

**From Texts to Films: Adaptations of *Pride and Prejudice*, *Jane Eyre* and *Great Gatsby*
across the 20th and the 21st centuries**

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Inspiring Excellence

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November 2016

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across the 20th and the 21st centuries**

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By

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Abstract

Literary adaptation has reached a new dimension specially from the postmodern era. The process of adaptation has gone through many technical and aesthetic changes over the last few centuries. And the changes vary from the classical piece of literary to the contemporary texts as well. Film industries around the globe has been inspired by the idea of adaptation, and because of this interest in new innovation, such as books adapted into motion picture or vice-versa relation between the two forms of art. This trend of adaptation has flourished over time, and nowadays not only films are being adapted from classics or popular literature but literatures are also inspired by films and are made into written piece of art based on a film or television drama. These adaptations have lively impact on both medium of art, cultural perception and the recipient. Ever since recreation and entertainment through film and TV's has become an important part of our daily life, the practice of adaptation demands more new vibrant cultural re-reading and research to establish the prospect of adaptation in the new era. My study will look into the variety of classical adaptation of novels into screen, the difference in the introduction of the cinema from the text, the issue of fidelity and its impact on adaptation and film making, the prospect of modern technology and improvised camera and cinematographic work, and last but not least the changing form of culture.

Key words: *Introduction, Fidelity, Character Analysis, Time Frame.*

Introduction:

In my Masters I have done ten courses and out of them 4 were related to popular media and the bridge between literature and screen. While doing the courses I was not sure of what topic should I choose for my thesis. But end of all the courses the course of “literature and popular media” took my attention to accomplish my goal and to submit my paper on it. From there I have learnt the way that literature and popular media work together, although the genres are different from one to another but they both have powerful means of conveying message. The course has helped me to find out more about the interrelation between both novels and films which has cultural and arts practice in the form of media. My curiosity increased over the topic when I saw the recreation of the text into the form of drama and movies later. Moreover, I was thinking the importance of media in our daily lives. After some initial thoughts these all topics based on media and novels I decided to study further and I came to the point of deciding that I would like to work on adaptation of few classic novels and their different angles or representation into films. The long study over the topic made my understanding clear about the process of adaptation and therefore, I could differentiate between the novel and other popular media like television and films. Gradually, the literature and visual media became my source of interest and encouraged me to work into details.

The main reason which has encouraged me to work on this idea for my thesis work is how people accept the fact that a book can turn into a piece of visual form with images, sound and music. A literary piece of work can be put into different forms of art and that particular form of art can be widely appreciated among people. Since literary adaptation is accepted widely, the importance of visual media and technology is also increased.

I have read Jane Austen's *Pride and Prejudice*, Charlotte Bronte's *Jane Eyre*, and F. Scott Fitzgerald's *The Great Gatsby* novels during my undergraduate and post-graduation courses. But studying in "Literature and Popular media" course has given me the opportunity to choose these novels as a critical resource to study the relationships between creativity and money, high culture and popular culture, I see the movies as the meeting point of classic culture and popular form or arts.

In my thesis work, I would precisely like to scrutiny how the authors have tried to interpret their thoughts through his/her text or particular novel, and how each novel has given an independent space to our imagination substantially. Moreover, I would also like to discuss on, how media has influenced on recreating of the same storyline with a different perspective. The transition from one form of media to another. For example, In the *Pride and Prejudice* author emphasis on characters or the concept but the movie emphasis on plot or the perception. Then again studying the work of these particular novels into movies I thought to keep myself away from being judgmental. I would like to take a holistic perspective to generate ideas, pros and cons of these adaptable change in the art forms.

I believe, these texts have been accepted by the readers and audiences of all time, thus makes them popular of all time. Jane Austen's *Pride and Prejudice* and Bronte's *Jane Eyre* has been adapted in large scale over time, and the possible reason might be that the ordinary people can connect themselves with the movies story line. In addition to these, I chose Fitzgerald's *The Great Gatsby* which also has a story that can connects with the dream of American people during the twentieth century.

Pride and Prejudice and *Jane Eyre* were the nineteenth century novels which were adapted into many forms of art in many respective years and they were appreciated and criticized at the same

time. *The Great Gatsby* movie also has the similar review and it has also been adapted in many forms and languages in several times. For my paper I have worked on 1983 adaptation of *Jane Eyre* BBC television series, 1943 black and white movie and 2011 version movie. *Pride and Prejudice* was published as a book in 1813 after that the book has been created and recreated into different forms of art, it intrigued me so much that I looked into the 1940s black and white version of the text, and later BBC version of the text which was produced in 1995 and also the recent times movie of Kiera Knightly released in 2005 and all of them contrast the text in many aspects and it resemble also in many ways, I looked into *The Great Gatsby* which was written in 1925 and I supposed the adaptation of 1949 and 1974 has given less visual imagery comparing with the 2013 movie. But my observation of all the versions led me to the point that 2013 version of *The Great Gatsby* was more clear and close to the novel in terms of visualization. The effect of the new version could grab more attention of the viewers due to the direction of movie and also as the movie stayed on point of the original text.

1.1 Relationship between the Text and Film:

Adaptation is related to literature since a very long time and the flow of time has made adaptation depending on or associated with literature. Even though the novels were written years ago but still they were adapted and still now they are being adapted into media in many other forms. The possible reasons behind adaptation of literary text into films or dramas are done probably because the alteration is more appealing to people as it emphasizes on the visuals. The text works as a raw material of films. It is not necessary to put focus on each and every details of a text into visual form but it is important what the story line has to say. Adaptation is an ongoing process. The idea of adaptation has been in practice for a long time and adaptation theories came much later. Another possible reason could be as popular culture and films were already there and

familiarized among the people. From the silent films to stage act, drama, to theatre, opera and many other forms, from the black and white to color screen were the modern and postmodern ingenuities developed the theories later. But the question is “is it necessary that adaptation will follow any rules or regulations?” According to the theory of literature into adaptation, it is the altered or amended version of any text into a form of screen. Adaptation is the plurality of meaning and application which can change in the process of need. For my paper, I have looked into many articles and theories of adaptation but I found Linda Hutcheon’s “*The Theories of Adaptation*”, “*Literature and Films*” by Robert Stam and Alessandra Raengo, George Bluestone’s *Novel to Films*, Bela Balazs’s “*Theory of the Films*” and Walter Benjamin’s “*The Task Translator*” relevant to my work. When I say I would like to use their theories in my paper, it means my thesis paper concept matches their way of thinking the way they have interrelated the texts and the screen.

From the very beginning, popular media is related to literature. For the information of my research as I have chosen all the English texts hence, my focus was on the western context of literary history. The first association between literature and media can be detected from a very long ago since The Victorian England. At that time, newspaper was the most popular medium. With the Enlightenment and the progress of Industrial Revolution (approximately 1760) provided with technological support needed to spread literature in newspapers. The Victorian England also saw a large group of educated audience who would spend money to buy novels and read them for recreational purposes. Novel accompanied widely as more people could read. With the establishment of The Queen’s College, which was the first women college in 1848, helped to increase the number of female readers. During the rise of novel coincide with the rise of the middle class in Western Europe. Gradually, few types of novel became very popular among the

people like epistolary novel, realistic novel, philosophical novel, epic novel, experimental novel, bildungsroman novel. Along with the advancement of printing technology the publishers were able to supply ample books and newspaper supplements to the readers. Novelist like Charles Dickens, George Eliot, Thomas Hardy started to publish their writing in the magazines and newspapers in a serial form. The next change in art and culture took place with the development of American cinema at the turn of Twentieth Century.

In twentieth century, which is also known as **Roaring Twenties**, saw the transmutation through the medium of film and television. The form changed from written to audio visual, other changes come along with it too, when classical or any literature is taken as a source of manuscript, it gives the director a lot of choices. It is obvious that a writer and a director would differ in a great range in terms of how they want to sketch a particular story or narrative. As time changes, the genre changes and the entire work changes. For example, television sitcoms they were taken from popular novels or plays, the director sometimes changed the language into more recent dialogue. S/he can also have appropriate costume and expression to minimize the cultural and time gap. My focus on the topic of Roaring Twenties arises as it is a term of western society and culture from the 1920s. It was a period of sustained economic prosperity with a distinctive cultural edge in the United States, Canada and Western Europe, particularly in major cities like New York and many more. The spirit of the Roaring Twenties was marked by a general feeling of novelty associated with modernity and a break with traditions. New technologies, especially automobiles, moving pictures, and radio, flourished in "modernity" to a large part of the population. The second half of the decade was known as Golden Twenties, especially in German.

(The Great Gatsby movie 2013 and Wikipedia)

The director can bring slight change in the plot for understanding of the viewers. S/he could change the tamper in the storyline or bring some twist and turn to make the story more interesting to attract more audience. Directors are sometimes motivated with the need of spectators. We have also seen that when adapting a classical literature or a piece that dates back two or three hundred years ago, the directors and screen writers have to make radical adjustment to the storyline for it to fit in our modern understanding. For example, the movie *Troy* acted by Brad Pitt which is an adapted version of *Iliad* and historical epic of Homer written in early times, but for it to fits the story into the modern time the director had to make a lot of changes. Firstly, in the dialogue then the war scene which was spectacular in the movie, secondly the less onstage appearance of the God and Goddess, whereas the book saves a lot of importance in the characters of God and Goddesses, and humanly war was focused in the movie and lastly I would like to mention about the romance between a young pious girl and Achilles, where he fell in love but in the book it was the love of Paris with Helen which was focused more. So here, the director altered keeping in mind the demand of the viewers of the particular time and the movie review was successful according to the box office.

Moreover, adaptation is considered as visual transliteration. Here transliteration means change in language, thus adaptation has been done in many languages of the text but tried to keep the authenticity of the novel. A novelist and a director meet in a common intention. A novelist sees through his/her imagination and a director or and an adaptor sees visually through the eye. My study further finds that even though text and book might have same storyline but in terms of adaptation they are always produced as a new product. The mental age, imagery, symbol, illusion, metaphor, that are written by an author would be quite difficult for a director to express those aspects on the film screen. For example, if we say that “he entered the room wearing a red

shirt,” it would be easy for a director to shoot it. On the other hand, the condition of a mental state like memory, dream and imagination cannot be represented easily in the film; the author maybe is in stronger position to portray such emotions to describe it.

Generally, a book conveys message through words whereas a film does it through images and visuals. Adaptation is a medium through which, literary work can be made available to mass people. Shakespeare in his time shifted his cultural phenomenon into a play to make it available for the common people and found new audiences as well. The young generation, who are not familiar to those cultural stories might be acquainted with this adapted works.

Keeping the time frame in my mind I have looked into various adaptation of novels in different genre and BBC drama was one of the important medium of the 20th century. BBC drama has been popular since the public service company has officially launched broadcasting networks in the United Kingdom. Like many other broadcasting network, drama used to form a significant schedule, like any other top rated BBC programme. From the 1950's till 2000 BBC have been known for their famous adaptations and turning them into soap opera, science fiction and costume drama. Even though the dramas have been criticized in large number but still they were later exported into many other countries. The reason behind my choice of the two BBC dramas are to define the screen and the variety in the adaptation of the classic novels. As it was divided into episodes, the adaptations were more into the detail of the novels to cover all the elements of the text. The test transmission of BBC started in the 1929 soon after the great depression. They started with a drama name '*A Man With The Flower in His Mouth*' which was an adaptation of a short story by an Italian play writer name Luigi Pirandello. Later BBC was stopped for a long time due to the World war, and the station remained off air for a long period of time. It resumed in 1946 with more enthusiasm and produced more dramas. During 1990s

there was a rise in the popularity of costume drama adaptations of literary classics, mostly adapted by the acclaimed screenwriter Andrew Davies. One of the most successful of these was the 1995 adaptation of Jane Austen. Modern social drama, a BBC signature style since the 1960s, remained in the form of landmark productions. Looking into the journey of adaptation from 20th century to present and interpreting its cultural significance I will keep the question as my framework:

- I) How did the adaptation start?
- II) How did the art of adaptation emerge through time?
- III) How were the novels introduced over time?
- IV) Was fidelity the main concern during adaptation?

1.2 Theories of adaptation:

From the theoretical aspect the word adaptation emerged from the word “adapt”. According to the dictionary meaning adapt means ‘make suitable for new use or purpose; modify’.

In short Linda Hutcheon in her book *A theory of Adaptation* describes ‘adaptation’ as, firstly, acknowledged transposition of recognizable other work or works’; secondly ‘a creative and imperative act of appropriation/ salvaging’; and thirdly, an extended intertextual engagement with the adapted work.’ “Therefore, she adds, ‘an adaptation is a derivation that is not derivative--a work that is second being secondary.’” (Linda Hutcheon, *Beginning to Theorize Adaptation A theory of Adaptation* P 9)

On this issue, Hutcheon has further given three points, firstly, adaptation is ‘seen as a formal entity or product, an adaptation is an announced and extensive transposition of a particular work or works. This “transcoding” can involve a shift of medium (a poem to a film) or genre (an epic

to a novel), or a change of frame and therefore context: telling the same story from a different point of view, for instance, it can create a different interpretation.’ Secondly, an adaptation is taken ‘as a process of creation’, which always contain ‘both (re-)interpretation and (re-)creation.’ According to Hutcheon, these two are the salvaging, depending’ on our perspective. Last but not the least she says that, an adaptation is perceived from the viewpoint its ‘process of reception, adaptation is a form of intertextuality.’ (Hutcheon P 7)

The book *A Theory of Adaptation* explores the continuous development of creative adaptation, and argues that the practice of adapting is central to the story-telling imagination.

In the book *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*, it is mentioned that:

In Freudian terms, film is seen in the terms of Bloom’s “anxiety of influence,” whereby the adaptation as Oedipal son symbolically slays the source-text as “father”. (P 4)

In addition to this, Linda Hutcheon tries to give actual definition of adaptation but she says that, this is quite difficult to define, as a product, a form of definition can be given but as “a process – of creation and of reception” – other aspects have to be considered. According to her, sometimes adaptation can also be associated with translation. For example, when a text is translated from one language to another, the literal translation of that particular text is not done. Hence, in the adaptation, the story can remain the same but the themes, events, characters, motivations, point of view, consequence, time frame, context, symbols, imageries may get reformed. She mentions about Walter Benjamin, in *The Task of the Translator*,

The translation is not rendering of some fixed non-textual meaning to be copied or paraphrased or reproduced; rather it is an engagement with the original text that makes see the text in different way. (P 16)

Before the age of motion picture, the print media was very popular. After printing media Lithography empowered the graphic art to show everyday life. Lithography is a Greek word. The word “lithos” means “stone” and “graphein” means “to write”. It is a method of printing originally based on the principle that oil and water do not mix. Printing is from stone or a metal plate with smooth surface. This has begun to keep pace with the printing and it was in process of pictorial reproduction, people thought to capture the photograph with speech. The story of Hollywood films started with this. At the beginning the films were consisted of photographs. In the essay of *Modern Art and Modernism A Critical Anthology* book named *The Work of Art in the Age Of Mechanical Reproduction*, Walter Benjamin mentions that,

Around 1900 technical reproduction had reached a standard that not only permitted it to reproduce all transmitted work of art and thus to cause the most profound change in their impact upon public. (P 218)

If we look for an explanation of the question ‘What is a film?’ it might be: film is the combination of motion pictures containing speeches and we watch those pictures in our leisure time. Concerning movies, the critics consider the film as texts. According to them, a painting or a television show is also reflected as a text. When you read any book, we see the literary terms, used by the authors like tone, setting, point of view, theme, plot and so on. In the same way a film can also be criticized from the physical, narrative, economic and cultural aspects and which includes production, distribution exhibition and viewing. So at the beginning of the motion picture or film, the producers looked for the stories and they took literary works to make their

work reliable. Producers were also concerned about the market demands thinking, which film can grab attention of the mass people and can earn money out of those movies.

1.3 Journey of film adaptation:

With the passage with time, the more films get modernized with the invention of technologies. They started to step forward with new technologies and the producer from the other film industries started to adapt the literary works from their own cultures, in fact they also adapted literary works from the other cultures as well. This has been called cultural globalization. As for instance, Sharat Chandra Chattapadhyay is one of the famous writers in our subcontinent. Devdas is one of his famous novella which was first filmed in Bangla 1935 and later in India and Assame. This novella is a classic, written by Sharat Chandra Chattpaddhay and in 2002 Devdas was screened in Bollywood industries by their famous director Sanjay leela Bhansali.

For this transcultural adaptation it has become global and people from all walk of life can get in touch with literary works through the motion picture. In the process of doing these adaptations, the producers cannot give any guarantees that, every single one of this of that particular literary work will match with the adapted work. There can be changes in plots, characters, themes, and language. The producer can even change the main protagonist according to the demand of that culture and particularly the country or maybe the setting to grab the attention of the spectators as we see for Devdas or maybe Haider 2014 (the Indian version of William Shakespeare's Hamlet).

So far from my research, I have discovered that Charles Lutwidge Dodgson who is commonly famous with his pen name Lewis Carrol's *Alice's Adventure in Wonderland* in short *Alice in*

Wonderland in 1903, was one of the most famous adaptation of Hollywood. The adaptation of the novel came after 37 years of its publication and it was a silent film. The film ran for 8 to 12 minutes and it was a 16 pictures film and directed by Cecil Hepworth and Percy Stow in Great Britain. After that there are few more historical adaptations came such as *The Birth of a Nation* (1915); *Nosferatu, eine Symphonie des Grauens* (1922); *Gone with the Wind* (1939); *Pride and Prejudice* (1940); *Breakfast at Tiffany's* (1961); *The Lord of the Rings: The return of the King* (2003) with the time, the work of adaptation of literary text has reached new level.

As a result, through the politics of adaptation theory and the technicalities of camera works, I will try to focus on how directors imply their imagination in making the adaptation fruitful. In addition to this, I will also try to imply in this postmodern time, that literary works and films have become interconnected. Moreover, the focus will also discuss the issue of fidelity in adaptation and whether the value judgement is done to the work of literature through adaptation and also if there are any significant changes in the adaptation, what might be the reason behind this.

Chapter 2. The Early Adaptation: Comparison between text and Screen of *Pride and Prejudice*, *Jane Eyre* and *The Great Gatsby*

2.1. Introduction:

When a piece of written art is transferred partially or as a whole into a visual form, for example, in the form of a feature film that is called *film adaptation*. Film adaptation has been associated with literature from its beginning but the implementation of theories approached later in the 20th century. My chosen texts *Pride and Prejudice*, *Jane Eyre* and *The Great Gatsby* have been adapted several times throughout 20th century in the form of screen but it was put into theory much later. In the process of adaptation, sometimes the characters were emphasized and sometimes the scripts. The early adaptation I have used for my paper is from *Pride and Prejudice* 1940 and 1995 BBC version of adaptation and *Jane Eyre* 1943 and 1983 BBC version and *The Great Gatsby* 1974. There was also a famous version of *The Great Gatsby* 1947 acted by Alan Ladd and Betty Field but as it was a very early adaptation and its availability is not certain, I took the nearest time line versions for the closest comparison.

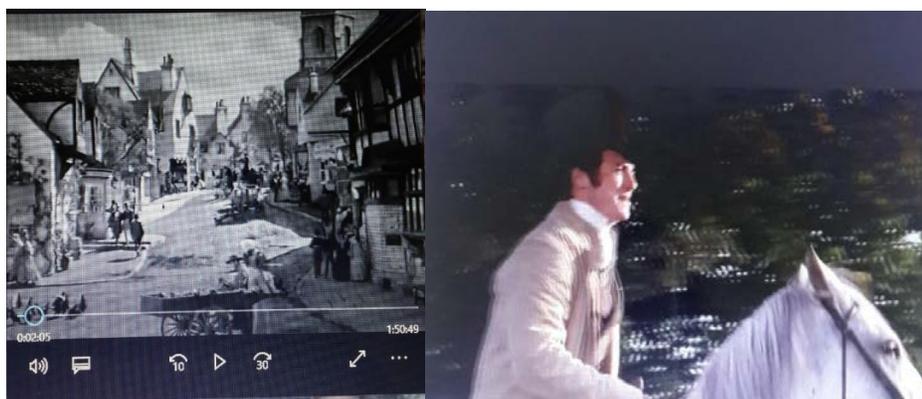
2.2. *Pride and Prejudice*: Issue of fidelity, adaptation, transition in time and changes in character

David Mitchell in one of his articles of *The New York Times* says, “Any adaptation is a translation, and there is such a thing as unreadably faithful translation; and I believe a degree of reinterpretation for new language may be not only inevitable but desirable” (David Mitchell: *By the Book*, October 2008). Inspiring from this statement given by Mitchell, connection can be drawn to one of the important ideas that, nowadays adaptation is considered as a form of translation or interpretation.

Similarly, when looking into the different versions of the movie *Pride and Prejudice*, it was noted that the rising action of the movie was interpreted differently in the two different versions (1940 black and white screen & 1995 BBC version). In the 1940 version of *Pride and Prejudice* the first scene starts in a market place, with Mrs. Bennett and her daughters in conversation, and then Mr. Bingley arrives in a carriage and suddenly the women divert their attention to the arrival of the new guests. In 1995 BBC version the movie starts by showing the entry of two men (Mr. Darcy and Mr. Bingley) on horseback discussing about the new house in Netherfield and comparing it with the house in Pemberley. Here, Mr. Darcy and Mr. Bingley appeared in the screen before the introduction of the two characters, which is not present in the original introduction of the text. However, the text book starts with the author's voice, stating the idea that all man with good wealth is always in search of an accomplished woman as their wife.

“It is a truth universally acknowledged that a single man in possession of a good fortune, must be in want of a wife.”

(Jane Austen, *Pride and Prejudice*, chap.1, P. 1)



(Starting of *Pride and Prejudice* of 1940 and 1995)

At this point of my study, it is interesting to see how the two versions of *Pride and Prejudice*, have two different opening scenes in two different contexts, while the original text was a mere mockery of the 18th century women, stated by the voice of the author. If the similarities are to be considered, it can be said that the 1940s version of the movie has more in common with the original text book. In this particular set of adaptation fidelity was an issue. No distortion can be done to the original text or else it will not be accepted as a good adaptation.

The term “fidelity” here is used to mean the faithfulness of the original text in comparison with the adaptation of movies or films. Robert Stam stated in *Beyond Fidelity* that, when an adaptation has been unfaithful to the original text it gives an expression of disappointment felt by the audience when a film adaptation fails to capture the originality, what is seen as the fundamental narrative, thematic, and aesthetic features of its literary source (Timothy Corrigan, 2012: 75).

Keeping fidelity in focus of my study at this point, it can also be said that the making of 1995 BBC version of the movie is more independent, as the director and producer of the drama has slightly shifted their focus from the original text and gave it a new plot to open the first scene. And the drama was accepted and appreciated by the audiences of that particular time, and fidelity was not an issue. It would be very difficult to emphasis each and every thing of the novel, film and drama therefore, I have tried to focus on the characters, fidelity, camera work and technical aspects.

The 1940’s screen focused more on the interpretation of the book and starts with Mrs. Bennet’s conversation with her daughters. The information that was provided in the 1940’s movie screen has more similarities with the original text, hence making it easier for the audiences who did not know or read the book, can easily grasp the characters of the text. However, this version also had

little dissimilarity, *first example*, the character of Mr. George Wickham was introduced within the first eight minutes of movie during the first ball which was arranged to welcome the guests of Netherfield Park, but in the book his character is introduced in the middle of chapter 15. *Second example*, in the 1940s version Mr. Darcy and Mr. Wickham appears together in the first ball dance and a certain coldness between the characters was shown, however, in the original text the appearance of the two characters together was shown in the town when Ms. Elizabeth and Mr. Collin goes on a walk in the town. On contrary, as discussed earlier, the 1995 BBC version of the drama was more independent but the scene where the two characters appear matches with the original text book. Here, these differences are not to be considered as fidelity, as movies are made by compressing a very long piece of written work and time management becomes an issue, therefore, we have to consider this as an adjustment to manage the timing.

Also a symbol I noticed Jane and Elizabeth Bennet were always wearing a cross on their neck, the hair style and the color of their hair seemed more like Austen's imagination which got a platform in Simon Langton's BBC version of *Pride and Prejudice* drama. Another important fact of the drama was the representation of women in early 18th century, the text is not only a form where we can read about those women but in the drama we can see the visual depiction of woman exemplification. Austen tried to break the stereotype of the 18th century woman through the character of Elizabeth Bennet, her character was brave and very expressive with words, for example, when Elizabeth denies dancing with Mr. Darcy or whenever she refuses his proposal of marrying him or when she clearly denies Mr. Collin's marriage proposal, here, power of Elizabeth's voice is highlighted.

“I do assure you, sir, that I have no pretensions whatever to that kind of elegance which consists in tormenting a respectable man. I would rather be paid the compliment of being

believed sincere. I thank you again and again for the honor you have done me in your proposals, but to accept them is absolutely impossible. My feelings in every respect forbid it. Can I speak plainer? Do not consider me now as an elegant female, intending to plague you, but as a rational creature, speaking the truth from her heart.”

(Pride and Prejudice P.136 and 137)

In the drama, without much of the alteration of the text the director tried to keep every aspect of the novel safe. From the wardrobe to all the simple characters were important part of the drama.

Last but not the least, the technicality of the camera is one most gracious change of time. For which we could think of putting effort to bring words in the form of speech, and from painting to the form of motion pictures. The alphabetic words were turned in to verbal speech, the scattered imagination of minds were in front of people eyes as a skeptical, the black and white screen was colored. Thus the effort of turning a text into screen and waiting for the review and criticism.

2.3. Jane Eyre: Issue of fidelity, adaptation, transition in time and changes in character

The next discussion of my study is on the adaptation of Charlotte Bronte’s *Jane Eyre*. It has been frequently adapted for radio, television, theatre and movies and has inspired numbers of rewritings and interpretations. The adaptation of *Jane Eyre* from 1910 to 1926 was in the form of silent film and later with the development of time and technology it was recreated many times.

As I have mentioned earlier in my paper that the first movie of the 20th century was a silent film, and according to Andre Bazin,

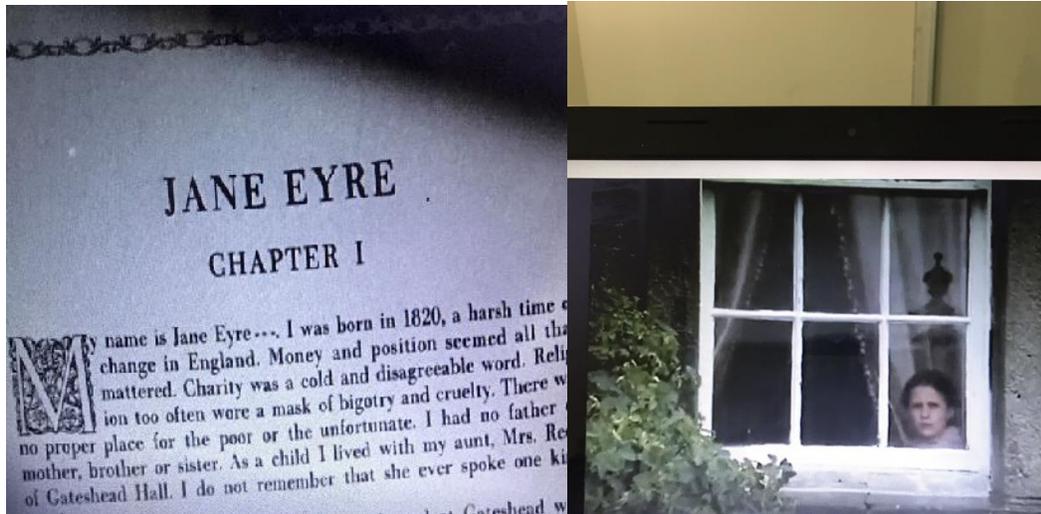
“In the cinema between 1920 and 1940, there were two broad and opposite trends; those directors who put their faith in the image and those who put their faith in reality”.

By ‘image’ Bazin means, ‘very broadly speaking everything that the representation on the screen adds to the object there represented.’

(Bazin *What is Cinema?* P. 24)

Bazin also said that this is a complex inheritance, so it can be reduced into two categories; those that relate to the plastics - of the image and those that relate to the resources of montage -which is simply the ordering of images in time. Bazin’s idea of ‘plastics’ and ‘montage’ are very vivid in the movies. Montage is invisible as it’s done outside the camera but the work of montage is seen through flashback and flash forward scenes and the plastics are very important for the movie as it gives the audience a complete production of a motion picture. It is also observed in the later version of *Jane Eyre* (2011).

I have intended to choose the 1943 and 1983 BBC version of the text as an early adaptation because I found the similarities more closely related to the text and less reformed, especially the 1943 adaptation. The introduction of the 1943 movie is so much original that it visualizes the text and only narrates into those sensitive parts that cannot be altered. Thus the director very cleverly put the text pages into the screen and in the soap opera, it starts with narration of Jane when she herself tell the story about her unpleasant childhood, were she is being tortured by her cousin and aunt Mrs. Reed. And she also defines through her narration that John Reed who is known to be as her cousin use to treat her as a servant.



(*Jane Eyre* movie 1943 and BBC drama 1983)

The opening scene of the 1943 version of the film had dissimilarity with the original text. In the film the scene opens with Jane locked up inside a small red room and a male and female servant comes to take her to her aunt and Mr. Brocklehurst. In the film it was shown that Jane accuses her cousin brother of hitting her and her aunt scolds her. However, in the book the appearance of Mr. Brocklehurst is shown after the incident between Jane and her cousin brother takes place. In this portion of the movie the alteration was done, which can be considered as infidelity. As emphasized part of the movie was focused but not exactly like the book was written.

Another dissimilarity observed here was during the introduction in the book, the author emphasizes on a book that Jane was reading which was on the history of birds and the description was very vivid. However, on the 1943s version of the movie the director did not emphasize of the same aspect as the book, rather started with the introduction of Mr. Brocklehurst.

In the movie, there were no such description of the book she was reading but the words were mostly narrated by the adult voice of Jane, which came as a dialogue. As when John talks to her

it is all the same as the text. Moreover, the 1943 version of *Jane Eyre* in seven minutes shows the appearance of Mr. Brocklehurst, the death of Helen in fifteen minutes and how Jane used to get criticized and bullied by her teachers in school after Mr. Brocklehurst Instruction, and then within the first 30 minutes of the movie Jane is shown to be a twenty years old girl. In this scene the ten years of Jane's life is fast forwarded and rendered for the next step of adaptation.

The ten years of her gradual grown up has been viewed with her report cards of Lowood Institution. One more important thing was to notice that two characters were removed from the scene (cousin of Jane and the lady teacher in the school) and appearance of the doctor. Another issue which I have observed is very limited people in the set, and number of women appearance was less in comparison to the later versions.

The book consists of 38 chapters and the early version of the movie is of one hour thirty minutes approximately besides, the drama comprises of 11 episodes provided with much details can be delivered of the text. To keep the authenticity of the novel was the main purpose to make the movie in the process of giving message to the unknown people. This was the reason I believe in starting, in seven minutes and respectively thirty-six minutes the director has given the view of the book, while narration was going on. My keen observation was on the BBC version which was narrating by a female voice whereas the 1943 version was male centric. Meanwhile another scrutiny was the text is contradictory to the Victorian Era and can be called critical to the Victorian time and the social hierarchy and it also exposed the gender relations of that era. The drama also kept the truthfulness of religious belief, emphasized on the character of Mr. Brocklehurst talking about hell and heaven and marriage of Jane and Mr. Rochester in the church.

‘Oh! my darling! God bless you and reward you!’

‘Mr. Rochester, if ever I did a good deed in my life—if ever I thought a good thought—if ever I prayed a sincere and blameless prayer—if ever I wished a righteous wish, —I am rewarded now. To be your wife is, for me, to be as happy as I can be on earth.’ ‘Because you delight in sacrifice.’”

(Charlotte Bronte, *Jane Eyre* P. 679)

It tried to put small visuals to the text so that nothing fades in the process or recreation. Another facet of the novel as I say it contradicts the Victorian era is the gender relation and the equality in which men and women has same right which is strongly represented the text and in the screen. From the beginning of the book Jane is a strong and different character from other girls she is revolutionary in the school and even throughout her life. The dramatist has tried to remain similar to the text in this context. There are lots of events which cannot be exactly like the book has written but as much it can be it was done, also the emphasis of the red room and her craving of being independent, suddenly she becomes wealthy as her uncle John Eyre gifts with a fortune of 20000 pound.

If we look into the early adaptation of these texts it is visible that without much of the alteration the director tries to keep everything unchanged as the text.

“The moral implicit in the shifting fortunes of writers and directors as creative artists seems to be the enduring appeal of someone’s originality as an artistic value and the need commentators continually feel to identify a single shaping intelligence as a given work’s creator. The reason that originality maintains a central position in adaptation study but not cinema studies

generally is that cinema studies has long rejected aesthetics as its leading methodology in favor of analytical and theoretical critique.”

(Thomas Leitch *Adaptation Theory*, P. 164 and 165)

Observance of Leitch’s *Adaptation Theory* we can assume that, the novel *Jane Eyre* adaptation of 1943 and 1983 BBC versions has kept the fidelity into the mind while making it. The ethical content or the gist of the book is not hampered and the screen made it more popular story of the 20th century.

2.4. The Great Gatsby: Issue of fidelity, adaptation, transition in time and changes in character

The third focus of my study is on the early adaptation of the novel *The Great Gatsby* written by F. Scott Fitzgerald. *The Great Gatsby* first adaptation that I have witnessed was the 1949 version and later (1974) version. The speculation comes with more interesting diversions which simultaneously differ at times and also resembles with text. For example, in the 1949 version, the narrator narrates the name of all the characters who are acting in the movie, it is probably for the understanding of the audience who never knew who was Gatsby. One interesting observation I have come across comparing with the early two adaptations I have used in this paper was that, the earlier versions of the movies of both *Pride and Prejudice* and *Jane Eyre*, seemed to be more relatable to the original text. However, in the earlier version (1949) of *The Great Gatsby* my observation was that, the story line of the movie remained the same as the original text but the plot and presentation of the movie was different. One reason behind this

could be that, the movie was produced in the context of that particular time period and to get the acceptance of the spectators of that time.



(*The Great Gatsby* version 1949 and 1974 movie's opening scene)

The introduction of the movie is different where we see Nick and a woman talking about Jay Gatsby in front of his Cemetery and shows how he was acquainted with Jay and also it was shown in the introduction how Gatsby became a rich and successful man. The opening scene of both 1949 and 1974 versions of the movies were different from each other but context was similar with the original text. The book starts with Nick Carraway talking about his father's valuable advice and how it had influenced his life and then he introduces the character of Jay Gatsby, but in the 1949 version of the movie, the scene opens with Nick Carraway putting flowers on Jay Gatsby's grave and then he starts talking about Jay Gatsby's life. Here, fidelity is an issue but yet it was ignored back in the time when the movie came out as the theory adaptation came at a later point of time. I would also like to mention about the characters and the dialogues of the 1949 film, which are distantly related with text but with lots of editing.

Later coming into the 1974 version of the movie the element which are used like chandelier, clothing, the language and the characters are more detailed and are drawn from the

text. The entire scenario seemed very alive and every character of the movie seemed very real and happening in present times. From the early adaptation of the text I found this adaptation was simple and well equipped with the set and the props used were nicely presented in the way of recreation. In the earlier adaptation of *The Great Gatsby* (1974), I have stressed to concentrate on the beginning of the movie which starts with music and emphasis in a photo album with the remembrance of Miss Daisy Fay. The application of the album was to intend the beauty of Ms. Daisy and last but not the least tagged accessories marked by JG. Introductory scene was a The castle that was one more object to draw an attention of the viewers.

Referring to the text, the movie typically starts with Nick Carraway's dialogue stating his father's quote.

‘Whenever you feel like criticizing any one,’ he told me, ‘just remember that all the people in this world haven't had the advantages that you've had.’

(The Great Gatsby, chapter 1 p. 3)

Nick Carraway struggles to get off to the shore in the Bay, he comes to meet his cousin Daisy and was wondering about her strangled marriage life. In the movie Nick was received by Daisy's husband Tom Buchanan very warmly which has dissimilarity with the book. Therefore, changes in Tom's behavior can be observed in the movie which is not completely followed by the text.

In 1949 and 1974 versions of the movies, Gatsby's introduction was given in two different ways. In the text Gatsby's detail was given earlier but in the movie he was introduced after Nick came from East Egg.

Nick saw a man standing in the shore and described Mr. Gatsby there. It was intended to give an image of how Gatsby looked like and one fine day Nick gets invitation to attend one of his parties. They become friends, Nick comes to know that Daisy and Jay were in love before and Gatsby's main intention behind throwing these parties were actually to search for his love, Daisy. That was the reason why Gatsby befriended Nick. What has drawn my interest here is the text was published in 1925 yet it was adapted and was popular among the viewers. Individual character was given inclination in the movie. And most significant was Mr. Gatz appearance, as it was told in the book the adaptation was derivative accurately like the text. And the character of Mr. Tom Buchanan was confined shabby yet posh or in the other word I can say wealthy fool kind of a man. Ill mannered, and rude with females, scene on the central park where all were talk and tom behavior with Daisy,

“The thing to do is to forget about the heat,’ said Tom impatiently. ‘You make it ten times worse by crabbing about it.’

(F. Scott Fitzgerald, *The Great Gatsby* P. 135)

Moreover, he is a class conscious man. In the movie when he asked Nick to read about the book he explains what is the book all about and the being resilient of a white race.

For my thesis I have been working on all the versions of adaptation of the three mentioned texts above and I have looked into other adaptations as well but my main analysis was to see how closely the movies were relatable with their representation in comparison to the original text.

And through my study I have observed that the adaptations were almost near to the prospect of the text.

Chapter 3. Postmodern adaptation of: *Pride and Prejudice*, *Jane Eyre* and *The Great Gatsby*

which introduces to the technicalities of camera and re-representation of the text:

3.1 The technological involvement and camera prospect:

Revisiting the classics, my analysis of this chapter includes the later version of the text which were made by with great effort for the ultimate success in the box office. All the movies were made respectively in 2005, 2011 and 2013. Even in this chapter my focus point would be discussing about the style of introduction the director has imposed, fidelity of the text and character analysis of the movie in comparison with the text and its earlier version of cinema. In the process of observing the movies, the first thing which I came across is how does the movie starts? Does it follow as the text or the director gives it a new direction or it has the same start as the earlier adaptation?

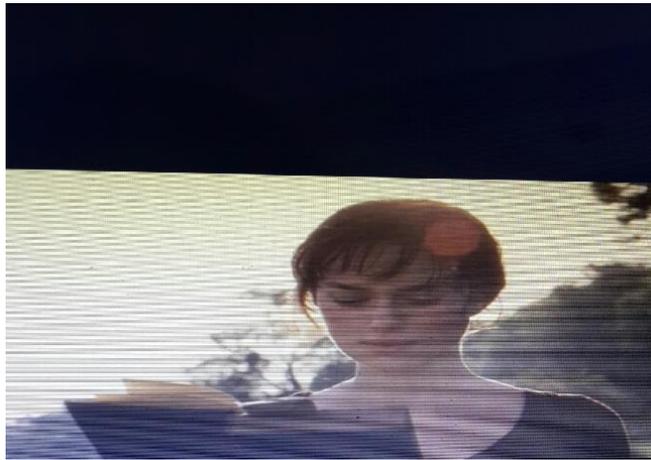
From my analysis, answer to my question would be, even the postmodern director ruminates that they need to put something different or innovative to attract the spectators, thus bring changes from the older forms of creations or the text. The idea of the text remains the same and inspired from the idea the director input their technicality into the screen to make the movie open for all.

There is a deep rooted belief, implied or overtly stated, that literature is inherently superior medium to television and film and that is relative superiority ought to be defined.

(Sara Cardwell, *Adaptation Revisited: Television and the Classical Novel* P.32)

From the above mention quote the assuming prospect would be, literature is the main source to know the novels or the text and whatever the consequence is, however it is implied, the text will remain text. But, my argument would be, technology has occupied greater space in people's choice now. We can see so many movies are made into literary piece in the 21st century;

therefore, fidelity is no more a concern. And now people are into making movies for different purposes. Adaptation will always be criticized and will be compared with the original text or the first ever adapted version of screen, yet, the modern version of my chosen text were more popular and well pictured then the old ones.



(Keira Knightly in *Pride and Prejudice* 2005 opening scene)

Hence, *Pride and Prejudice* (2005) later version of the 21st century has a different starting from the earlier one. It begins with beautiful sun gazing over the mountain and a young girl reading a book, she seems free spirited, fresh and enigmatic. And a narration of a female voice, which is nothing close to the previous forms or the text, as we go further forward in the film, we get introduced with other character of the text and the feminine theme of same old piano, music, dresses, ribbons, hat etc, and then the dialogue of Mrs. Bennet to Mr. Bennet that some young wealthy bachelor has taken off the Netherfield Park. Here, I would like to mention this movie was cinematographically even beautiful and the editing of the film was applied well. In addition, the characters were more lively, modern and candid. I would rather consider the movie has combined the modern time and the earlier time in a lucrative manner which the audience could easily feel and connect themselves to that time and place. In the 2005 *Pride and Prejudice* movie

the character of Mr. Bennet was shown as a strong character and held stronger opinion rather than the other editions of the movies. In addition to that Mr. Darcy was shown less romantic from the earlier versions but comparing with the book his character was kept aloof as like as the book. Elizabeth who seemed very British with beauty and accent but did not have curly hair which is a dissimilarity yet accepted by the audience, avoiding fidelity. The character of Elizabeth is far stronger and her character portraits openness in this version. Also in the previous edition of the movies William (Mr. Darcy's cousin) played an important role and same goes for Elizabeth's Aunt and Uncle but in this version of the movie it was less prioritized. The representation of the ball room was huge but in the earlier adaptation it was small in territory. The camera and the modern technology made Netherfield Park beautiful than ever before. In addition to that, I would mention about Lady Catherine de Bourgh who enters the screen giving Elizabeth a cold shoulder, which is close with the original text. Keeping the main idea of the text same and the book into a whole form of visual art might be compared with other versions of the film. But however, the director ignores the issue of fidelity and put his/her idea to grab the attention of the audience. Romanticism was included in the movie at the last scene when Elizabeth and Darcy were sitting on the balcony of Derbyshire and talking about what would be the name of Elizabeth as she is Mrs. Darcy now and their conversation goes on, but this was new edition to the movie and this part was not included in the book. To bring a sixty-one chapters' manuscript into a two hours' movie is not an easy task. The director had to put a lot of ideas and effort to know what are the aspect s/he need to keep and how the editing would be, and it is neither a stage nor photography, it is all about visual satisfaction for the viewers. In the movie, there is a question of point of view, which comes when a director directs a movie. As I have mentioned earlier in my paper that when the director makes film with his/her point of view, that

means the idea is entirely his/hers and they set their own imagination thus bring alteration to the text. A film would represent the events and characters of its fictional world.



(Starting of the movie Jane Eyre 2011)

The next adaptation of my study focuses on the postmodern version of *Jane Eyre* 2011 as a movie. The introduction of the movie starts with a montage and differ from the introduction of the original text. The director Cary Joji Fukunaga, has different style of reconstructing *Jane Eyre* (2011). The movie starts with the *in medias res* which means the movie begins from the middle of the text and the narrator narrates from the flashback. I would focus the beginning and ending of the movie which implies the alteration. In the previous edition of the movies it started with the narration of Jane where in this 2011 version it shows Jane running in the first scene and then reaches a place where St. John's character is introduced along with his other two sisters and Jane was devastated and tired of walking. Then the flashback of her past which shows the incident why she was locked into the red room where uncle Reed dies and Jane banged her head and bleed and faints. Here, in this part of the movie was altered from the book where in the book, her cousin pushes her and she bleeds from the head. Even though the movie shows all the characters without the editing them, unlike the other versions. I would also like to include here Mrs.

Rochester's character was also well defined in the movie as the book. The ending of the movie here is not exactly as the book but Jane and Mr. Edwards unity ends the movie. In addition to this, comparing this version with the other adaptation of the book I would claim, the story was not as stretched in the BBC version. Even though the BBC version was a drama, so it intends to hold the interest of the viewers for a long time. The 2011 movie itself had that capacity of holding the audiences' patience for the short period of time which is almost two hours. The whole book was of 12 chapters and made into 11 episodes each 30 to 40 minutes long, whereas the movie of 2011 *Jane Eyre* is about 2 hour 9 seconds. There has been lot of edited work and characters were surrounded by the central one's but in the drama small little details were provided from the red room to the heaven and hell cremation. Also in the book, it went far with Mr. and Mrs. Rochester and their son and Mr. Rochester getting his eye vision back, and Jane's narration on this state:

“He and I went up to London. He had the advice of an eminent oculist; and he eventually recovered the sight of that one eye. He cannot now see very distinctly: he cannot read or write much; but he can find his way without being led by the hand: the sky is no longer a blank to him—the earth no longer a void. When his first- born was put into his arms, he could see that the boy had inherited his own eyes, as they once were—large, brilliant, and black. On that occasion, he again, with a full heart, acknowledged that God had tempered judgment with mercy”.

(Charlotte Bronte, *Jane Eyre* P.517)

But the movie did not show it all, it ends by their unity and later few lines of narration. *Jane Eyre's* (2011) starting was different from other reworked copy because it intends the audiences to rethink the story again. There is no clear general idea of film narrative being

rendered by a kind of visual narrator in the required scene. It maybe that we have a film concept of something corresponding to the implied author's tier. Thus, sometimes the personified camera, with all new technicalities plays the role of a human observer. A point of view associated with the set of the movies. There were not such serious changes in the movie from the text, the narration and the dialogues were also associated much align with the text except for few exaggerations which were cut off from the film. It is also important to choose the location whether it matches with the plot.

My last observation was F. Scott Fitzgerald's *The Great Gatsby* which is a very recent adaptation so I presume I can find a lot of difference from its prior releases; also it is true that, from the technical aspects there are huge changes. But from the appearance to the explanations there wasn't much alteration.



(The movie of 2013 *The Great Gatsby*, start with this sanitarium from where nick starts his conversation with the doctor)

The New Gatsby looks more rich and arrogant. The element of the set was well equipped and expensive. I must say the producer had a huge budget on the movie thus, his expectation of the remuneration. This book is not as lengthy as my other two books, as *The Greats Gatsby* is of

11 chapters and the movie is about 2 hours 22 minutes. And the older edition of the movie is of 2 hours 23 minutes. Last two books I choose; the earlier types were drama but this was motion picture with lack of modern technicalities. Nick with all his effort tried to give the example of golden twenties after the world war one and before the great depression depicted how American lives were full of falsehood. Nick in both the movies is the narrator but still dramatization of the new version has different impact because he started the description in a different way, explaining the doctor at his chamber about his life and he starts narrating the story, in the ending there was no appearance Mr. Gatz which contradicts with the text and the earlier adaptation. The below dialogue are from the text and slightly the earlier version if *The Great Gatsby* has it but not the latest one. Nick say's on arrival of Mr. Gatz,

“When I left his office the sky had turned dark and I got back to West Egg in a drizzle. After changing my clothes, I went next door and found Mr. Gatz walking up and down excitedly in the hall. His pride in his son and in his son's possessions was continually increasing and now he had something to show me.”

(F. Scott Fitzgerald, *The Great Gatsby*, P. 183 and 184)

I would also like to bring attention on the parties of Gatsby's house, it creates such intensity. Moreover, the director has input all the luxurious items which was spectacular, in the sense that it gives visual satisfaction to the viewer's in comparison to its prior editions. Another additional surprise to the new version 2013 of *The Great Gatsby* was to introduce with famous Indian actor Amitabh Bachchan in the movie. I am emphasizing over this point here to stand that, maybe to increase the number of audience the director has taken a foreign actor here. End of the movie it also shows the narrator himself wrote a book which he names as *The Great Gatsby*. The film adaptation of *The Great Gatsby*, which contains a lot of rich metaphoric language, was

considered to be marginal by critics because it attempted to the literally reproduction of the original language. The type writer and those alphabets emphasis on the green color light which has a relation with Gatsby from a long time and has been mentioned in the beginning of the book as well. The 2013 version of *Great Gatsby* has also implemented very new technological association which makes it more appealing to the audience.

From above all observations of the three postmodern versions of the texts in the films, I can infer that there were many changes in the technology usage or in the concept and few new things have been introduced which I find logical. Since the time has changed, it is a matter of acceptance of the audience. On the issue of fidelity, I would say change is always good, it is another option of knowing if it was not done we could not have judged something good or bad, the comparison arises when we set no borderline for adaptation. If fidelity studies are the products of a New Critical “paradigm”, they are an important transformation of literature. Where the new critic might demonstrate the systematic of a particular work of art, the adaptation critic would displace that systematic to the relationships between these two or more types of works. No wonder that the credit of fidelity goes to an adaptation that has suggested to everyone since Bluestone states, that the next move in the argument should be a turn to the modes through which the system imposes itself—what Bluestone calls “the mutational process,” what Andrew calls “sociology.” In Dudley’s word, adaptation in the recent time has taken a sociological turn in the society.

(Andrew, Dudley. “*Adaptation*” P. 70 and George Bluestones “*Novels into Film*” P.33)

I would also like to include that the postmodern form of adaptation has new agenda this, they are popular media and has mass acceptance among people and it looks forward for more new speculations. People in the 21st century use time in various ways, hence film is less time consuming than reading a books. Books work as inspiration. If someone has plenty of time now

only than they can read a book with pleasure otherwise the enthusiasm and habit of reading books nowadays has disappeared. If people can get the same amusement in short time than why should one spend more time in reading the text, it is better to explore more new availabilities.

If we consider the issue that, the films were made before as well then why these creation and recreation, what was the need of making the newer versions again? It is may be because time travels and it travels way beyond our rational. The new technology, use of animation, movie making camera, the graphics work, all are modern equipment that are concern of today's film and last but not the least the priority of the audience, which brings money to the producer. The film also concern not only art but also economy. A film is a popular cultural invention, but mostly it has become a business now. It was an art before but now it holds a huge market, films are made according to the demand of the viewers. Society has huge expectations from films now, movies have become a source of inspiration to the mass. I believe producers are willing to invest on those films which will have connections with ordinary people. Thus it follows the history of creating and recreating.

3.2 Review from viewers:

To analyze my study further, I took review from few people and here is the sample where I have attached their opinion regarding the movies early and post versions.

1. Ashamoni (School Teacher)

a. Have you read the texts *Pride and Prejudice*, *Jane Eyre* and *The Great Gatsby*?

Answer: I have read all the three texts.

b. Have you seen BBC version of *Pride and Prejudice*?

Answer: I have watched the BBC version of *Pride and Prejudice*.

c. Have you seen BBC version of *Jane Eyre* and 1974 *The Great Gatsby*?

Answer: I have watched the BBC version of *Jane Eyre* and 1974 *The Great Gatsby*.

d. Have you seen the Respective version of these movies of Postmodern time?

Answer: I have watched the Postmodern versions of the respective movies.

e. Do you think they have similarities?

Answer: They have got similarities in the storylines and giving the essence of 19th and 20th century society.

f. Do you think they are different?

Answer: With time everything gets modernized. To go with the flow, the directors need to improvise in their adaptations according to the demand of the mass people.

g. Which version do you like most and please define why?

Answer: If I take an adaptation as an example of Postmodern adaptation to talk about that would be *The Great Gatsby*. Compared to the version of 1974 and 1949, the adaptation of 2013 is more spectacular. In addition to this, the director has made the adaptation glamorous than the 1974 version according to the taste of all walks of life, though it's so obvious that he made it a bit flashy to catch the audience of this Postmodern time.

2. Sharmin (Faculty)

1. Have you read the texts *Pride and Prejudice*, *Jane Eyre* and *The Great Gatsby*?

Yes

2. Have you seen BBC version of *Pride and Prejudice*?

Yes

3. Have you seen BBC version of *Jane Eyre* and 1974 *The Great Gatsby*?

Yes

4. Have you seen the Respective version of these movies of postmodern time?

Yes

5. Do you think they have similarities?

Plot remains the same in both books and movies and the older version and newer version of the movies. However, the newer version of the movies had a more modern feel compared to the older version of the movies.

6. Do you think they are different?

I felt the Climax in the newer version of the movies has changed in comparison to the older versions. Even though the time and place of the movies (80s) remained same but the setting seemed more modern in the newer versions. One reason behind this could be the target audiences; hence the newer version focused more on the modern times keeping current audiences in mind. However, putting too much focus on modern time and modern audience might take away the real feel and originality of the movies.

7. Which version do you like most and please define why?

I would prefer the newer version of the movies with the modern setting as it feels more relatable, given that the plot remains exactly as the original. Another reason for me to choose newer version over the older version of the movies is highly influenced by the role being played by actor/actress of my time (current/modern). I do believe actor/actress contribute a huge part in engaging audience to the story, in case of movies. On the other hand, reading a book does not require the presence of a real life actor/actress to engage the readers to the story.

However, I prefer reading the books before watching any version of the movies because reading offers a wider range of imagination to readers.

3.Aumi (Faculty)

Have you read the texts *Pride and Prejudice*, *Jane Eyre* and *The Great Gatsby*?

Yes

Have you seen BBC version of *Pride and Prejudice*?

Yes

Have you seen BBC version of *Jane Eyre* and 1974 *The Great Gatsby*?

Yes

Have you seen the Respective version of these movies of postmodern time?

Yes

Do you think they have similarities?

Yes, I think the versions have some similarities. Name of the characters remain same also communication tone of the characters. The movies also have similar plots, scenes and dialogues in some particular scenarios.

Do you think they are different?

Yes, the versions also have some differences. The time and setting of the movies are different in the two versions. The location of where the movie was shot also differs the two versions. The modern versions of the movies have modern music and modern feel. In some cases, the props used in the movies also changed to make the audiences feel more realistic.

Which version do you like most and please define why?

I like the newer version of the movies but combination of reading the text and then watching the movies provides a better overall understanding. The newer version reflects the theme of old movie as per the audiences' preference. The picture quality and sound quality is better and they are edited and screen tested hence lesser chance of critic. The newer version of the movies also brings out the modern flavor of the modern time and place. It is easier to understand the language in newer version of the movies and the connection feels more real. Also the newer versions are more available in Electronic forms to the audiences compared to the older versions, hence less hassle and cost effective.

4. Meena (Faculty)

1. Have you read the texts *Pride and Prejudice*, *Jane Eyre* and *The Great Gatsby*?

Yes

2. Have you seen BBC version of *Pride and Prejudice*?

Yes

3. Have you seen BBC version of *Jane Eyre* and 1974 *The Great Gatsby*?

Yes

4. Have you seen the Respective version of these movies of postmodern time?

Yes

5. Do you think they have similarities?

Yes, in some points they have certain similarities like love, sacrifice and relationship.

6. Do you think they are different?

Yes, they are different such as in some cases the introduction, among the characters and in some the cases the sad climax of *The Great Gatsby*.

7. Which version do you like most and please define why?

All the three movies *Pride and Prejudice*, *Jane Eyre* and *The Great Gatsby* are nice with their versions. *Jane Eyre* and *Pride and Prejudice* are romantic, comedy and dramatic movies. *The Great Gatsby* is suspense and peculiar love story and all of them have their own importance.

I enjoyed watching the *Pride and Prejudice* as it has all the important aspect of real life.

I enjoyed watching all the version of these movies but I really loved watching the *Pride and Prejudice*, 2005 version because it is so simple and realistic. The main leading actress of the movie had very strong representation of the book. She is very smart and loyal to her family especially with her sisters. She is not scared to speak the truth or to admit the truth.

About *The Great Gatsby* 1974 version, I loved it more because it's very watchable film with beautiful story. The love and sacrifice were important concern of the story. The issues around marriage, families and relations are expressed in a beautiful way.

About the movie *Jane Eyre* both the early versions and the new one contains romance and hidden secrets that have delighted me.

I have to say that both the 1996 and 2011 versions have their own beautiful stories. I have to say that the 2011 *Jane Eyre* is my personal favorite. I just feel more connected to the 2011 film with its intense love, romance and affection.

5. Farhan (Service Holder)

Have you read the texts *Pride and Prejudice*, *Jane Eyre* and *The Great Gatsby*?

Answer: Yes, I Have.

Have you seen BBC version of *Pride and Prejudice*?

Answer: Yes, I do have seen it.

Have you seen BBC version of *Jane Eyre* and 1974 *The Great Gatsby*?

Answer: Yes, I did.

Have you seen the Respective version of these movie of Postmodern time?

Answer: Yes, I have

Do you think they have similarities?

Answer: Yes, they have similarities in the basic but they were modified in the different versions as these are adaptation of classic book into a movie or a series. Therefore, modification was needed because of changes in time.

Do you think they are different?

Answer: Yes, I found difference in the adaptations as well. But these difference where to made to make the movie more acceptable for the spectators.

Which version do you like most and please define why?

Answer: I mostly like the latest version of *Pride and Prejudice* because in new ones I feel the direction, editing, dialog, timing, was much nicely represented than the older ones. Most importantly all these are the classic novel adaptations. Therefore, all the movies were good in their own way because to bring a whole book into 2-hour movie is not an easy thing to do. I would also include here adaptation is always a good option for the non-readers.

According to most of the viewers they prefer to watch the newer adapted version of the text. It is possibly because the age limit I have chosen was between 26 to 34. From their opinion the movies and versions are similar some way or the other, and prefer to watch the postmodern version of the films.

3.3 Debate on film vs. text:

Since the adaptation started the controversy among film vs. text in going on. There are so many issues and complain, so many comparison and dissimilarities over different time period. And it will continue as long as adaptation lasts. The subjects on which the debate might stand on is the

plot, character, content, setting, and time. In recent times the films are also being considered as text in the postmodern time. As I have mention earlier, an adaptation differs from literature due to the involvement of the producer and the director. And as there are readers who like to read book and compare it with the movies, then arise with problem comparing them with the original piece of text. The people who loves reading books do not like the concept of adaptation. A reader likes to read the literary text looking into the details of the text for example, literary elements, independent thoughts, and author's point of view and get a scope to analyze them. To a reader, reading book means more than just understanding the words and stories but to read between the lines, understand the emotions of the characters, the rising conflicts, and the twists and turns of life. But if it's about movies then it also let us to rethink the story of the original text, the comparison arises here again. Even though the films cannot let our imagination to explore but to certain extent it helps us to visual. The debate over text and film will continue forever till the time continues. And it is not possible to say books had taken over films, but to some extent films have taken over books. To end the controversy among film and debate I would like to mention what G.B Shaw has mentioned in one of his book that,

“Progress is impossible without change, and those who cannot change their mind cannot change anything”.

(G. B.Shaw, Everybody's Political What's What?, P 330)

Chapter 4: Conclusion

The main purpose of this paper was to discover the adaptations of classic novels and what difference or changes the versions have from one other and the text. Meanwhile, doing this, a lot of aspect came among them is the politics of adaptation and primarily the technicalities of camera and new technological involvements which probes the issues of the conflicting relation between art, originality, fidelity and adaptation. Film adaptations, dramatization, stage, theatre all are different and the directors use their own interpretations through the changes of setting and improvising the scenes, modification in characters, intensive dialogues and most importantly the transition over time. Other than the technical sides, the director expands and explores, visualize and re-visualize different psychological, social and cultural issues which may remain covert in the acknowledged texts. As a sketch of my paper, from the early to the postmodern genre of my chosen texts the alteration was vast. The usage of camera in different time frame has made the later versions of the adaptation more spectacular. As I have mentioned earlier, due to the changes in the time and perception of individuals' adaptation has become more acceptable among the mass. If we look into the history the Greek and Roman time theatre/ stage was the most popular media to entertain the majority of society. That practice has led to today's modern art form of theatre and films. And due to the flourishment of technologies in our modern day, motion pictures have become the strong transmitter of art and culture. According to my observation, director chose to adapt classic and contemporary literature to present the old days in a new form. However, the consumption of commercial aspects of movies put the form into debate and disagreement.

In addition to that, I would also like to include that in this period of time I have looked into many other adaptations and observed the transcultural adaptation has been explored too. I have

mentioned that adaptation can be of various types and transliteration is also an adaptation. Thus, transcultural adaptation has convinced to occupy a huge market of films. It is considered as a great initiative to exchange the cultural history, rituals, norms, traditional stories amongst different countries of the world. The *Pride and Prejudice* is made in Bollywood as *Bride and Prejudice* in 2004 director Gurinder Chadda Starring Aishwariya Rai and *Jane Eyre* is also made in Bollywood in 1952 starrer Madhubala into Indian context. There would be uncountable cross culture movies which are inspired from the text and has been adapted in many other languages rather than the original. So we can understand by these means that adaptation is beyond control. As it is said, that people from all walks of life cannot read books but they can spectacle pictures, if it is so, then the adaptation can be a great idea to reach to them and those adaptation includes all cultural varieties, norms, rituals of other countries.

It is an unavoidable debate among literature and adaptation which is the difficult one. Even though fidelity is no more an issue that adaptation is concern about but still there are no such answers to this why these two forms of arts are compared and in fact when both forms of art has its own spectrum. And these both forms of art have its advantages and disadvantages.

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- * *Jane Eyre* 1847 written by Charlotte Bronte
- * *The Great Gatsby* 1925 written by F. Scott Fitzgerald

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- * *Pride and Prejudice* 2005 version movie by Joe Wright
- * *Jane Eyre* movie 1943, black and white version by Robert Stevenson
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- * *Jane Eyre* 2011 movie version by Cary Fukunaga
- * *The Great Gatsby* movie 1949 black and white version by Elliot Nugut
- * *The Great Gatsby* movie 1974 directed by Jack Clayton
- * *The Great Gatsby* movie 2013 directed by Baz Luhrmann

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