27 – 01:09:30	Closeup, camera glides over the sketches	More sketches of the Manderley Ball	
5		01:09:30 – 01:09:32	Closeup	P smiles	
6		01:09:32 – 01:09:34	Closeup	The word “oysters” being underlined	
7		01:09:34 – 01:09:42	Medium shot, camera moves backwards, along with the characters	P and Danvers walk through Manderley, discussing the ball	Danvers: “Very good, madam. Perfect. I'll have them printed at once. Oh, and we must let voce in London know before Friday if you wish them to make your costume.”






8		01:09:42 – 01:09:44	Closeup	Flipping through costume ideas	P: “Right. Yes. I’m afraid I’m...”
9		01:09:44 – 01:09:45	Closeup	P looking closely at the options	P: “...drawing a bit of a blank there.”
10		01:09:45 – 01:09:47	Long shot, bird perspective	P sitting on the floor, surrounded by papers	Danvers: “Oh.”
11		01:09:47 – 01:10:01	Medium shot	P and Danvers discussing P's costume	Danvers: “Well, you’ll be the most important lady at the ball. So, choose something with that in mind.” P: “Yes.” Danvers: “Oh, be confident. Let them see your natural beauty.”
12		01:10:01 – 01:10:03	Closeup	Papers being sketched on	
13		01:10:03 – 01:10:04	Long shot	P sitting on the floor, surrounded by papers, ripping one out of the sketchbook	
14		01:10:04 – 01:10:05	Long shot, bird perspective	P sitting on the floor, surrounded by papers, throwing the ripped-out paper behind her	Clarice: “Madam?”






15		01:10:05 – 01:10:20	Medium shot through the mirror	Clarice is doing P's hair.	Clarice: "If it's not too forward of me... Mrs. Danvers said you'd not picked out what to wear yet, and... I wondered if you'd want an idea." P: "Yes, please, anything."
16		01:10:20 – 01:10:27	Medium shot, camera moves to the right slightly as Clarice sits down.	Clarice sits down and starts explaining	P: "Sit down." Clarice: "Um... just... the old paintings in the gallery."
17		01:10:27 – 01:10:30	Medium shot	Clarice talks to P	Clarice: "I always thought they'd make the most beautiful costume."
18		01:10:30 – 01:10:34	Closeup	P sketching the outfit in her notebook	Clarice: "Especially the lady in the red dress."
19		01:10:34 – 01:10:36	Long shot	P standing in front of the painting, sketching, as Danvers comes down the stairs	
20		01:10:36 – 01:10:41	Medium long shot, slight bird perspective	Danvers stands next to P, looking at the painting	Danvers: "Brilliant choice."
21		01:10:41 – 01:10:43	Closeup	The painting	Danvers: "Clarice informed me."





22		01:10:43 – 01:10:49	Medium long shot, slight bird perspective	Danvers is standing next to P	Danvers: “And if I may say so, one worthy of the lady of this house.”
23		01:10:49 – 01:11:00	Medium shot, camera moving straight up	P and Danvers play with the maquette of the ball	P: “Terribly sorry. I do apologise.”
24		01:11:00 – 01:11:02	Long shot, bird perspective	Carpet is being rolled up to reveal the black and white checkerboard floor.	
25		01:11:02 – 01:11:03	Closeup	Invitations to the ball	
26		01:11:03 – 01:11:04	Extreme closeup	Writing an invitation	
27		01:11:04 – 01:11:05	Closeup	Food is being carried in	
28		01:11:05 – 01:11:07	Medium shot	Danvers, P and Frith watch as the food is being brought in	



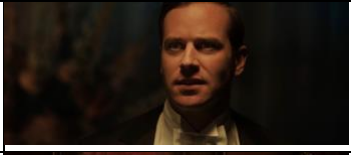

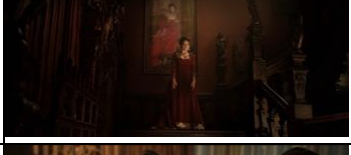

29		01:11:07 – 01:11:08	Medium shot, slight bird perspective	The oysters are being brought in	
30		01:11:08 – 01:11:10	Medium shot	Danvers looks at the situation separately from P and Frith	
31		01:11:10 – 01:11:15	Long shot, pan to the left	Lights are being hung in the garden, P and Frith oversee everything	
32		01:11:15 – 01:11:16	Medium closeup	Fireworks arrive	
33		01:11:16 – 01:11:17	Closeup	Fireworks are opened	
34		01:11:17 – 01:11:18	Closeup	Fireworks are set up	
35		01:11:18 – 01:11:44	Medium long shot to medium closeup, camera slightly to the right at first and then pans to the left. Camera then moves in towards P and turns to the right	Lights are hung and Robert walks in and out of frame with a box, P talks to Frith. Frank comes along with the musicians. P looks at the sky, as it is getting windy	P: "Right. Will you just take this down to Mrs. Danvers? Make sure she has everything." Frith: "Right" P: "Thank you very much." Frank: "And if you go through to the house." P: "Oh, sorry." Frank: "I'm sorry."


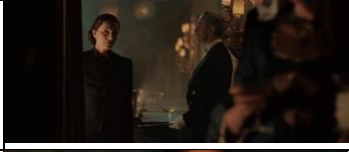
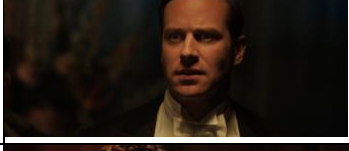





					<p>P: "Welcome." Frank: "Are you quite alright?" P: "yes. There's a bit of a wind though, Frank." Frank: "Well, yes." P: "Hope it doesn't rain." Frank: "It'll come to nothing, I'm sure." P: "Oh dear."</p>
36		01:11:44 – 01:11:46	Medium closeup, slight movement in the camera	P looks at the sky	
37		01:11:46 – 01:11:51	Long shot, tilt upwards	A flock of birds has gathered above Manderley	
38		01:11:51 – 01:11:54	Medium closeup	P is getting ready as a thunderstorm is going on outside	


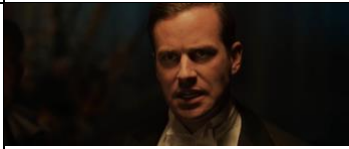




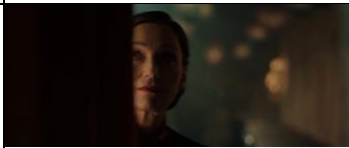
39		01:11:54 – 01:11:57	Closeup	Maxim tries to open the box with her costume in it	
40		01:11:57 – 01:12:34	Medium closeup to medium long shot to medium closeup, camera pans to the right and moves forward	P turns around and runs up to Maxim to stop him. They talk and kiss, when Maxim leaves the thunder rumbles once again	P: “What are you- Hands off! Don't!” Maxim: “Can't I just see?” P: “No no no no, you'll ruin the surprise.” Maxim: “You know I don't like surprises.” P: “Well, you'll like this one. You won't recognise me.” Maxim: “I'm so proud of you. Now don't you leave me down there too long.” P: “Well, then get out so I can get ready.”
41		01:12:34 – 01:12:39	Long shot	Guests being picked up from their cars with umbrellas	
42		01:12:39 – 01:12:44	Medium long shot	Guests are being held an umbrella over their head as soon as they get out of the car	
43		01:12:44 – 01:12:53	Long shot	Robert guides a lady towards the house	







44		01:12:53 – 01:13:04	Medium closeup, camera moves up and to the left	P hands Clarice a drink	P: “Here you go.” Clarice: “Oh, no I couldn't.” P: “Don't be silly. It's alright, I won't tell anyone. No no no, go away. You can't come in!”
45		01:13:04 – 01:13:07	Medium long shot	Frith stands outside P's door	Frith: “The guests are arriving, ma'am.”
46		01:13:07 – 01:13:08	Medium closeup	P listens and turns around	P: “Oh, all right.”
47		01:13:08 – 01:13:13	Medium long shot	P puts her glass down and Clarice talks to Frith	P: “Let's greet them.” Clarice: “Please inform them madam will be down presently.”
48		01:13:13 – 01:13:16	Medium shot	Frith shakes his head at the sounds from behind the door (giggles) and walks away	Frith: “Very good.”

49		01:13:16 – 01:13:36	Medium shot, starting from a slight bird perspective, camera moves to the right and down a little	Maxim is standing alone, Beatrice joins him, they walk towards Giles, Frank also joins	Beatrice: “What are you doing lurking over here?” Maxim: “Nothing.” Beatrice: “It's just like old times, isn't it?” Maxim: “hmm, good.” Giles: “Where's your outfit?” Maxim: This is my outfit, Giles.” Beatrice: “It's marvellous.” Frank: “Palaver. Oh, champagne. Late as usual.” Maxim: “So what's your excuse?” Frank: “Tree down across the drive. Had to get it moved.” Maxim: “No, no, for this.”
50		01:13:36 – 01:13:39	Medium closeup	They all laugh and Frank responds to Maxim's comment	Frank: “But I wear it every year, mate.”
51		01:13:39 – 01:13:49	Medium closeup in the mirror	Clarice is doing P's hair	
52		01:13:49 – 01:13:51	Closeup	Drums being rolled	


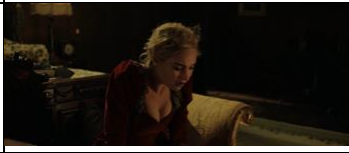



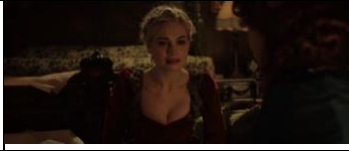

53		01:13:51 – 01:14:04	Medium shot to medium close-up, camera moves backwards with Maxim	Maxim walks towards the stairs	Maxim: “All right. Finally. Hey, here she comes. Here she comes.”
54		01:14:04 – 01:14:08	Long shot, slight frog perspective	P walks down the stairs and stands in front of the painting	
55		01:14:08 – 01:14:11	Medium closeup	Maxim looks at P	
56		01:14:11 – 01:14:13	Medium shot, slight frog perspective	P looks at Maxim	
57		01:14:13 – 01:14:16	Long shot, slight frog perspective	P looks at everybody and stops posing	
58		01:14:16 – 01:14:18	Medium closeup	Everybody looks at P	

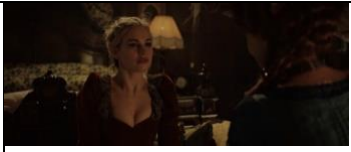




59		01:14:18 – 01:14:22	Long shot, slight frog perspective, camera tilts down	P walks down the stairs	P: “How do you do, Mr. De Winter?”
60		01:14:22 – 01:14:24	Medium long shot	Danvers looks at the scene from another room	
61		01:14:24 – 01:14:26	Medium closeup	Maxim looks at P	
62		01:14:26 – 01:14:29	Medium shot, slight frog perspective	P looks at Maxim and still steps down	
63		01:14:29 – 01:14:31	Medium closeup	Beatrice looks at P	
64		01:14:31 – 01:14:33	Closeup	Frank looks at P	
65		01:14:33 – 01:14:35	Medium closeup, slight frog perspective	P looks at everybody and laughs nervously	
66		01:14:35 – 01:14:39	Medium shot, slight bird perspective	Maxim looks at P	Maxim: “Is this some kind of joke?”





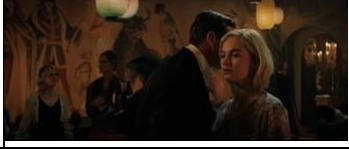

67		01:14:39 – 01:14:48	Medium closeup, slight frog perspective, camera moves to the left and down with P	P steps down and looks at Maxim	P: “Of course not. It's the painting. I thought...” Maxim: “Go and change.” P: “What-what is it? What have I-” Maxim: “Go.”
68		01:14:48 – 01:14:51	Medium closeup	Maxim looks at P sternly	Maxim: “and change. Now.”
69		01:14:51 – 01:14:55	Medium closeup	P looks at Maxim and is startled by his reaction	P: “I don't understand. What have I done wrong?” Maxim: “I said”
70		01:14:55 – 01:14:57	Closeup	Maxim looks at P	Maxim: “now!”
71		01:14:57 – 01:14:59	Medium closeup	Beatrice looks to the ground	
72		01:14:59 – 01:15:04	Medium closeup to medium shot, camera moves up and to the right following P	P runs up the stairs crying	
73		01:15:04 – 01:15:06	Medium closeup	Danvers steps back behind the door	






74		01:15:06 – 01:15:16	Medium shot starting from a bird perspective, camera moves up and pans to the left	Clarice apologises to P as she comes up the stairs, crying	Clarice: “I’m sorry. Please, madam, I never knew. It was Mrs. Danvers’ idea.”
75		01:15:16 – 01:15:20	Medium closeup	P turns around to Clarice	
76		01:15:20 – 01:15:22	Medium shot, camera moves backwards	Maxim walks into the other room where Danvers is standing behind the door	
77		01:15:22 – 01:15:24	Medium closeup	Danvers touches Maxim's shoulder	
78		01:15:24 – 01:15:27	Medium closeup	P looks at Clarice	P: "Rebecca wore this before, didn't she?"
79		01:15:27 – 01:15:34	Medium closeup	Clarice cries	Clarice: “Mrs. Danvers said he'd be so pleased, and you'd be so pleased.”







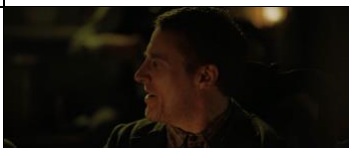
80		01:15:34 – 01:15:38	Medium closeup	P looks at Clarice and then enters her room	
81		01:15:38 – 01:15:41	Medium closeup	Beatrice hands Giles her drink	Beatrice: “Hold that.”
82		01:15:41 – 01:15:48	Medium shot, slight bird perspective	Beatrice walks up the stairs, Giles and Frank talk	Frank: “That’s most unfortunate.” Giles: “It was uncanny, wasn't it?”
83		01:15:48 – 01:15:50	Medium closeup	P takes off her wig	
84		01:15:50 – 01:15:54	Medium shot, camera moves backwards	Beatrice walks into the room	
85		01:15:54 – 01:16:17	Medium shot, camera moves up, pans to the right and moves in	Beatrice stands behind P, takes her to sit on the bench by the bed and goes to her closet	P: “No, I can't.” Beatrice: “Oh, bosh. Darling, you have to. it's not as bad as all that.” P: “You don't understand, I can't. Not after this. Not after what I've done.” Beatrice: “How were you to know? Now, wash your face, and I'll find you something to wear. All right.” P: “I should've known.”

86		01:16:17 – 01:16:27	Medium shot	Beatrice talks to P and turns to the closet	P: “I should never have worn it.” Beatrice: “Pull yourself together. You can either sit up here all night feeling sorry for yourself, or you can come downstairs with me and have a good old laugh about it, hmm?”
87		01:16:27 – 01:16:29	Medium shot	P sitting on the bench	
88		01:16:29 – 01:16:31	Medium shot	Beatrice takes a dress from the closet	
89		01:16:31 – 01:16:39	Medium shot, camera moves slightly up and down	Beatrice sits down opposite of P	P: “His face... He wouldn't have spoken like that to her.”
90		01:16:39 – 01:16:46	Medium closeup	Beatrice talks to P	Beatrice: “You're very different people, and that's nothing to be ashamed of.”
91		01:16:46 – 01:16:48	Medium shot	P sighs	
92		01:16:48 – 01:16:53	Medium closeup	Beatrice talks to P	Beatrice: “Come on. You're not on the continent now. Let's have a bit of a stiff upper lip. What?”

93		01:16:53 – 01:16:55	Medium shot	P looks at Beatrice	P: “Yes.”
94		01:16:55 – 01:17:13	Medium shot, camera moves up with Beatrice and turns back down again to P	Beatrice hands P the dress and leaves the room	Beatrice: “This’ll do.” P: “I’ll be alright.” Beatrice: “Good show. I’ll see you downstairs.” P: “Yes.” Beatrice: “Yes?” P: “Yes.”
95		01:17:13 – 01:17:15	Closeup	Feet of the people dancing	
96		01:17:15 – 01:17:17	Medium shot	Guests dancing	
97		01:17:17 – 01:17:41	Medium long shot to medium close up, camera follows P backwards and turns to the left	P makes her way through the party and finds Maxim	








98		01:17:41 – 01:17:47	Medium shot	P joins Maxim as he is conversing with guests	Maxim: “Nothing would make me happier- Lord Crowan, Lady Crowan, may I present Mrs. De Winter.”
99		01:17:47 – 01:17:50	Medium closeup	Lord and Lady Crowan greet P	Lord Crowan: “Oh, rotten luck about your frock not turning up.”
100		01:17:50 – 01:17:54	Medium shot	P looks at Lord and Lady Crowan	P: “Yes.” Lady Crowan: “Oh, never mind. You look lovely, and far more comfortable...”
101		01:17:54 – 01:17:58	Medium closeup	Lady Crowan smiles at P and Lord Crowan looks at his wife	Lady Crowan: “...than I am in this ridiculous getup.” Lord Crowan: “Oh, don't be silly, darling. You look divine.”
102		01:17:58 – 01:18:02	Medium shot, camera turns to the right	P and Maxim turn to one another when the couple leaves	P: “Maxim, I-” Maxim: “This whole idea was a mistake.”
103		01:18:02 – 01:18:16	Medium closeup to medium long shot, camera moves backwards	Maxim talks in P's ear and leaves, P turns around to clap at the music and then turns around again to make her way through the crowd	Maxim: “I should never have brought you back here.”

104		01:18:16 – 01:18:20	Medium shot, camera moves slightly as P is pushed around	P tries to make her way through the crowd	
105		01:18:20 – 01:18:22	Medium long shot, camera moves forward slightly	Maxim walks away	
106		01:18:22 – 01:18:24	Medium shot	Danvers is standing on the side, looking at the crowd	
107		01:18:24 – 01:18:26	Medium long shot	P goes after Maxim	
108		01:18:26 – 01:18:38	Medium closeup to medium shot to closeup, camera turns to the left and then moves backwards	P turns the corner and looks for Maxim, but then something catches her eye	


109		01:18:38 – 01:18:43	Long shot, camera is not steady	P goes after a lady in a red dress	
110		01:18:43 – 01:18:50	Medium closeup to medium long shot, camera turns to the left	P goes through a door and down some stairs	
111		01:18:50 – 01:18:52	Long shot, camera moves backwards	P walks through a corridor	
112		01:18:52 – 01:18:53	Extreme long shot, camera moves forward (pov)	The lady in the red dress turns the corner	
113		01:18:53 – 01:18:54	Medium long shot, camera handheld	P looks in the direction the lady went, people are singing	
114		01:18:54 – 01:18:56	Medium longshot, camera handheld	People are singing	
115		01:18:56 – 01:18:58	Medium closeup, camera handheld	A man is singing	








116		01:18:58 – 01:19:02	Medium closeup, camera pans to the right	P makes her way through the people	
117		01:19:02 – 01:19:03	Medium shot, camera handheld	The lady turns the corner	
118		01:19:03 – 01:19:06	Medium closeup, camera moves with P	P makes her way through the people	Man: “There are sailors and soldiers...”
119		01:19:06 – 01:19:07	Medium shot	A man (Ben) is smiling at P	Man: “...returned from the war.”
120		01:19:07 – 01:19:09	Medium closeup	A man talks to P	Man: “This ain't no place for you, miss.”
121		01:19:09 – 01:19:10	Medium closeup	A man is shouting/singing	Man: “Who bravely have...”
122		01:19:10 – 01:19:10	Medium closeup	The man who talked to P looks at her	Man: “...fought...”
123		01:19:10 – 01:19:13	Medium closeup, camera pans to the right	P walks further	Man: “...in their...”

124		01:19:13 – 01:19:14	Medium closeup	Man is shouting/singing	Man: "...country's cause."
125		01:19:14 – 01:19:16	Medium closeup, camera pans to the right	P makes her way through the people	Man: "To come home, to be..." Clarice: "Madam?"
126		01:19:16 – 01:19:18	Medium closeup	Man is shouting/singing	Man: "...starved, best stayed..."
127		01:19:18 – 01:19:20	Medium shot	P makes it to the corner the lady had previously turned	Man: "...where they was." Unknown: "Go on then, back upstairs."
128		01:19:20 – 01:19:21	Medium shot, camera pans to the right	Clarice looks around	
129		01:19:21 – 01:19:23	Medium shot, camera moves	The lady in the red dress walks through the party	
130		01:19:23 – 01:19:25	Long shot, camera tilts up	Guests are dancing at the party	
131		01:19:25 – 01:19:29	Medium shot, camera pans to the right	P walks into the dancing guests	

132		01:19:29 – 01:19:31	Long shot, camera tilts down slightly	Guests are dancing at the party	
133		01:19:31 – 01:19:33	Medium shot, camera moves to the right and left	P is standing in between the dancing guests	
134		01:19:33 – 01:19:35	Medium long shot	P tries to get through the crowd	
135		01:19:35 – 01:19:37	Medium shot, camera moves to the right	P runs through the crowd	
136		01:19:37 – 01:19:40	Medium long shot, camera tilts down slightly, bird perspective	P runs through the crowd	(non-diegetic) singing: “A woman is...”
137		01:19:40 – 01:19:44	Medium closeup, camera turns on its axis to the left (pov)	the guests are dancing around P	(non-diegetic) singing: “... a branchy tree. And man's a clinging...”
138		01:19:44 – 01:19:48	Medium closeup, camera turns around P	P looks at the camera while people are dancing around her	(non-diegetic) singing: “...vine. And from her branches...”

139		01:19:48 – 01:19:49	Extreme closeup	Fireworks being lit	(non-diegetic) singing: “...carelessly...”
140		01:19:49 – 01:19:50	Medium closeup, camera turns on its axis to the left (pov)	the guests are dancing around P	(non-diegetic) singing continues
141		01:19:50 – 01:19:51	Closeup	Firework is being lit	(non-diegetic) singing continues
142		01:19:51 – 01:19:53	Medium closeup, camera turns around P	P looks at the camera while people are dancing around her	(non-diegetic) singing: “...he'll take what he...”
143		01:19:53 – 01:19:56	Extreme long shot	Fireworks in the sky	(non-diegetic) singing: "...can find.”
144		01:19:56 – 01:19:57	Long shot	P is looking out the window at the fireworks	
145		01:19:57 – 01:20:02	Medium closeup	P is looking at the fireworks and closes her eyes	
146		01:20:02 – 01:20:05	Medium closeup, camera turns on its axis to the left (pov)	Guests are dancing around P and chanting	Crowd: “Rebecca! Rebecca! Rebecca!”

147		01:20:05 – 01:20:07	Medium closeup, camera turns around P	P looks at the camera while people are dancing around her	Crowd: “Rebecca! Rebecca!”
148		01:20:07 – 01:20:08	Medium closeup, camera turns on its axis to the left (pov)	Guests are dancing around P and chanting	Crowd: “Rebecca!”
149		01:20:08 – 01:20:09	Medium closeup, camera turns around P	P looks at the camera while people are dancing around her	Crowd: “Rebecca!”
150		01:20:09 – 01:20:10	Medium closeup, camera turns on its axis to the left (pov)	Guests are dancing around P and chanting	Crowd: “Rebecca!”
151		01:20:10 – 01:20:10	Medium closeup, camera turns around P	P looks at the camera while people are dancing around her	
152		01:20:10 – 01:20:11	Closeup	Danvers behind curtains	Crowd: “Rebecca!”
153		01:20:11 – 01:20:12	Medium shot, camera above P	P is lying on the bed	Crowd: “Rebecca!”
154		01:20:12 – 01:20:12	Extreme long shot	Danvers is standing in front of Rebecca's bedroom door	Crowd: “Rebecca!”

155		01:20:12 – 01:20:13	Medium closeup, camera turns around P	P grabs her head	Crowd: “Rebecca!”
156		01:20:13 – 01:20:14	Long shot	Danvers standing in front of Rebecca's bedroom door	Crowd: “Rebecca!”
157		01:20:14 – 01:20:14	Closeup	P screams silently	
158		01:20:14 – 01:20:15	Medium shot	Fireworks in the sky	Crowd: “Rebecca!”
159		01:20:15 – 01:20:15	Medium closeup	P walks in the hall	Crowd: “Rebecca!”
160		01:20:15 – 01:20:16	Medium closeup, camera above P	P is lying on the bed	Crowd: “Rebecca!”
161		01:20:16 – 01:20:20	Medium shot	Fireworks in the sky	Crowd: “Rebecca!”