

TRANSSTYLIZATION OF SYMBOLS IN *JANE EYRE* (2011)

FILM ADAPTATION

THESIS

Submitted in Partial Fulfillment of the Requirement

for the Degree of *Sarjana Humaniora*



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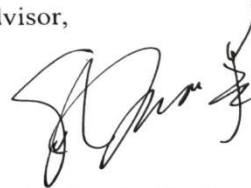
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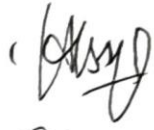




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DEDICATION

This thesis dedicated to:

1. My beloved parents
2. My brother
3. My beloved lecturers of English Letters
4. English Letters Department
5. My Almamater UIN Raden Mas Said Surakarta

MOTTO

“Demi masa! Sesungguhnya manusia itu dalam kerugian, kecuali orang-orang yang beriman dan beramal saleh, dan saling berpesan dengan kebenaran dengan sabar”.

(Q.S Al-Ashr: 1-3).

“I am no bird; and no net ensnares me: I am a free human being with an independent will.”

-Jane Eyre-

“Hidup hanya menunda kekalahan, tambah terasing dari cinta sekolah rendah, dan tahu, apa yang tetap tidak diucapkan, sebelum pada akhirnya kita menyerah”.

-Derai-Derai Cemara, Chairil Anwar-

PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled *Transstylization of Symbols in Jane Eyre (2011) Film Adaptation* is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

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ACKNOWLEDGMENT

Alhamdulillah, all praises and thank to the present Allah SWT., who has given His grace and guidance to the researcher, and she can finish her thesis well. Peace be upon Prophet Muhammad Saw., and he is the best role model in this universe.

The researcher believes that this research will not be complete without the supports and suggestions of various parties. Thus, the researcher would like to express for the helped, supported, and suggested her during the process of writing this thesis. This goes to:

1. Prof. Dr. H. Mudofir, S.Ag., M.Pd., as the Rector of UIN Raden Mas Said Surakarta.
2. Prof. Dr. H. Toto Suharto, S.Ag., M.Ag., as the Dean of Cultures and Languages Faculty.
3. Dr. Nur Asiyah, M.A., as the Head of Letters Department.
4. Dr. Muhammad Zainal Muttaqien, S.S., M.Hum., as Coordinator of English Letters Study Program.
5. SF. Lukfianka Sanjaya Purnama, S.S., M.Hum., as the advisor who helped the researcher through the thesis writing process.
6. Muhammad Rizal, M.A., as the validator of the data in this research.
7. All Lecturers in English Letters Department who had delivered a meaningful knowledge during studied in UIN Raden Mas Said Surakarta.
8. Emak and Bapak, for supporting me financially, mentally, and lovingly.
9. Literature & English Letters of UIN Raden Mas Said '19.

Surakarta, 2023

The Researcher,

Riana Dwi Rahayu

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ABSTRACT

Riana Dwi Rahayu. 2023. *Transstylization of Symbols in Jane Eyre (2011) in Film Adaptation*. Thesis. English Letters Study Program, Cultures and Languages Faculty.

Advisor : SF. Lukfianka Sanjaya Purnama, M.Hum.

Keywords : Symbols; Transstylization; Jane Eyre; Adaptation

The concept of adaptation is often interpreted as repetition. This repetition refers to a hypertext, which is then converted into a visual form. In the film adaptation phenomenon of *Jane Eyre (2011)*, adaptation studies are mostly seen through the differences between characters and in terms of intertextuality. However, this study further examines previous research on a shift in style in adaptation.

This thesis explores the existence of any symbols that appear in the film by using Guerin's theory to explain the meanings of symbols. While transstylization refers to Gennete's theory, which simply means that hypertextualization must occur in an adaptation. Thus, this study focuses on two aspects of adaptation, namely symbols and transstylization.

To reveal the occurrence of this shift, the researcher used the Spradley technique (2016) in searching for data. The data is in the form of dialogue, narration, and character expressions in the film, which are then compared through the novel. This study discusses all aspects of the film *Jane Eyre (2011)*, including the presence of symbols and expressions by the characters.

This research also found two types of transstylization in style shift; with research data, there were 30 augmentations and 21 reductions. While in symbols, there are four types of symbols that appear: abstract symbolism, which examines colour; contextual symbols, with the appearance of symbols on certain things; universal symbols, which have a general meaning; and symbolic characters, which see the character as a whole through expression and emotion. Based on the data found, there are 8 abstract symbolisms, 15 contextual symbols, 5 universal symbols, and 23 symbolic characters. Thus, with dominant data on transstylization research and symbols found in augmentation types and symbolic characters. Therefore, the results of this study indicate that the film adaptation of *Jane Eyre (2011)* certainly experiences a shift in each adaptation, whether there are additions or subtractions. This is because the symbolic characters in the *Jane Eyre (2011)* film underwent a stylistic change in the form of additional stories and augmentations that occurred in the film adaptation.

ABSTRAK

Riana Dwi Rahayu. 2023. *Transstylization of Symbols in Jane Eyre (2011) in Film Adaptation*. Skripsi. Program Studi Sastra Inggris, Fakultas Adab dan Bahasa.

Pembimbing : SF. Lukfianka Sanjaya Purnama, M.Hum.

Kata Kunci : Simbol; Transstilasi; Jane Eyre; Adaptasi

Konsep adaptasi seringkali diartikan sebagai sebuah pengulangan. Pengulangan ini merujuk pada sebuah hiperteks yang kemudian diubah menjadi bentuk visual. Pada fenomena adaptasi film *Jane Eyre (2011)*, kajian adaptasi kebanyakan dilihat melalui perbedaan dari antar tokoh dan secara intertekstualitas. Namun, penelitian ini mengkaji lebih lanjut mengenai penelitian terdahulu pada sebuah pergeseran gaya dalam adaptasi.

Skripsi ini mengulik adanya simbol apa saja yang muncul pada film tersebut dengan menggunakan teori Guerin untuk menjelaskan makna-makna simbol. Sementara *transstylization* merujuk pada teori Gennete, yang secara sederhana bahwa hipertekstual pasti terjadi penyederhanaan dalam sebuah adaptasi. Maka, penelitian ini memfokuskan terhadap dua aspek pada adaptasi, yaitu simbol dan *transstylization*.

Untuk mengungkap terjadinya pergeseran tersebut, peneliti menggunakan teknik Spradley (2016) dalam pencarian data. Data tersebut berupa dialog, narasi, dan ekspresi tokoh pada film, yang kemudian membandingkannya melalui novel. Kajian ini membahas segala aspek pada film *Jane Eyre (2011)* pada kehadiran simbol dan ekspresi terhadap karakter.

Penelitian ini pun menemukan dua tipe *transstylization* dalam pergeseran gaya, dengan data penelitian terdapat 30 augmentasi dan 21 reduction. Sementara pada simbol terdapat empat jenis simbol yang muncul, yaitu *abstract symbolism* yang mengkaji warna, *contextual symbol* dengan kemunculan simbol pada hal tertentu, *universal symbol* yang memiliki makna secara umum, dan *symbolic character* dengan melihat karakter secara utuh melalui ekspresi dan emosi. Berdasarkan data yang ditemukan, terdapat 8 *abstract symbolism*, 15 *contextual symbol*, 5 *universal symbol*, dan 23 *symbolic character*. Maka, dengan data dominan pada penelitian *transstylization* dan simbol ditemukan pada tipe *augmentation* dan simbolik karakter. Oleh karena itu, hasil penelitian ini menunjukkan bahwa adaptasi film *Jane Eyre (2011)* tentu mengalami pergeseran di setiap adaptasinya, baik adanya penambahan ataupun pengurangan. Hal ini dikarenakan simbolik karakter dalam film *Jane Eyre (2011)* mengalami perubahan gaya berupa penambahan cerita dan *augmentation* terjadi pada adaptasi film tersebut

CHAPTER I

INTRODUCTION

A. Background of the Study

The phenomenon of adaptation in literary studies experiences various shifts in each of its visuals. Especially in the film *Jane Eyre (2011)*, this underwent a change in style from the use of verbal symbols to cinematic symbols. This also affects the interpretation of the original story into adaptations that have differences from a textual perspective to visuals, such as the use of a camera as a way to capture text and images operatively.

From the cinematic shown, this research is also related to the use of symbols that appear in the *Jane Eyre (2011)* film. Symbols have many meanings as connotative words or objects contained in a literary work. According to previous research, symbols have special characteristics and are different from allegorical (Mekka, 2014). From these characteristics, it can be classified by type, namely in the form of images that include numbers, colours, or certain signs that are spiritual in nature. According to Guerin's theory that symbols are based on the meaning of motifs and images called "universal symbols" (p. 184). It is not surprising that symbols have become one of the functions to identify certain meanings.

In literary works, symbols clearly exist in many styles, periods and cultural changes. Extensively, symbols also appeared in the middle ages (19th century) or the realism period. Thus, symbols are not aligned with

the historical view that all art is called a symbol, although language is a symbol system (Wellek, p. 251). Therefore, symbols can appear in every changing era and have many styles in the literary work itself.

Meanwhile, the symbols contained in the adaptation will bring about a shift from the original story and experience changes. This phenomenon appears in a new culture that provides renewal and new discoveries. Therefore, this new culture arises in popular culture and in the Victorian era in the film adaptation of *Jane Eyre (2011)*. Popular culture is frequently defined in history about what *we are* and what *we were*. (Nachbar, p. 11). Thus, to find the popularity of this culture in the novel *Jane Eyre (1890)*, it became one of the objects of the film adaptation.

Hence, this thesis research discusses symbols in a new culture that occur by the time as in a shifting adaptation. A previous researcher stated that popular culture such as film, television, music, videos and other popular cultural texts were used as a deconstruction to interpret masks in American culture and history (Harbord: 2015). It means that a film is part of a new culture to deconstruct what happened in the past. Thus, through the *Jane Eyre (2011)* film, the researcher wants to reveal the role of adaptation in popular culture in the Victorian era. In the Victorian era, the adaptation of the novel *Jane Eyre (1890)* provides a study of visualization in the film. The visualization in question is the depiction of symbols from the film *Jane Eyre (2011)* by comparing the novel and the adaptation.

In an adaptation, have got repetition that applies, and this makes the text in the novel-film have several things that are different things. As

mentioned by Hutcheon that adaptation is repetition, but repetition is not replication (2013: p. 6). In addition, Sanders emphasizes that adaptation can also be defined as something that is inherent in a conservative genre. Even part of the process is specific and involves a transition to another genre; such as film adaptations, dramas into music, and some narratives that are turned into visuals (2016: p. 12-24). Therefore, this thesis will review the phenomena that appear frequently in the film adaptation that focuses on the symbols.

The novel's phenomena are the emphasis on the meaning. This is based on the visual style of the film *Jane Eyre* (2011) and what symbols are visualized in the film. Visualization itself has meaning, something that includes various activities related to aspects or features that exist in certain data sets (Vicker, et al, 2013). At the present time, in adaptation visualization there are different results than before, and this has led to a transstylization from a novel to a film. Thus, in the film *Jane Eyre* (2011), one of the objects that is used as a study of looking for existing symbols.

Using Guerin's theory, symbols are the most important part of a literary work that the novelist always gives the depiction of symbolism in their work. As mentioned that symbol can be found through the connotative words and images beyond the objective (Guerin, p. 904-107: 2005). It means that symbols are signs that are figurative or non-figurative in nature which can be found in literary works. Symbols in adaptation will certainly a shift, from action A to B and this often happens that adaptation has change. As research conducted by Purnomo, et al (2021), explains that

transstylization is used as fun communication for younger audiences. This research examines the adaptation of literary texts to younger audiences or ludic adaptations that experience simplification. Here, symbols also have a role in literary texts, moreover there will be a simplification in adaptation, because adapters always provide simplification in every film adaptation.

Thus, in Guerin's approach of symbols, the researcher categorize them into four parts, which include abstract symbolism, contextual symbolism, universal symbolism, and symbolic characters. The difference in these symbols is in the meaning contained in the adaptation. This means showing the film *Jane Eyre (2011)* reveals certain symbols that must be solved through the functions and meanings in them. This function operates on the symbolic role in a story. Through symbols, the researcher can reveal the meaning of each colour, object, and expression of the characters that appear. This means that in an adaptation, it can be seen what shifts occur in the adaptation process. This process exemplifies how dedicated an adaptor is to conducting research to discover the symbolic meaning of a *Jane Eyre* novel. In addition, the *Jane Eyre's (2011)* film represents the story of women who are shackled by patriarchal culture.

Therefore, to find the meanings of certain expressions, objects, or signs, the researcher uncovers them based on these four categories. This can be seen through the transstylization presented in the film adaptation and what kinds of symbols appear based on the novel's story. Transtyle itself means a change of style, a process of shifting style from hypertext into visuals or media, or can be termed a stylistic rewriting, namely a

transposition that function as a change of style (Gennete, p. 226-227). Despite the changes and shifts, symbols still have a role in adaptation because symbols are the most important element to show certain signs and meanings. Below is an example indicating that there is a shift in the appearance of a symbol, as happened in the symbolic character:



Figure 1. 1 When Jane wanted equality for women and men

This shift occurred in a film that gave rise to dialogs and visualizations showing that Jane and Mrs. Fairfax were standing at the window. This shift in the symbolic character gives a clear meaning: in an adaptation, there will definitely be a story cut or a widening of the style of the symbol in question. The relationship between symbols and transstylization here is that there is a widening of the style in the symbolic characters, such as the places used in the dialogue scenes of the film.

In addition, the symbol must have a function to show the existing meaning of literary work. The film *Jane Eyre* (2011) gives meaning to the patriarchal culture that often occurred in the Victorian era, and the symbol becomes a parable that each genre will experience changes at any time.

The existence of this patriarchal culture illustrates that women are always constrained by old cultures. Therefore, by using Guerin's theoretical approach, the researcher reveals it through the meaning of colours, nature, signs, and objects, or some appearances of symbols that occur in adaptation.

In order to distinguish between this research and other studies, this research focuses on symbols in the film adaptation of *Jane Eyre* (2011). In previous studies, adaptation was only carried out to see the shift in the main character and Mr. Rochester. Whereas in research the symbols are expressed through the novel *Jane Eyre* (1890) and this study discusses the four symbols contained in the film adaptation. Apart from this, look for any shifts that occur in the adaptation process. From here, the researcher will review this shift with the symbolic meaning of the adaptation question. This research, using the same object, will emphasize what symbols are contained in the *Jane Eyre* (2011) film adaptation using Guerin's theory as mentioned above.

To follow up on the simplification in Jane Eyre's text, the researcher uses Gennete's theory to find a change in style experienced in an adaptation. The simplification in question is the addition and subtraction of simplified text. Thus, here is a shift that occurred in the film adaptation of *Jane Eyre* (2011). Likewise, the symbols in question will be simplified in the adaptation.

B. Limitation of the Study

This research is limited to the symbolism aspect of the novel, which explained through the transstylization *Jane Eyre's* film. The symbolism aspect consists of all object, such as nature, colours, water, or anything which called a symbol an image, to describe the symbols, it means that researcher wants to write a research that's different previous research through visualization. As in Guerin's theory that symbols in an object must have certain symbolic meanings (p. 94-107). Here, the researcher wants to describe how the symbolism of a film through visualization.

The limitation of the study aims to avoid similarities from previous studies, but through this visualization, the researcher has written an important aspect that will discussed in the symbols. In this research entitled *Transtylization of Symbols in Jane Eyre (2011) Film Adaptation*, will discuss through *the theory of critical approaches to literature in Jane Eyre (2011) film*. To explore this thesis, the researcher gives limitations in the form of data that has been researched because it is through this case study that the meaning of transtylization in *Jane Eyre's* film can review the symbols.

C. The Formulation of the Problem

Based on the adaptation aspects above, the researcher formulates the objective of the problem research as follows:

1. What are the symbols found in *Jane Eyre (2011)* film adaptation?
2. What transstylization types are found by *Jane Eye (2011)* film adaptation?

D. The Objective of the Study

Based on the review of the problem formulation, the researcher tried to break down the problem as follows:

1. To reveal the types of symbol in *Jane Eyre* film adaptation.
2. To reveal the types of transtylization *Jane Eyre* adapted from the novel by Charlotte Brontë.

E. The Benefits of the Study

Based on the Guerin (2005) and supporting articles (Custom-Writing.org), this research shows that are four categories of symbols, namely abstract symbolism, contextual symbol, universal symbol and symbolic character. From the elements the researcher surely that this research has two significant benefits, namely as follows:

1. Theoretical Benefits

The theoretical benefits are to review the film adaptation through the context of visualization and relate it to some symbol aspects in *Jane Eyre (2011)* film. The researcher can explore information about the symbolism and shift in myths, beliefs and values.

2. Practical Benefits

The researcher wishes that the practical benefits of this study can increase comparative studies in film adapted through novels. Some literary works adapted in a film sometimes present things that are distinguish from the contents of the story in the book, both in some elements and aspects thus that some adaptations not expectations of the readers of the novels.

F. Key Terms

The research entitled *Transstylization of Symbols in Jane Eyre (2011) Film Adaptation* has several definitions to distinguish interpretations from readers, including the following:

1. Transstylization

According to Gennete (1997), transstylization is a stylistic rewriting that presents a change in style or a shift in hypertextuality. Here, Gennete divides it into two types, as in transmetrification and expansion in classical literature. This augmentation is also referred to as an amplification, which means adding to a story or widening the style in adaptation. The next type is reduction, which means reduction in a story or is referred to as amputation or excision.

2. Symbols

According to Guerin (2005) that symbols are not only objects but also figurative meaning, thus it can be interpreted that objects or other figures of speech can be called symbols that have certain values, such as colours. In addition, symbols can also be seen through several things, such as fire, blood, water, the sun, numbers, serpents, trees, gardens, and circles related to spirituality. The symbol at the beginning is also mentioned, which can be seen based on motifs and images.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

1. Adaptation

Adaptation is the most important part in determining a visual work. In literary works such as novels or poems, it can be adapted into a film. Studies that discuss the adaptation of literary works can be said as an interpretation of literary works from text-visual. Nowadays, a lot of adaptations have been done in literary work, because after all, in adapting a text in a film requires a details understanding of the original narrative.

In this case, adaptation is frequently assumed as a form of interpretation of the thoughts of filmmakers in search of a special value. Adaptation of the novel *Jane Eyre (1890)* by Charlotte Brontë has been found in various versions over the years. Visual depictions and some identical objects in the Victorian era became a supporting object in visualization. The film *Jane Eyre (2011)* is the latest film adaptation after 1997. The film provides support that the audience can interpret the contents of the story easily. Adaptation is not an imitation that really imitates, but a reinterpretation of an event.

According to Hutcheon, it explained that adaptation can be interpreted as a process of creation and must consider other aspects (p. 15-16). The aspects in questions are production aspects and the process of making a film. Film is one of the perspectives to reveal the implied

meanings of literary works. Therefore, adaptation is an important thing to review in the study of literary works such as novels.

Hutcheon (2013) also applies the four most important things in adaptation theory, among them:

a. What? (Forms)

Here, Hutcheon implements three modes in adaptation, namely
1) telling-showing aimed at novelization and in adaptation must dramatize. *2) showing-showing* aimed at musical performances.
3) The last is interacting-telling or showing aimed at game adaptation (p. 38-52: 2013).

b. Who? Why? (Adapters)

In this case in general the adaptation will experience a shift from story to film. Hutcheon emphasizes this in the adapter that each adaptation will experience changes from the original script, both from director, actor, and adapter (p. 80-83). That means it will give a very big difference from novel-film.

c. How? (Audiences)

According to Hutcheon, in adaptation there is "knowing" and "unknowing" towards the audiences. This shows that "knowing" means awareness of enriching a more democratic adaptation and knowing the expectations of the audience. Meanwhile "unknowing audiences", adaptation actually reverses the originality in each element and element that is adapted. (p. 120-122).

d. Where? When? (Contexts)

As mentioned by Hutcheon, that adaptation stories frequently occur within a certain scope of a society and this will experience many changes in film adaptation. This also happens as in the adaptation of video games, dramas etc., have different things because it is done by adapters from different cultures, and this adapters have known and considered it (p. 144).

2. Symbols

According to Guerin's theory, a symbol is something that refers to objects, connotative words and images outside the character's objective self (94-107). This is also based on colours, nature, or images that have certain symbolic meanings. Here, to support this theory, researcher reveal based on the classification of symbols through the Custom-Writing.org article which includes, abstract symbolism, contextual symbolism, universal symbolism and symbolic character.

In Guerin's theory (2005), the meaning of each symbol is also explained, therefore, to support the classification of symbols, there are various kinds of symbols contained in each picture. The symbolic meanings are also continuous to abstract symbolism, contextual symbolism, universal symbolism, and symbolic character. Here, the researcher will provide differences from these categories or types of symbols, among others, namely:

1. Abstract Symbolism

Abstract symbolism focuses on colour and has no clear ties to real or figurative meaning. Thus, for example, the colours contained in a particular object or image have been explained through Guerin's theory, such as the colour red which gives the meaning of immorality and evil (p. 158).

2. Contextual Symbol

Contextual symbol is a personal symbol and can only be seen through a thing, such as a book that has the meaning of broad knowledge and intelligence. In Guerin's theory, it has been explained that objects or images outside the objective self (character) can be called symbols (p. 94-107).

3. Universal Symbol

This universal symbol has a common meaning and is recognised by the wider community with the example of the sign of the cross which has meaning for Christians. Therefore, to support the meanings of these universal symbols in Guerin's theory has been explained through Yang-Yin symbols that have certain meanings in the lives of Chinese people, numbers or mandalas of a geometric image (p. 186).

4. Symbolic Character

Symbolic characters are usually found through seeing the character as a whole. In order to see the character as a whole can be focused through expressions and actions. Through the

explanation of *Custom-Writing* article, symbolic characters are expressed through story characters to reveal themes in depth.

3. Transstylization

In Genette theory, is a change in style or process of shifting from hypertext to visuals and media (p. 226-227). In this style change, there are augmentation and reduction that occur in an adaptation. This provides transformations, which are then divided into two components:

1. Augmentation

These augmentations are either additions that were not present in the original story or are related to substance and expansion. As mentioned by Genette's theory, this augmentation occurs through widening the style of a story, thus that anything that is not in the original story can be said to have augmentation (p. 260). Genette also explained that in this type of augmentation, it can be said to be expansion or amplification.

2. Reduction

Reduction is an amputation of the story from the short text and that it appears in the target text, and there are messages that are not conveyed (p. 229-235). Or in this transstylization, it can be said as a story pruning, thus there is a reduction in the original story. This type of reduction is also known as amputation or excision.

B. Previous Studies

To support the thesis, in addition to using symbol and adaptation theories, the researcher also provides thoughts from previous research, namely:

According to Loh (2015) that adaptation studies are full of controversy in a field. He also asserts that there are many definitions of an adaptation, namely a return of Hutcheon's theory that adaptation is a non-hereditary derivative-and as a second work without a secondary. However, from Loh's research there is also a previous study entitled *The Different Mr. Rochester of Jane Eyre* (Glad, 2013), that adaptation is said to be unfaithful. This is also based on *Stam and Raengo's* (2005) assertion that adaptation is considered detrimental to literature and is a betrayal.

From the affirmations above, there are views from other researchers regarding adaptation. According to Bryce, based his research on Johnson's theory that the 'system' is influencing an adaptation that helps to get the most out adaptation (2019). It can be interpreted that adaptation is considered as a disloyalty to literary works, a system that produces the quality of literary adaptation, and is hereditary that does not decline. The researcher assumes that some of these thoughts are part of where the adaptation is formed, and because adaptation is an interpretation that is to make it easier for literary connoisseurs to understand text studies easily.

Antónia (2019) also emphasizes that adaptation in the industrial era has undergone changes, such as the character Mr. Rochester has always experienced differences in very adaptation. It depends on the

contemporary public (p.4). Therefore, adaptation always presents a renewal to find the values of the creative industry. This includes popular culture, which is popularized through mass media, such as television and other media.

Through these thoughts about changes in adaptation, other research also states that films use cinematic symbols that work perceptually while novels use verbal symbols that work conceptually (Österberg, p.7: 2013). Here, it can be seen that the symbol in the film adaptation gives a real presence in every element. In the occasion of reading novels, readers are confronted with descriptive stories, but in films, real visual and perceptual elements are presented.

CHAPTER III

RESEARCH METHOD

A. Research Design

This study uses a qualitative research with Creswell theory to compare the data. According to Creswell (2007), qualitative research is a type of research that examines and understands the meaning of a number of individuals or groups of people originating from social problems. Therefore, he divides it into five approaches, namely narrative research, phenomenology, grounded theory, ethnography, and case study (p. 53-76). Research design is need to ensure a data, thus that researcher, must approach the methods that have been determined. This qualitative research helps researcher to collect the data clearly and observe object accurately. Moreover, qualitative research can explore this research with a deeper narrative related to the phenomena that are currently happening.

This study focuses on transstylization as contained in the film *Jane Eyre* (2011) about the aspect of symbols. This method is suitable for research that examines several aspects, namely in visualization of symbols, and what symbols are contained in films and shifts in adaptation. This qualitative method is also used as a way of collecting data in the form of comparing previous research with this research thus, to find accurate data, researcher need a research design with a suitable method in classifying the data that has been found. After the data is classified into several parts, the researcher identifies it with what characteristics are contained in the study.

This analysis is a way to find a text in a novel study and change it in a film adaptation.

B. Data and Data Source

In this research, data collection is a step to seek data validation and data is information obtained from observation and is true and real. Source of data can be obtained from a subject, and can be the result of observing, interviewing, and documentation (Creswell, 2007). While in this research in data collection, data obtained from documentation. The documentation is in the form of watching film *Jane Eyre (2011)* repeatedly by looking for provisions in the formulation of this research problem. In addition, reading techniques were also used in a novel by *Jane Eyre (1890)*, in order to determine clear rules and the suitability of the film adaptation. The film is watched from the DVD version, directed by Cary Joji Fukunaga, published at Alliance Entertainment Singapore.

Research on film and novel are the primary data collection to assist researcher in solving research problems. As for secondary data, the researcher uses references to books, articles, and or a previous study related to this research and interprets them in the film adaptation of *Jane Eyre (2011)*. The researcher examines this data through the symbolism aspects and the shifts on film adaptation.

C. Research Instruments

In conducting this research, the researcher used research instruments to facilitate the process on the *Jane Eyre (2011)* film adaptation. This research instrument uses several media to collect data validation by

analyzing films, comparing previous studies and collecting data in the form of dissecting novel and film adaptation. Thus, the researcher uses novel and film analysis in research instrument to obtain several data.

This research step, the researcher used electronic media such as laptops, the internet, and books as aids in writing this research. In addition, the researcher must write honestly and correctly when collecting research data. Then, the researcher validates the data through a validator who is an expert in literature. The researcher also reviews it in several data classifications by finding the data through comparisons between adaptations and novels on the specified aspects. Furthermore, this study examines the shifts in film adaptation by analyzing symbols and stylistic changes.

D. Data Collection Techniques

In the data collection technique, the researcher conducted based on film analysis and read novel over and over to obtain relevant data using Creswell theory approach in the form of tables. The utterance of Creswell that data collection technique includes, observations, interviews, documents and audiovisual materials (p. 139-142). Here, the researcher uses documentation and audiovisual technique to collect the data. Besides, the researcher tries to get data related to previous studies to connect with this research to find the correlation of this research. Such as research discussing the film adaptations of *Jane Eyre* from Glad (2005), Loh (2015), Bryce (2019), and Braceló (2019), which sparked about the film adaptation of *Jane Eyre* and changes in these adaptations. Then, research

the symbols contained in the film adaptation of *Jane Eyre* by emphasizing the “Men” and the adaptation of the tree symbol which is the most important symbol in the 2011 adaptation directed by Cary Joji Fukunaga. Then, the researcher uses the initial steps to understand this research with the following techniques:

1. The first is reading the novel *Jane Eyre (1890)* to understand the story.
2. The second is watching film and the researcher compare the story between the novel and the film to explore the symbols and transstylization in adaptation.
3. The third is validating data on a validator who is an expert on literature.

To collect the data, the researcher must analyze the data to be relevant thus that is worth reading. The researcher does this by collecting matrix table, as follows:

No.	Film	Novel	Types of Symbols			
			Abstract Symbolism	Contextual Symbols	Universal Symbols	Symbolic Character
1.				

3. 1 Table of Collecting Data

E. Data Analysis Techniques

In data analysis technique, the researcher analyzed it based on theory to finding adaptation and symbolism in *Jane Eyre (2011)* film after have to collected the data. Here, this research used a Spradley (2016) technique to analyze the data set that has been found which includes:

1. Domain Analysis

In this domain analysis, the researcher focuses on transtylization aspects that help researcher to facilitate analysis in this research. The data was obtained in the *Jane Eyre* (2011) and analysed based on the specifics, namely through the symbolism aspect. In this domain analysis, the researcher also needs clear data from text in the novel to get gaps in the differences in its adaptation.

2. Taxonomy Analysis

Basically taxonomic analysis is used in analysis that concentrated on a particular domain. This research uses two theories, namely symbolism and adaptation. Thus, in this taxonomy refers of the data and the researcher identify aspects of adaptation and transstyliation. Below is an example of a taxonomy table:

Phases of Jane Eyre's life	Abstract Symbolism		Contextual Symbol		Universal Symbolism		Symbolic Character	
	Aug	Red	Aug	Red	Aug	Red	Aug	Red
Gateshead								
Lowood School								
Thronfield								
Millcote								

3. 2 Table of Taxonomy

3. Componential

In the componential data, the researcher enters data into tables to obtain relevant and accurate data. In collecting the data of this research, in order to the data accurate, the researcher entered the data verification as follows:

Phases of Jane Eyre's life	Abstract Symbolism		Contextual Symbol		Universal Symbolism		Symbolic Character	
	Aug	Red	Aug	Red	Aug	Red	Aug	Red
Gateshead				3			2	
Lowood School	2	1		1			3	3
Thronfield	4	1	5	6	3	2	10	4
Millcote							1	
Total	51							

3. 3 Scores of data in the componential table of symbols in transstylization

Coding data explanation:

1/Aug/As/Gateshead

Description

1 : Datum Number

Aug : Augmentation

As : Abstract Symbols

Gateshead : Phases of Jane Eyre's Life

4. Cultural Theme

In cultural theme, the researcher identifies in the data domain and compares it with previous data. At this stage, the researcher reveals the differences between the finding and the previous studies, and will discuss in chapter four.

F. Data Validation

Creswell emphasizes that validation is a strength in qualitative research, and for data validity, a validator is needed (p. 207). Through this research, the researcher needs to verify data authenticity through a validator to state that the data is valid. Here, the researcher observes symbols and shifts in the film adaptation of *Jane Eyre (2011)*. The

researcher needs an expert to validate the data and give it to Muhammad Rizal, S.S., M.A., as a lecturer in English literature at UIN Raden Mas Said Surakarta and an expert in literature.

CHAPTER IV

FINDINGS AND DISCUSSIONS

The *Jane Eyre (2011)* video by DVD version shows symbols categories and transstylization in film adaptation. In this case, there is a shift from textual into film, namely a transstylization, and certain symbols that appear through the results of adaptation.

A. Findings

This research finding, the researcher will express of symbol aspects in *Jane Eyre (2011) Film adaptation*.

1. The Symbols Found in *Jane Eyre (2011) Film Adaptation*

The discovery of this symbol is the result of observing films with the appearance of symbols that apply in each scene. These symbols are the answers to every question about the film adaptation of *Jane Eyre (2011)*. Researchers use supporting articles (*Custom-Writing*) to find the types of symbols in question. Thus, below is the discovery and explanation of the meaning of symbols in Guerin's theory (2005).

No.	Types of Symbols	Total
1.	Abstract Symbolism	8
2.	Contextual Symbol	15
3.	Universal Symbol	5
4.	Symbolic Character	23

4. 1 Taxonomy Table of Symbols

a. Abstract Symbolism

Abstract symbolism refers to a symbol that lacks a clear relationship between its literal and figurative meanings. This symbol can be found in the colours that represent certain meanings. As in the film adaptation of *Jane Eyre* (2011), there are certain colors that are part of the abstract symbolism. Through the *Costum-Writing* article, this abstract symbolism category refers to something that is not physical but is not related to what is real or not.

Jane Eyre's all-black clothing contains abstract symbolism. According to Guerin's theory, "black" conveys a mysterious or gloom connotation. As a result, the dark colour represents the existence of abstract symbolism that lacks a clear relationship, both figuratively and literally. The researcher obtains the following aspects of the symbol from the film adaptation:

1) 01/00.01.29/abstract symbolism



Figure 4. 1 When Jane Get Out of Thronfield

The act of Jane Eyre to get out of Thorndfield is a new journey. Here Jane Eyre is dressed in all black with

a sad expression on her face. As symbolic, what Guerin means is not only in objects but also in the form of figurative meanings. The figurative meaning contained in the picture is the clothes worn by Jane Eyre, which are all black. The black colour generally means sadness, darkness, and sorrow. This is also represented in a sentence in the novel, namely “and now I was out of Thronfield”. That means when Jane was in Thronfield, she was facing the problems and sadness her experienced. This action was based on the fact that he had been deceived by Mr. Rochester when going to carry out their wedding.

2) 02/00.06.21/abstract symbolism



Figure 4. 2 Jane experienced violence from John Reed

The expression shown in the figure is bringing blood to Jane Eyre’s character. It can be seen that Jane Eyre received bad treatment from John Reed, and suffered physical violence. Thus, this abstract symbolism arises from the meaning of “red blood”. According to

Guerin's theory, the colour red can be interpreted as representing blood, sacrifice, lust for violence, and disorder (p. 185). Therefore, abstract symbolism is obtained through acts of brutal crime.

In the novel, it has been explained through the narrative that Jane experienced violence from John Reed:

“He ran headlong at me: I felt him grasp my hair and my shoulder: he has closed with a desperate thing. I really saw in him a tyrant, a murderer. I felt a drop or two of blood from my head trickle down my neck, and was sensible of somewhat pungent suffering: these sensations for the time predominated over fear, and I received him in frantic sort. (Brontë, p. 12-13).”

The narration above shows that blood is a red colour, which means there is violence and chaos in Gateshead.

3) 09/00.35.24/abstract symbolism



Figure 4. 3 When Jane Eyre's wedding

Abstract symbolism in the figure is found through the white wedding dress. White colour positively

symbolizes immortality, purity and innocence (Guerin, 185). Thus, this is very sacred in the wedding ceremony. It might be claimed that the white colour of the wedding gown represents the sacredness of the ceremony, because it conveys the concept of purity.

4) 11/01.37.48/abstract symbolism



Figure 4. 4 When Jane returns to Thronfield

Abstract symbolism is found in the bonnet that Jane Eyre wears in brown. This also completes the modern meaning after she returns to Thronfield, Jane's dress style changed. Thus, this abstract symbolism is found through the colour of the hat. Based on the *Smashing Magazine article*, the colour brown represents goodness. This is also presented by Jane's entrance, who brings improvements to Mr. Rochester and restores tranquility.

b. Contextual Symbol

A contextual symbol is something that only has appearance. Contextual symbols themselves in *Custom-Writing*

article are interpreted as personal symbols in the appearance of certain stories. This can also be found in objects, words, or places to express the story meaning. Based on the film adaptation, the researcher get contextual symbol data as the follows:

- 1) 12/00.01.36/contextual symbol



Figure 4. 5 When Jane at Millcote

Contextual symbols are found in the film's visualization by representing a new journey, and Milcotte becomes one of the objects where Jane Eyre's character resides. Here, it can be seen that the role of the symbol is as a background that conveys a certain meaning. This was because that Jane Eyre had big problems, thus she decided to leave Thronfield Hall.

As mentioned by Guerin theory, some connotative words or objects must have a symbolic meaning, and images that are outside their own objective can be said to be symbols (p. 94-107). Thus, the journey traveled by the character Jane Eyre

around Millcote can be said to be a symbolic one that refers to the contextual symbol by giving a journey to a certain place that she has never been through before. Meanwhile, there are also describes how the place is very quiet and depicts Jane, who is full of sadness and disappointment. The grief is explained here by the fact that Jane Eyre left Thronfield, she was angry, shocked, and disappointed to hear Mr. Rochester has a wife named Bertha Mason.

As expressed through the novel:

“A mile off, beyond the fields, lay a road which stretched in the contrary direction to Milcotte; a road I had never travelled, but often noticed, and wondered where it led: thither I bent my steps. No reflection was to be allowed now: not one glance was to be cast back; not even one forward. Not one thought was to be given either to the past or the future. The first was a page so heavenly sweet—so deadly sad—that to read one line of it would dissolve my courage and break down my energy. The last was an awful blank: something like the world when the deluge was gone by. (Brontë, p. 488-489).”

2) 13/00.06.07/contextual symbol



Figure 4. 6 When Jane's reading book behind the curtain

Books are objects that are often told about and appear in Jane Eyre character. This becomes a contextual symbol in which the book has a symbolic meaning regarding human intelligence. Books provide meaning about knowledge and insight into education and are usually expressed through smart and intelligent characters. Jane Eyre is a smart woman with a very close knowledge of reading. Books are one of the symbols that often appear to show that Jane Eyre is an introvert.

3) 14/00.37.35/contextual symbol



Figure 4. 7 When Jane at the Red-Room

The red-room is a contextual symbol that becomes the setting for Jane Eyre. According to Guerin's theory of archetypal symbols, the red colour can be interpreted as violence and sacrifice (p. 185). The red-room is a place used as punishment for violence against John Reed. However, in the story (novel), this red-room was previously the last place Mr. Reed stayed, thus Jane Eyre character assumed it to be spooky and gloomy place.

4) 15/00.10.27/contextual symbol



Figure 4. 8 Jane Came out of Gateshead

Contextual symbols are found throughout the figure, namely that bonnet worn by Jane Eyre. Whereas contextual symbols are personal symbols and are only seen through one thing, such as a bonnet that appears as a depiction Victorian culture. This tells the viewer that the bonnet is one of the special characteristics and trends of the Victorian era. It was during the Victorian era that bonnets became a separate culture in England society. Based on *Katetattersal's* article, in the 1840s there was a change in style on the bonnet, namely the presence of lace and ribbons, which were usually used by the upper class.

5) 18/00.36.17/contextual symbol



Figure 4. 9 Rochester looks at Jane's Painting

Contextual symbols are found in the figure through the identification of an object that is of the characteristic of the character Mr. Rochester, namely cigarettes. In general, cigarettes have a symbolic meaning which is considered as a man's gallantry. In addition, smoking also interprets meaning of a person's needs and is considered capable of relieving that person's fatigue. Cigarettes are also associated with fire and smoke. As mentioned by Guerin's theory of archetypal symbols, fire has the meaning of consciousness and thought, while the white colour of cigarette smoke symbolize purity (p. 185).

6) 19/00.38.22/contextual symbol



Figure 4. 10 When Mr. Rochester shows Jane's painting

The picture Mr. Rochester is a contextual symbol. This is because the painting is included in one object that appears several times. The painting itself symbolizes the sensitivity of the painters regarding their paintings. Beside that what was mentioned about Jane Eyre, who like to read, painting is part of her passion for art. Here, through the Guerin's theory, Jane Eyre's paintings give the meaning to life and strength. It includes elements of nature and humanity.

7) 22/00.53.51/contextual symbol



Figure 4. 11 When Jane became a governess at Thronfield

The objects that appear in the figure are the contextual symbols that apply to that appearance. This is one of the symbols that conveys the meaning of Jane Eyre's knowledge as a governess. The appearance of object such as globes and several books interprets the joy of learning and relates to the intelligence of a character, namely the Governess in Thronfield.

8) 23/00.55.47/contextual symbol



Figure 4. 12 When Jane's waiting for Mr. Rochester

Flowers symbolize happiness and purity. This is shown through the picture towards the arrival of Miss. Ingram and Mr. Rochester where everyone is happy to welcome them. Therefore, contextual symbols are included in the figure which gives different meanings in certain occurrences. Happiness and purity here are based on the environment at Thronfield, where the people were very happy when they welcomed Miss Ingram and Mr. Rochester. Similarly, Jane Eyre felt jealous but still nevertheless happy when she welcomed Mr. Rochester back after a long absence.

c. Universal symbol

A universal symbol is a symbol that generally known by many people. This symbol is usually characterized by something related to the spiritual, such as the sign of the cross, the Bible, or in Guerin's theory, the Yang-Ying symbol, which is believed by the Chinese people because of the unification of power. Likewise with the Mandala symbol, which is a symbol in the shape of a circle with the meaning of unity and unification, which is believed by the people of classical Asia and has a meaning a harmony, especially for Hindus and Buddhists (p. 86).

In the universal symbol, the researcher identifies through the data as follows:

1) 28/01.25.17/universal symbol



Figure 4. 13 When Jane and Mr. Rochester wedding at church

The universal symbol is found through the character of a clergyman holding a bible. If in Guerin's theory it is explained about the Mandala which symbolizes spirituality, then the Bible is the same because it is a spiritual and ritual approach to help describe the message conveyed, and this is related to the spiritual things in general.

2) 32/00.38.22/ universal symbol



Figure 4. 14 When Mr. Rochester talks about Jane's painting

The figure shown by Mr. Rochester is a universal symbol. This is because the star is a universal symbol by presenting the meaning of celestial bodies. Stars have a spiritual meaning.

According to Guerin's theory of archetypal symbols, nature has spiritual and magical meanings (p. 185). Jane Eyre paints the picture with certain symbols and describes her character as quiet but brave.

3) 37/01.16.42/universal symbol



Figure 4. 15 Mr. Rochester and Jane talked about Thronfield

Nature is a universal symbol with the discovery of the sentence “I see trees laden with ripening fruit. I hear a nightingale warbling in a wood half a mile off; no moving form is visible, no coming step audible; but that perfume increases: I must flee. (Bronë, p. 378).” As mentioned by Guerin’s theory, the tree symbolizes the life of the cosmos (p. 189) which has a broad or endless meaning of life.

4) 38/01.16.57/universal symbol



Figure 4. 16 When Jane Look at Mr. Rochester

The universal symbol is found through Mr. Rochester accessories with cross-shaped accessories that have a general meaning, namely spiritual nature and closeness to God. As previously explained, the sign of the cross is a universal symbol that connects to the spiritual and is generally known by the public.

d. Symbolic Character

Symbolic character has a meaning that sees the character as a whole and can be seen through the delivery of the character, which is expressed in depth. Here, the researcher uncovers the symbolic character through expressions, emotions, and something relates to the face. A long lines of the expression in *Jane Eyre's* (2011) novel “she does look white” which is defined as “like a corpse” or “weak” through the film, the scene appears with the depiction of character who has no strength or is in a weak state. Hence, this symbolic character usually refers to the character

conveyed in the original story with a deep story to make the reader understand the point of the story.

Afterward in *Jane Eyre* (2011) film adaptation, the researcher got the symbolic character of the appearance of the characters in the story as follows:

1) 40/00.04.53/symbolic character



Figure 4. 17 Jane was Helpless

The expression conveyed through the figure shows a symbolic character. This is supported by a dialogue from others characters in the novel, namely “She does look white,” and “And as white as clay or death,” as well as the narration, “though just now I could speak.” This shows that symbol exists in this character, which is experiencing weakness and has no strength. As mentioned by Guerin theory, the word white has a negative meaning about death (p. 185). Although white refers to colour, but Bronte tries to

show that it is an approach between death and weakness for someone with a deathly pale face.

2) 41/00.05.43/symbolic character



Figure 4. 18 When Jane experienced violence from John Reed

The expression shown through the picture is that Jane Eyre's character has a fear of John Reed. However, that she was afraid when John Reed attacked her. Thus, the symbolic character is found through the image by revealing the expressions and emotions in that appear in the film. This is expressed by Brontë through the narrative there were moments when I was bewildered by the terror he inspired, because I had no appeal whatever against either his menaces or his infliction.

3) 45/00.16/08/symbolic character



Figure 4. 19 Jane was Punished

The symbolic character can be seen through the Jane Eyre expressions, who is being punished by Mr. Brocklehurst. It shows the character with a distressed expression. In the sentence “Let her stand half-an hour longer on that stool (Brontë, p. 100)” is an expression that refers to judgment. It is support by Custom-Writing article regarding symbolic characters that this refers to the author’s expression in the depiction of characters. Jane Eyre character provides readers and viewers with a perspective on life at Lowood School, which is full of frightening polices.

4) 46/00.19.40/symbolic character



Figure 4. 20 The death of Helen Burn's

A symbolic character is found in the figure with the phrase "I was asleep and Helen was dead." Helen's death becomes one of the symbolic characters to describe the character's strength in the novel. Moreover, the colour of clothes and bedding is also very striking, which is white. According to Guerin's theory, the white colour negatively conveys the meaning of death or sadness (p. 185).

5) 50/00.31.44/symbolic character



Figure 4. 21 Jane wanted equality for women and men

The symbolic character is shown through the Jane's expression, which imagines that women's lives are equal to men's. The emotions that are released are also a form of resistance, but cannot do it. Jane's life has never been free since she was a child, and has got abused by her aunt in Gateshead. Meanwhile at Lowood school, a school for orphans, she was raised by harsh and vicious persons such as Mr. Brocklehurst.

This is also expressed in the film's dialogue:

I wish a woman could have action in her life, like a man (minute: 00.31.44).

Meanwhile in the novel is explained through narration:

“It is in vain to say human beings ought to be satisfied with tranquility: they must have action; and they will make it if they cannot find it, and millions are in silent revolt against their lot. Nobody knows how many rebellions besides political rebellions ferment in the masses of life which people earth. Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties, and a field for their efforts, as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded

in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex (Brontë, p. 167).”

The dialogue can be interpreted that Jane’s character never gets freedom in her life. Meanwhile, it can also be seen through the character’s expression that she wants equality between women and men. It is from here that the symbolic character appears by conveying deep character, and the essence of the story is conveyed to the viewers or readers.

6) 58/00.51.35/symbolic character



Figure 4. 22 When Jane and Mr. Rochester Locked Eyes

Mr. Rochester's expression shows his interest in Jane Eyre and this can be found in the dialogue “He

paused; gazed at me: words almost visible trembled on his lips,—but his voice was checked.” Meanwhile, Jane Eyre showed an expression of fear and anxiety. Thus, the image is included in the category of symbolic characters which provide an overview of the two characters by looking at the expression as a whole.

7) 63/01.11.48/symbolic character



Figure 4. 23 When Mrs. Reed Ill

Mrs. Reed’s expression shows a symbolic character, as can be seen through the sentence, “I am very ill, I know (Brontë, p. 362).” Here, the symbolic character sees the character as a whole, and Mrs. Reed gives off weak and sick emotions.

8) 65/01.18.24/symbolic character



Figure 4. 24 When Jane was Mad with Mr. Rochester

The symbolic character is found through Jane Eyre's expression, which expresses her emotions towards Mr. Rochester. Here, Jane feels jealous and is about to leave Thronfield; meanwhile, she has fallen in love with Mr. Rochester. Thus, the expression that Jane conveyed falls into the symbolic character category, which sees the character as a whole, either through the emotions or the style of each character.

This is also shown through a novel about Jane's emotions:

“The vehemence of emotion, stirred by grief and love within me, was claiming mastery, and struggling for full sway, and asserting a right to predominate, to overcome, to live, rise, and reign at last: yes,—and to speak. (Brontë, p. 384).”

9) 71/01.27.33/symbolic character



Figure 4. 25 When Bertha Mason is Mad

The figure of Bertha shows the existence of a symbolic character which depicts the figure of a mad woman with black hair loose due to frustration. This Bertha describes about Rochester's past in his youth.

10) 72/01.28.26/symbolic character



Figure 4. 26 When Jane was Crying

The symbolic character in Jane Eyre's expression is one of the ways to express oneself in a state of sadness. This was found through the expression of crying made by Jane Eyre.

The novel also describes the sadness that Jane Eyre faced:

“I was in my own room as usual—just myself, without obvious change: nothing had smitten me, or scathed me, or maimed me, and yet where was the Jane Eyre of yesterday?—where were here prospects? (Brontë, p. 450).”

11) 74/01.34.29/symbolic character



Figure 4. 27 When Jane was Crying

The symbolic character is found through Jane Eyre's expression which is very sad and desperate. The emotion is a symbolic character that sees the character as a whole. Through the sadness shown when he failed to marry Mr. Rochester, this expression supports the existence of problems at Thronfield Hall.

2. Transstylization Found by *Jane Eyre* (2011) Film Adaptation

Transstylization was defined in the previous discussion as a shift in rewriting style. Here, the researcher reveals these two changes:

No.	Types of Transstylization	Total
1.	Augmentation	30
2.	Reduction	21

4. 2 Taxonomy Table of *Transstylization*

a. Augmentation

In Gennete's theory (1997), augmentation has the meaning of adding to the widening of a story. This augmentation occurs because of the addition of a substance to the story so that it exists. Or this can be termed an expansion in the story to show the story as it was in its era, namely the widening of styles that do not exist, such as the shape of a hat in the Victorian era.

Thus, in this augmentation the researcher found it through the data as below:

1) 01/00.01.29/augmentation



Figure 4. 28 When Jane Eyre get out of Thronfield

Augmentation occurs in the exit scene from Thronfield, where Jane is carrying a brown bag. Meanwhile, in the novel it is not explained that Jane

carries a brown bag. In the novel is only explained through narration:

“I got some water, I got some bread: for perhaps Ill this I should have to walk far; and my strength, sorely shaken of late, must not breakdown. All this I did without one sound. I opened the door, passed out, shut it softly. Dim dawn glimmered in the yard. The great gates were closed and locked; but a wicket in one of them was only latched. Through that I departed: it too, I shut; and now I was out of Thronfield. (Brontë, p. 488).”

Thus, in this case, the augmentation takes place in a stylistic dilation to show that the story has some things that the viewer should be able to understand and that it really comes out of Thronfield.

The data also provides a shift in novels and films thus that there is a transstylization or change of style in an adaptation.

2) 4/00.14.25/augmentation



Figure 4. 29 When Helen at Lowood School

Augmentation occurs in the scene where Helen Burns smiles at Jane Eyre. While in the novel it is explained about Helen Burn who is ill and Jane sees her reading a book. Thus, the augmentation of the scene is a widening of the style that provides a shift between the original (novel) and the film adaptation.

3) 7/00.16.26/augmentation



Figure 4. 30 When Jane in the yard

The first augmentation occurs when Jane and Helen are sitting in a garden, wearing black robes and

a brown hat. In the novel, there is no mention of the colour of their clothes.

Second, the augmentation occurs in the scene where Jane and Helen are sitting in the garden, where Helen is holding a book. In the novel, it is not explained that Helen reads books.

The data shows that there was an augmentation, thus there was a shift in the original story. This augmentation includes a widening of the style to allow for different settings and new features, such as adding dialogue and improvising a story.

4) 11/00.36.17/augmentation



Figure 4. 31 When Mr. Rochester looks at Jane's painting

Augmentation occurs in the character Mr. Rochester, which is depicted as a dashing figure smoking cigarettes. Meanwhile the novel does not describe a cigarette for the character Mr. Rochester.

From the data above, apart from giving the meaning of valor to the character of Mr. Rochester,

cigarettes are also interpreted as calming the mind.
This can be seen in his strong and emotional character.

5) 13/00.54.33/augmentation



Figure 4. 32 When Jane was Worried

Augmentation occurs in the scene of Jane walking around Thronfield's yard with a worried face, worried and restless. Meanwhile in the novel, the scene around Thronfield's yard is not explained.

Meanwhile in the novel it is explained as follows:

“A week passed, and no news arrived of Mr. Rochester: ten days, and still he did not come. Mrs. Fairfax said she should not be surprised if he were to go straight from the Leas to London, and thence to the Continent, and not show his face again at Thornfield for a year to come; he had not unfrequently quitted it in a manner quite as abrupt and unexpected. When I heard this, I was beginning to feel a strange chill and failing at the heart. I was actually permitting myself to

experience a sickening sense of disappointment; but rallying my wits, and recollecting my principles, I at once called my sensations to order; and it was wonderful how I got over the temporary blunder—how I cleared up the mistake of supposing Mr. Rochester’s movements a matter in which I had any cause to take a vital interest. Not that I humbled myself by a slavish notion of inferiority: on the contrary, I just said— (Brontë, p. 248).”

6) 18/01.16/26/augmentation



Figure 4. 33 at Thorndfield’s place

The augmentation takes place in a setting in Thronfield, where a river flows there. Whereas in the novel there is no mention of the image of the river in question, only the illustrate of Thronfield with the hot and arid sun in Midsummer. This is where the shift can be seen through the figure with the augmentation of a film adaptation.

7) 28/01.52.35/augmentation



Figure 4. 34 When Jane and Mr. Rochester meet again

Augmentation takes place in the setting where Jane Eyre and Mr. Rochester are, which is in a park. Changing the background is one of the augmentations or additions to removing the background that should be in a room.

b. Reduction

Based on Gennete's theory (1997), reduction which is defined as reduction, is the trimming of stories or pruning of the original story from existing to non-existent. Thus that reduction can change the message to be undelivered. Therefore through this reduction, the researcher found the following data:

1) 33/00.14.19/reduction



Figure 4. 35 When Jane at Lowood school

Reduction occurs in the scene where all the pupils are holding books while in adaptation they are holding small blackboards. Here, the reduction of accessories for players occurs and is changed through other objects.

2) 34/00.15.21/reduction



Figure 4. 36 When Jane Eyre was punished

Reduction occurs in the scene where Jane is punished by Mr. Brocklehurst, namely standing on a chair because she dropped an object in her hand because she saw Helen Burns being whipped by Miss Scatcherd. Meanwhile, through the novel, it is

explained about the incident of the punishment of several students which surprised Jane and dropped her writing utensil.

3) 37/00.22.50/reduction



Figure 4. 37 When Jane get out of Lowood school

Reduction occurs in the scene where Jane is leaving Loowod school, when Bessie appears there. Meanwhile, in the film, Bessie's character does not appear in this scene.

In the novel there is a narrative that shows the appearance of Bessie, as in the following quote:

“I looked: I saw a woman attired like a well-dressed servant, matronly, yet still young; very good-looking, with black hair and eyes, and lively complexion. ‘Well, who is it?’ she asked, in a voice and with a smile I half recognised; ‘you’ve not quite forgotten me, I think, Miss Jane?’

In another second I was embracing and kissing her rapturously: ‘Bessie! Bessie! Bessie!’ that was all I

said; whereat she half laughed, half cried, and we both went into the parlour. By the fire stood a little fellow of three years old, in plaid frock and trousers. (Brontë, p. 136-137).”

Thus this is where the cutting of the story occurs through the scene of Jane Eyre leaving Lowood school. As in Gennete’s theory, reduction can occur through the text of the play and provide a transposition in the form of a change of a style (p. 226-227). The change in style here is a story cut when meeting Bessie that should have appeared in the film adaptation.

4) 40/00.32.42/reduction



Figure 4. 38 When Jane sent the letter

Reduction occurs when Jane was going to Hay to send a letter. In the novel it is explained that he will deliver a letter, meanwhile the film does not appear a letter.

While in the novel it is explained with narration:

“Mr. Fairfax had just written a letter which was waiting to be posted, so I put on my bonnet and cloak and volunteered to carry it to Hay; the distance, two miles, would be a pleasant winter afternoon walk. (Brontë, p. 169).”

This reduction is a stylistic shift that does not suggest a letter would be sent by Jane Eyre's character. In the film, it is only shown when Jane walks through the forest to go to Hay wearing a black robe and bonnet. This is where reduction is seen in the

change in style based on the appearance of a character's actions.

5) 48/01.52.35/reduction



Figure 4. 39 When Jane and Mr. Rochester meet again

Reduction occurs in the scene when Jane and Mr. Rochester met. The novel describes Jane Eyre's meeting with Mr. Rochester is in a room and Jane hands him a glass of water. Meanwhile, in the film, their meeting does not remove the scene when Jane gives some water and the background is different.

B. Discussion

Through the findings above, the researcher underline the emergence of certain symbols and shifts in the story of *Jane Eyre* (2011) film adaptation. Scenes and dialogues are taken into consideration for the emergence of symbols that can be recognized through changes in style in the story.

1. The Symbols Found in *Jane Eyre* (2011) Film Adaptation

Through the film adaptation of *Jane Eyre* (2011) directed by Cary Fukunaga, the researcher found four types of symbols, including abstract symbolism, contextual symbol, universal symbol, and symbolic character.

Phases of Jane Eyre's life	Abstract Symbolism		Contextual Symbol		Universal Symbolism		Symbolic Character	
	Aug	Red	Aug	Red	Aug	Red	Aug	Red
Gateshead				3			2	
Lowood School	2	1		1			3	3
Thronfield	4	1	5	6	3	2	10	4
Millcote							1	
Total	51							

4. 3 Componential Table of *Transstylization of Symbols*.

The table above shows that the researcher found 51 symbols in the story shifts. Among them are 8 abstract symbols, 15 contextual symbols, 5 universal symbols, and 23 symbolic characters.

From the types of symbols above, abstract symbolism appears in the meaning of a colour; while contextual symbols appear on objects or things that appear in certain scenes; universal symbols appear on something related in general, such as nature and books; and the symbolic character is found through the expression of each character. This type of data is

taken from every scene in the film and relates it to the novel version. These symbols are related to what appears in an adaptation and give meaning to the story that has been visualized.

These symbols are related to Jane Eyre's life, such as the example of Jane Eyre's life in Gateshead, where she received cruel treatment from her aunt named Mrs. Reed, and this is included in the symbolic character. The symbolic character was found while still living in Gateshead and always gets violent there.

Meanwhile, Jane is also described as a character who likes to read. This appearance is also referred to as a contextual symbol, which only appears in certain scenes. Then the emergence of universal symbols is shown through Jane's life at Thronfield Hall and her paintings of stars and nature. While the abstract symbolism is found in various places such as Gateshead, Lowood School, and Thronfireld, which shows Jane's clothes in grey and black. Universal symbols are the emergence of symbols that generally have meaning in society, such as the cross and the Bible.

2. Transstylization Found in *Jane Eyre* (2011) Film Adaptation

From the data found above, the researcher found two transstylization styles in film adaptation, such as augmentation and reduction. Here, the researcher found 30 augmentations and 21 reductions in the film adaptation of *Jane Eyre* (2011), directed by Cary Fukunaga. From the two types of transstylization, the researcher reveals that there is a shift in an adaptation and relates it to the original story (novel), thus that any findings that are changed in augmentation and reduction style can be seen in every scene.

Both present that every hypertextual meaning change in adaptation. The elimination and addition of dialogue occur in the visual concept that is displayed. The findings of this study formulated on the process of changing style in the appearance of the prevailing scene thus that what is displayed can be conveyed. Various ways are used in trimming the story to attract the viewer's attention to visual concepts in building a genre. In this research, the researcher gathers all resources in, such as dialogue and expressions, for widening or trimming visual stories. The researcher also found that augmentation data dominates as style widening and reduction as submissive data or with the smallest data set.

In the results of the data, there is a relationship between symbol shifts and the types of transstylization. The relationship forms Jane's life in Gateshead, such as in the example in the red room, which eliminates the appearance of Mr. Reeds. This can be said to be a reduction in an adaptation story.

Then there is the relationship between life at Lowood School and a shift in adaptation, which describes the character of students wearing gray uniforms. The novel does not explain the colours used by Jane and several other students. Thus, this appearance is also an expansion or augmentation, which, according to Gennete's theory, is an addition to what is not in the original story.

The relationship between the appearance of the symbol and its subsequent transstylization when Jane is at Thronfield Hall. Here, it can be seen that Thronfield became one of the objects Jane started her life as a governess. The emergence of this type of transstylization includes adding or subtracting dialogues, objects, and places that are not explained in the novel.

CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

In this last chapter, the researcher has read the novel and watched the film *Jane Eyre (2011)* repeatedly. After looking for symbols and shifts in the story, there is a conclusion to this thesis. This chapter presents conclusions and suggestions related to the researcher's analysis in Chapter IV.

A. Conclusions

Based on the findings above, the researcher found four types of symbols and two styles of transstylization in the film adaptation of *Jane Eyre (2011)*. The symbols found include abstract symbolism, contextual symbols, universal symbols, and symbolic characters, while in style changes there are two types, namely augmentation and reduction. Through this research, the researcher found 51 symbols in story shifts and stylistic changes in transstylization.

To identify it, the researcher focuses on all objects, both the characters and settings used. Meanwhile, the 51 symbols were further broken down by finding 8 abstract symbolisms, 15 contextual symbols, 5 universal symbols, and 23 symbolic characters. From the results of the analysis, it will be concluded that Guerin's theory provides for every valid symbol. Symbols are not only limited to the objects displayed but can also be in the form of colours, nature, and character expressions. Symbols in film adaptation will certainly experience a shift, and this will also present a change in style or be interpreted as transstylization. Through this

transstylization, there is widening of style and story trimming, which makes it different from the original text (novel) and the adaptation. Hence, Gennete's theory about transstylization has the meaning of a change in style that is actually applied in this film, and both of them are continuous, meaning that every adaptation must have a shift and a change of style.

B. Implications

Overall, this research discusses the symbols in the film adaptation of *Jane Eyre (2011)* as well as the shifts that occur in an adaptation. The researcher found that there were four types and two stylistic shifts in the film. This research investigates the differences from novel to film that can be seen through transstylization. This research of transstylization and symbols shows how Cary Fukunaga transforms this epic and most popular novel for the latest cinematic adaptation.

C. Suggestions

Analyzing the phenomenon of adaptation through symbols and stylistic changes in transstylization is the latest in the film adaptation of *Jane Eyre (2011)*. Various adaptation issues often arise regarding the shift from a novel to a film. Barceló (2019) started this article due to changes in adaptations in the industrial era, such as the character Mr. Rochester experiencing a shift. Meanwhile, Loh (2015) analyzes the controversy over the *Jane Eyre* film adaptation, which highlights intersectionality. However, in previous research, Glad (2013) also analyzed the differences between Mr. Rochester of *Jane Eyre*, who claims that adaptation is unfaithful. Those are some of the discourses in an adaptation, which certainly

experience many shifts. If the discussion discusses the meaning of adaptation, this study has analyzed various sources involving the appearance of characters, places, and expressions. This research complements Braceló (2019) in discussing the shifts in *Jane Eyre* films, namely in the context of stylistic changes and prevailing symbol inventions. Symbol analysis and transstylization are the right choices to look for these adaptation changes. Österberg (2013) analyzes film adaptations with different symbols in film and novels, namely cinematic symbols while novels use verbal symbols.

Based on the conclusions of the analysis regarding symbols and transstylization in the film adaptation of *Jane Eyre* (2011), there are suggestions for this study:

1. To the Readers

The results of this thesis research can be used as a reference regarding film adaptation and looking for shifts in a literary work. This study focuses on two things, namely symbols and transstylization. The researcher hopes that many studies related to style changes in adaptation will be expanded in studying literary works.

2. To the Researcher

The results of this thesis can be used as a reference in research related to symbols and transstylization. Future research can examine a literary work more deeply through the latest film adaptation. The researcher hopes that this research

will provide new knowledge in symbols and transstylization in an adaptation, especially in classical literature such as *Jane Eyre*.

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VALIDATION SHEET

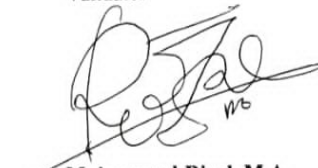
This thesis data titled *Transstylization of Symbols in Jane Eyre (2011) Film Adaption* had been checked and validated by Muhammad Rizal, M.A., in:

Day : Thursday

Date : May 25th, 2023

Surakarta, May 25, 2023


Validator





Muhammad Rizal, M.A.


APPEDINCES


DATA FINDINGS


No.	Visual Data	Novel	Abstract Symbolism	Contextual Symbol	Universal Symbol	Symbolic Character	Explanation
1.	 <p data-bbox="423 882 631 906">Duration : 00.01.29</p>	<p data-bbox="741 416 965 440">CH. XXVII (p. 488)</p> <p data-bbox="741 480 1010 1331">Drearly I wound my way downstairs: I knew what I had to do, and I did it mechanically. I sought the key of the side-door in the kitchen; I sought too, a phial of oil and a feather; I oiled the key and the lock. I got some water, I got some bread: for perhaps ill this I should have to walk far; and my strength, sorely shaken of late, must not breakdown. All this I did without one sound. I opened the door, passed out, shut it softly. Dim dawn glimmered in the yard. The great gates were closed and locked; but a wicket in one of them was only latched. Through that I departed: it too, I shut;</p>	<p data-bbox="1032 384 1151 539">√ Abstract symbolism Valid</p>				<p data-bbox="1619 384 2033 999">The act of Jane Eyre to get out of Thornfield is a new journey. Here Jane Eyre is dressed in all black with a sad expression on her face. As symbolic, what Guerin means is not only in objects but also in the form of figurative meanings. The figurative meaning contained in the picture is the clothes worn by Jane Eyre, which are all black. The black color generally means sadness, darkness, and sorrow. This is also represented in a sentence in the novel, namely <i>and now I was out of Thronfield</i>. That means when Jane was in Thronfield, she was facing the problems and sadness her experienced. This action was based on the fact that he had been deceived by Mr. Rochester when going to carry out their wedding.</p>


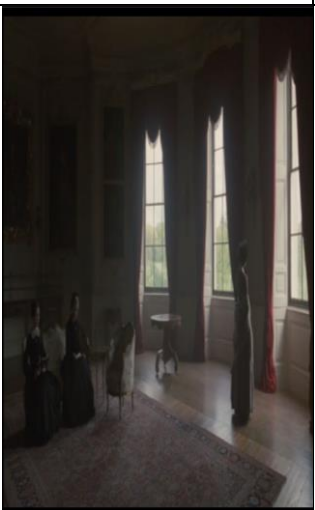
		and now I was out of Thronfield.				
2.	 <p>Duration: 00.06.21</p>	<p>CH. I (p. 12-13)</p> <p>He ran headlong at me: I felt him grasp my hair and my shoulder : he has closed with a desperate thing. I really saw in him a tyrant, a murderer. I felt a drop or two of blood from my head trickle down my neck, and was sensible of somewhat pungent suffering: these sensations for the time predominated over fear, and I received him in frantic sort.</p>	<p>√ Abstract symbolism</p> <p>Valid, Ibid</p>			<p>The expression shown in the figure is bringing blood to Jane Eyre's character. It can be seen that Jane Eyre received bad treatment from John Reed, and suffered physical violence. Thus, this abstract symbolism arises from the meaning of "red blood". According to Guerin's theory, the colour red can be interpreted as representing blood, sacrifice, lust for violence, and disorder (p. 185). Therefore, abstract symbolism is obtained through acts of brutal crime.</p>


3.	 <p>Duration : 00.14.20</p>	<p>CH. V (p. 65-66)</p> <p>A great tumult succeeded for some minutes, during which Miss Miller repeatedly exclaimed, "Silence!" and "Order!" when it subsided, I saw them all drawn up in four semicircles, before four chairs, placed at the four tables; all held books in their hands, and a great book, like a Bible, lay on each table, before the vacant seat. A pause of some seconds succeeded, filled up by the low vague hum of numbers; Miss Miller walked from class to class, hushing this indefinite sound.</p>	<p>√ Abstract symbolism valid</p>				<p>Abstract symbolism are found in the picture by revealing grey and white colours. The grey color gives the meaning of moody and formality. While the white color symbolizes purity or, in Guerin's theory, is also interpreted as supernatural or has a negative meaning about death, The two colours combined in the film give the viewer the interpretation that behind the clothes of the students at Lowood School is a depiction of the condition of every student there, which is full of violence.</p>
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4.	 <p>Duration: 00.16.26</p>	<p>CH. VIII (p. 103) "Come, eat something," she said; but I put both away from me, feeling as if a drop or a crumb would have choked me in my present condition. Helen regarded me, probably with surprise: I could not now weep aloud. She sat down on the ground near me, embraced her knees her arms, and rested her head upon them; in that attitude she remained silent as an Indian. I was the first who spoke—</p>	<p>√ Abstract symbolism Valid</p>			<p>The figure shows the differences in the narrative of the novel. Based on the writing Bronte, it shows an action by Helen with concern for Jane Eyre to eat something, but in the film this is omitted. It is a support by the narration of the film, "Helen regarded me, probably with surprise: I could not now weep aloud. She sat down on the ground near me, embraced her knees her arms, and rested her head upon them; in that attitude she remained silent as an Indian. I was the first who spoke—". Thus, to show the symbol in the film and novel, it lies in conveying the two characters through the clothes and bonnets they wear. The black colour is a symbol that shows the meaning of sadness and sorrow. The two character tell the story of their sadness when they were at Lowood school, meanwhile the brown bonnet symbolizes power in life. Therefore, the abstract symbolism is include in the image category because it connect figurative meanings to the of the two characters. In Guerin's theory, it also explained that the black has a meaning of mystery and melancholy.</p>
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5.	 <p>Duration: 00.32.42</p>	<p>CH. XII (p. 169)</p> <p>-Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties and, a field for their efforts, as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex.</p> <p>-Mr. Fairfax had just written a letter which was waiting to be posted, so I put on my bonnet and cloak and volunteered to carry it</p>	<p>√</p> <p>Abstract symbolism</p> <p>Valid,</p>				<p>Abstract symbolism is found through black bonnet and cloak. In the novel it's only stated "so I put on my bonnet and cloak and volunteered to carry it to Hay; the distance, two miles, would be a pleasant winter afternoon walk," and was not explained by what colour. Thus, in Guerin's theory has a meaning of mystery and melancholy (p. 85). This shows that Jane Eyre's character is a gloomy and introverted person. The character described to Jane is gloomy and introverted, which is found in the previous narrative that talks about equality between women and men. It was also revealed that the meaning of melancholy in Jane Eyre's character can be seen through the expression of the eyes, which always look dejected.</p>
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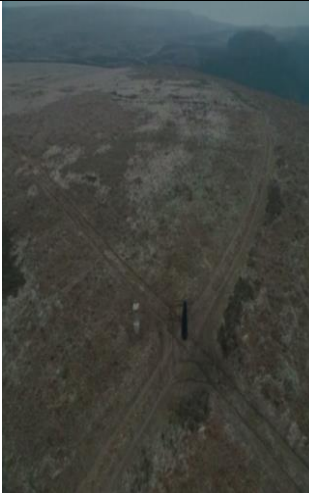
		<p>to Hay; the distance, two miles, would be a pleasant winter afternoon walk.</p> <p>-The ground was hard, the air was still, my road was lonely; I walked fast till I got warm, and then I walked slowly to enjoy and analyse the species of pleasure brooding for me in the hour and situation.</p>					
6.	 <p>Duration: 00.34.25</p>	<p>CH. XII (p.175)</p> <p>He stopped, ran his eye over my dress, which, as usual, was quite simple: a black merino cloak, a black beaver bonnet; neither of them half fine enough for a lady's maid. He seemed puzzled to decide what I was; I helped him.</p>	<p>√ Abstract symbolism</p> <p>Valid Ibid to previous datum</p>				<p>Abstract symbolism is found in the clothes of Jane Eyre and Mr. Rochester all-black. In the narration it is explained that the cloak and bonnet are black and it means that black apart from indicating a neutral colour, black also means mystery and melancholy. It can be seen in the character of Mr. Rochester in the following story, which takes a turn for the worst after Jane's departure from Thronfield.</p>


7.	 <p>Duration: 01.03.24</p>	<p>CH. XX (p. 328) Here then I was in the third storey, fastened into one of its mystic cells; night around me; a pale and bloody spectacle under my eyes and hands; a murderess hardly separated from me by a single door: yes—that was palling—the rest I could bear; but I shuddered at the thought of Grace Poole bursting out upon me.</p>	<p>√ Abstract symbolism valid</p>				<p>The figure shows Abstract symbolism, which describes the blood flowing in Mr. Manson. As mentioned by Guerin's theory that the red colour gives the meaning of blood, chaos or sacrifice (p. 185).</p>
8.	 <p>Duration: 01. 11. 35</p>	<p>CH. XXI (p. 347) Two young ladies appeared before me; one very tall, almost as tall as Miss Ingram—very thin too, with a sallow face and severe mien. There was something ascetic in her look, which was augmented by the extreme plainness of a straight-skirted, black, stuff dress, a starched linen collar, hair combed away from the temples, and a crucifix. This I felt was Eliza,</p>	<p>√ Abstract symbolism Valid, ibid</p>				<p>The figure shows abstract symbolism, namely the colour of the clothes worn by Eliza and Georgiana. Black colour completes the meaning of mystery and melancholy. According to Guerin's theory that black means shadow (p. 185). This is also supported by the sentence “Two young women appeared before me; one was very tall, almost as tall as Miss Ingram—very thin too, with a pale face and terrible noodles.” Melancholy is depicted through the reactions of the two character expression and the loss of their mother, namely Mrs. Reed.</p>


		though I could trace little resemblance to her former self in that elongated and colourless visage.					
9.	 <p>Duration: 00.35.44</p>	<p>CH. XXVI (p. 437)</p> <p>Sophie came at seven to dress me: she was very long indeed in accomplishing her task; so long that Mr. Rochester, grown, is suppose, impatient of my delay, sent up to ask why I did not come. She was just fastening my veil (the plain square of blood after all) to my hair with a brooch; I hurried from under her hands as soon as cloud.</p>	<p>√</p> <p>Abstract symbolism</p> <p>Valid</p>				<p>Abstract symbolism in the image is found through the white wedding dress. White colour positively symbolizes immortality, purity and innocence (Guerin, 185). Thus, this is very sacred in the wedding ceremony. It might be claimed that the white colour of the wedding gown represents the sacredness of the ceremony, because it conveys the concept of purity.</p>

10.	 <p>as you will answer at the dreadful Day of Judgment.</p> <p>Duration: 01.25.17</p>	<p>CH. XXVI (p. 439) We entered the quiet and humble temple; the priest waited in his white surplice at the lowly altar, the clerk beside him. All was still: two shadows only moved in a remote corner. My conjecture had been correct: the strangers had slipped in before us, and they now stood by the vault of the Rochesters, their backs towards us, viewing through the rails the old time-stained marble tomb, where a kneeling angel guarded the remains of Damer de Rochester, slain at Marston Moor in the time of the civil wars, and of Elizabeth, his wife.</p>	<p>√ Abstract symbolism</p> <p>Valid ibid</p>				<p>The wedding ceremony which takes place in the church is led by a clergyman. A clergyman here wears white and black robes. According to Guerin's theory that white symbolizes immortality and purity. Meanwhile, the black colour symbolizes a mystery (p. 185). Thus, the image is included in the category of abstract symbolism.</p>
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11.	 <p>Duration: 01.47.38</p>	<p>CH. XXXVI (p. 568)</p> <p>I left Moor House at three o'clock p.m., and soon after four I stood at the foot of the signpost of Whitcross, waiting the arrival of the coach which was to take me to distant Thornfield. Amidst the silence of those solitary roads and desert hills, I heard it approach from a great distance. It was the same vehicle whence, a year ago, I had alighted one summer evening on this very spot—how desolate, and hopeless, and objectless! It stopped as I beckoned. I entered—not now obliged to part with my whole fortune as the price of its accommodation. Once more on the road to Thornfield, I felt like the messenger-pigeon flying home.</p>	<p>√</p> <p>Abstract symbolism</p> <p>Valid, ibid</p>				<p>Abstract symbolism is found in the bonnet that Jane Eyre wears in brown. This also completes the modern meaning after she return to Thronfield, Jane's dress style changed. Thus, this abstract symbolism is found through the colour of the hat. Based on the <i>Smashing Magazine</i> article, the colour brown represnet goodness. This is also presents by Jane's entrance, who brings improvements to Mr. Rochester and restores tranquility.</p>
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12.	 <p>Duration: 00.01.36</p>	<p>CH. XXVII (p. 488-489)</p> <p>A mile off, beyond the fields, lay a road which stretched in the contrary direction to Milcotte; a road I had never travelled, but often noticed, and wondered where it led: thither I bent my steps. No reflection was to be allowed now: not one glance was to be cast back; not even one forward. Not one thought was to be given either to the past or the future. The first was a page so heavenly sweet—so deadly sad—that to read one line of it would dissolve my courage and break down my energy. The last was an awful blank: something like the world when the deluge was gone by.</p>		<p>√ Contextual symbol</p> <p>Valid</p>		<p>The contextual symbol found in the visualization by representing journey and Milcotte as the object where Jane Eyre's character resides. Here, it can be seen that the role of the symbol is to convey a background that has a meaning. As mentioned by Guerin theory, some connotative words or objects must have a symbolic meaning, and image that are outside their own objective can be said to be symbols (p. 94-107). Thus, the journey traveled by the character Jane Eyre around Millcote can be said to be a symbolic one that refers to the contextual symbol by giving a journey to a certain place that she has never been through before. Meanwhile, there are also describes how the place is very quiet and depicts Jane, who is full of sadness and disappointment. The grief is explained here by the fact that Jane Eyre left Thronfield, she was angry, shocked, and disappointed to hear Mr. Rochester has a wife named Bertha Mason.</p>
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13.	 <p>Duration: 00.06.07</p>	<p>CH. I (p.12)</p> <p>“what were you doing behind the curtain?” he asked.</p> <p>“I was reading.”</p> <p>“Show the book.”</p> <p>I returned to the window and fetched it thence.</p> <p>“You have no business to take our books; you are a dependent, mama says; you have no money; your father left you none; you ought to beg, and not to live here with gentlemen's children like us and eat the same meals we do, and wear clothes at our mama's expense. Now, I'll teach you to rummage my bookshelves: for they <i>are</i> mine; all the house belongs to me or will do in a few years. Go and stand by the door, out of the way of the mirror and the windows</p> <p>.</p>		<p>√</p> <p>Contextual symbol</p> <p>Valid</p>		<p>Books are objects that are often told about and appear in Jane Eyre character. This becomes a contextual symbol in which the book has a symbolic meaning regarding human intelligence. Books provide meaning about knowledge and insight into education and are usually expressed through smart and intelligent characters. Jane Eyre is a smart woman with a very close knowledge of reading. Books are one of the symbols that often appear to show that Jane Eyre is an introvert.</p>
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14.	 <p>Duration: 00.07.35</p>	<p>CH. II (p. 16-17)</p> <p>They went, shutting the door, and locking it behind them.</p> <p>The red-room was a square chamber, very seldom slept in, I might say never, indeed, unless when a chance influx of visitors at Gateshead Hall rendered it necessary to turn to account all the accommodation it contained: yet it was one of the largest and stateliest chambers in the mansion. A bed supported on massive pillars of mahogany, hung with curtains of deep red damask, stood out like a tabernacle in the centre; the two large windows, with their blinds always drawn down, were half shrouded in festoons and falls of similar drapery; the carpet was red; the table at the foot of</p>		<p>√ Contextual symbol Valid</p>		<p>The red-room is a contextual symbol that becomes the setting for Jane Eyre. According to Guerin's theory of archetypal symbols, the red colour can be interpreted as violence and sacrifice (p. 185). The red-room is a place used as punishment for violence against John Reed. However, in the story (novel), this red-room was previously the last place Mr. Reed stayed, thus Jane Eyre character assumed it to be spooky and gloomy place.</p>
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		<p>the bed was covered with a crimson cloth; the walls were a soft fawn colour with a blush of pink in it; the wardrobe, the toilet-table, the chairs were of darkly polished old mahogany. Out of these deep surrounding shades rose high, and glared white, the piled-up mattresses and pillows of the bed spread with a snowy Marseilles counterpane. Scarcely less prominent was an ample cushioned easy-chair near the head of the bed, also white, with a footstool before it; and looking, as I thought, like a pale throne.</p>					
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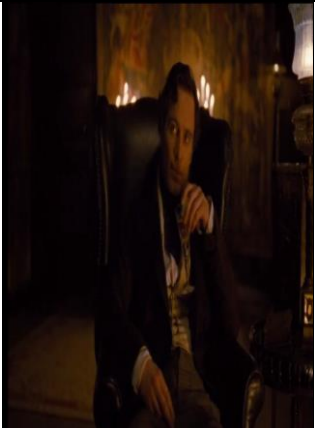
15.	 <p>Duration: 00.10.27</p>	<p>CH. V (p. 59) I was to leave Gateshead that day by a coach which passed the lodge gates at six .am. Bessie was the only person yet risen; she had lit a fire in the nursery, where she now proceeded to make my breakfast. Few children can eat when excited with the thoughts of a journey; nor could I. Bessie having pressed me in vain to take few spoonfuls of the boiled milk and bread she had prepared for me, wrapped up some biscuits in a paper and put them into my bag; then she helped me on with my pelisse and bonnet, and wrapping herself in a shawl, she and I left the nursery. As we passed Mrs. Reed's bedroom, she said, "Will you go in and bid Missis good-bye?"</p>		<p>√ Contextual symbol</p> <p>valid</p>		<p>Contextual symbols are found throughout the figure, namely that bonnet worn by Jane Eyre. Whereas contextual symbols are personal symbols and are only seen through one thing, such as a bonnet that appears as a depiction Victorian culture. This tells the viewer that the bonnet is one of the special characteristics and trends of the Victorian era. It was during the Victorian era that bonnets became a separate culture in England society. Based on <i>Katetattersal's</i> article, in the 1840s there was a change in style on the bonnet, namely the presence of lace and ribbons, which were usually used by the upper class.</p>
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16.	 <p>Duration : 00.14.20</p>	<p>CH. V (p. 65-66)</p> <p>A great tumult succeeded for some minutes, during which Miss Miller repeatedly exclaimed, "Silence!" and "Order!" when it subsided, I saw them all drawn up in four semicircles, before four chairs, placed at the four tables; all held books in their hands, and a great book, like a Bible, lay on each table, before the vacant seat. A pause of some seconds succeeded, filled up by the low vague hum of numbers; Miss Miller walked from class to class, hushing this indefinite sound.</p>		<p>√ Contextual symbol</p> <p>valid</p>			<p>Contextual symbols are found through an object held by Jane Eyre and other pupils, namely, writing tools. This appearance is used to show the atmosphere of learning in the classroom. In the novel, it is described as holding a book, but in the film appears with a small blackboard and chalk.</p>
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17.	 <p>Duration : 00.29.47</p>	<p>CH. XI (p. 157)</p> <p>After breakfast, Adèle and I withdrew to the library with room, it appears, Mr. Rochester had direct should be used as the schoolroom. Most of the books were locked up behind glass doors; but there was one bookcase left open containing everything that could be needed in the way of elementary works, and several volumes of light literature, poetry, biography, travels, a few romances, &c. I supposed he had considered that these were all the governess would require for her private perusal; and, indeed, they contened me amply for the present; compared with the scanty pickings I had now and then been able to glean at lowood, they seemed to offer an abundant harvest pf entertainment and information. In this room, too, there was a</p>		<p>√ Contextual symbol valid</p>		<p>The contextual symbol can be seen in the figure that Brontë gives in her narrative by revealing the contents of the room. There, the main character Jane Eyre, is often shown as a person who likes to read. This is where the contextual symbol can be seen through the personality of Jane Eyre, who likes to read. At Thronfield, she works as a governess. In Guerin's theory, which reveals that some connotative words or objects must have a symbolic meaning, and images that are beyond their own can be said to be symbols (p. 94-107). Therefore, this figure supports the narrative in the novel as described by Charlotte Brontë.</p>
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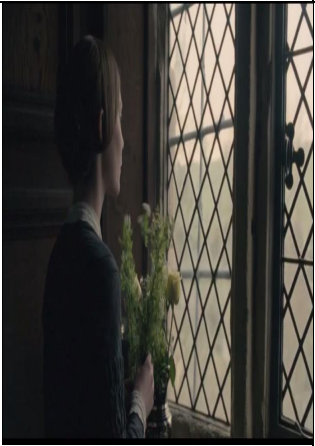
		cabinet piano, quite new and of superior tone; also an easel for painting and a pair of globes.					
18.	 <p>Duration: 00.36.17</p>	<p>CH. XIII (p. 182)</p> <p>Two wax candles stood lighted on the table and two on the mantelpiece; basking in the light and heat of a superb fire, lay Pilot –Adèle knelt near him. Half reclined on a couch appeared Mr. Rochester, his foot supported by the cushion; he was looking at Adèle and the dog: the fire shone full on his face.</p>		<p>√ Contextual symbol</p> <p>Valid</p>			<p>Contextual symbols are found in the figure through the identification of an object that is of the characteristic of the character Mr. Rochester, namely cigarettes. In general, cigarettes have a symbolic meaning which is considered as a man's gallantry. In addition, smoking also interprets meaning of a person's needs and is considered capable of relieving that person's fatigue. Cigarettes are also associated with fire and smoke. As mentioned by Guerin's theory of archetypal symbols, fire has the meaning of consciousness and thought, while the white colour of cigarette smoke symbolize purity (p. 185).</p>


19.	 <p>Duration : 00.38.22</p>	<p>CH.XIII (p. 191)</p> <p>The second picture contained for foreground only the dim peak of a hill, with grass and some leaves slanting as if by a breeze. Beyond and above spread an expanse of sky dark blue as at twilight: rising into the sky was a woman shape to the bust, portrayed in tints as dusk and soft as I could combine. The dim forehead was crowned with a star; the lineaments below were seen as through the suffusion of vapour; the eyes shone dark and wild; the hair streamed shadowy, like a beamless cloud torn by storm or by electric travail. On the neck lay a pale reflection like moonlight; the same faint lustre touched the train of thin clouds from which rose and bowed this vision of the Evening Star.</p>		<p>√ Contextual symbol valid</p>		<p>The picture Mr. Rochester is a contextual symbol. this is because the painting is included in one object that appears several times. The painting itself symbolizes the sensitivity of the painters regarding their paintings. Beside that what was mentioned about Jane Eyre, who like to read, painting is part of her passion for art. Here, through the Guerin's theory, Jane Eyre's paintings give the meaning to life and strength. It includes elements of nature and humanity.</p>
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20.	 <p>Duration: 00.43.05</p>	<p>CH. XIV (p. 199)</p> <p>Mr. Rochester, as he sat in his damask-covered chair, looked different to what I had seen him look before; not quite sonstren—much less gloomy. There was a smile on his lips and his eyes sparkled, whether with a wine or not, I am not sure;but I think it very probable. He was, in short in his after-dinner mood; more expanded and genials and also more self-indulgent than the frigid and rigid temper of the morning; still the looked preciously grim, cushioning his massive head against the swelling back of his chair, and receiving the light of the fire on his granite-hewn features, and in his great, dark eyes; for he had great, dark eyes, and very fine eyes, too—not without a ceratain change in their depths sometimes, which, if it was not softness, reminded you,</p>		<p>√ Contextual symbol Valid</p>		<p>Contextual symbol found in the wine by Mr. Rochester. If the food in Jane Eyre film symbolizes generosity, then wine also conveys the meaning of closeness of God. This has become a culture for western people, like in the picture. As mentioned by Guerin's theory, water symbolizes purification as well as the unconsciousness.</p>
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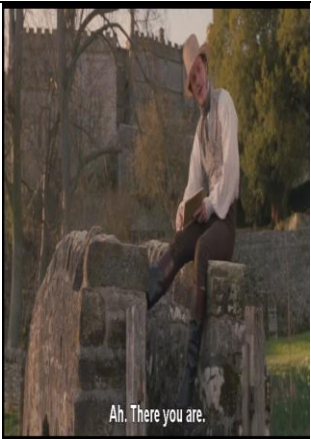
		at least, of that feeling.					
21.	 <p>Duration:00.53.51</p>	<p>CH. XVI (p. 238)</p> <p>I well remembered all; language, glance, and tone seemed at the moment vividly renewed. I was now in the schoolroom; Adèle was drawing; I bent over her and directed her pencil. She looked up with a sort of start.</p>		<p>√ Contextual symbol</p> <p>Valid</p>			<p>The objects that appear in the figure are the contextual symbols that apply to that appearance. This is one of the symbols that conveys the meaning of Jane Eyre's knowledge as a governess. The appearance of object such as globes and several books interprets the joy of learning and relates to the intelligence of a character, namely the Governess in Thronfield.</p>


22.	 <p>Duration: 00.54.58</p>	<p>CH. XVI (p. 217)</p> <p>I kept my word. An hour or two sufficed to sketch my own portrait in crayons; and in less than a fortnight I had completed an ivory miniature of an imaginary Blance Ingram. It looked a lovely face enough, and when compared with the real head in chalk, the contrast was as great as self-control could desire. I derived benefit from the task: it had kept my head and hands employed, and had given force and fixedness to the new impressions I wished to stamp to congratulate on my heart.</p> <p>Ere long, I had reason to congratulate myself on the course of wholesome discipline to which I had thus forced my feelings to submit. Thanks to it, I was able to meet subsequent occurrences with a decent calm, which, had they found</p>		<p>√ Contextual symbol valid</p>		<p>Making portraits is a form of expressing one's emotions. The act of painting are a way of self-expression. This is also included in the category of contextual symbols that give a certain meaning to Jane's talent in painting.</p>
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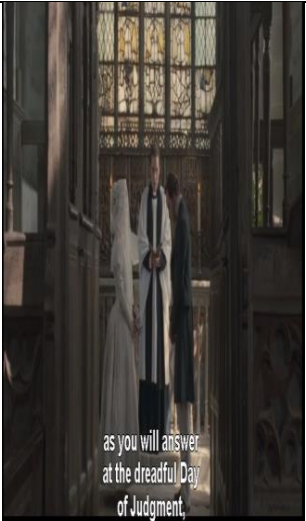
		me unprepared, I should probably have been unequal to maintain, even externally.				
23.	 <p>Duration: 00.55.47</p>	<p>CH. XVII (p. 250-251)</p> <p>Thursday came: all work had been completed the previous evening; carpet were laid down, bed – hangings festooned, radiant white counterpanes spread, toilet tables arranged, furniture rubbed, flowers piled in vases: both chamber and saloons looked as fresh bright as hands could make them. The hall, too, was scoured; and the great carved clock, as well as the steps and banisters of the staircase, were polished</p>		<p>√ Contextual symbol valid</p>		<p>Flowers symbolize happiness and purity. This is shown through the picture towards the arrival of Miss Ingram and Mr. Rochester where everyone is happy to welcome them. Therefore, contextual symbols are included in the figure which gives different meanings in certain occurrences. Happiness and purity here are based on the environment at Thronfield, where the people were very happy when they welcomed Miss Ingram and Mr. Rochester. Similarly, Jane Eyre felt jealous but still nevertheless happy when she welcomed Mr. Rochester back after a long absence.</p>


		to the brightness of glass; in the dining-room. The sideboard flashed resplendent with plate; in the drawing-room and boudoir, vases of exotics bloomed on all sides.					
24.	 <p>Duration: 00.59.04</p>	<p>CH. XVII (p.271-272)</p> <p>Miss Ingram, who had now seated herself with proud grace at the piano, spreading out her snowy robes in queenly amplitude, commenced a brilliant prelude; talking meantime. She appeared to be on her high horse to-night; both her words and her air seemed intended to excite not only the admiration, but the amazement of her auditors: she was evidently bent on striking them as something very dashing</p>		<p>√ Contextual symbol</p> <p>valid</p>			<p>Contextual symbols are found in the figure through the identification of an object that is of the characteristic of the character Mr. Rochester, namely cigarettes. In general, cigarettes have a symbolic meaning which is considered as a man's gallantry. In addition, smoking also interprets meaning of a person's needs and is considered capable of relieving that person's fatigue. Cigarettes are also associated with fire and smoke. As mentioned by Guerin's theory of archetypal symbols, fire has the meaning of consciousness and thought, while the white colour of cigarette smoke symbolize purity (p. 185). Cigarettes were detected as contextual symbol in the previous data, but the character Mr. Rochester, who smokes in public, set this scene apart. Therefore, the researcher</p>


		and daring indeed.				interprets the meaning of smoking through a scene that shows courage in front of many people, especially Miss Ingram's family.
25.	<p>Duration: 01.12.46</p>	<p>CH. XXI (p. 363)</p> <p>“John Eyre, Madeira.”</p> <p>It was dated three years back.</p> <p>“Why did I never hear of this?” I asked.</p>		<p>√</p> <p>Contextual symbol Valid</p>		<p>Contextual symbol is found in letters read by Jane Eyre, and this becomes personal object and applies to its appearance. Meanwhile his uncle Madeira sent a message a letter requesting to meet Jane Eyre. But here, she was shocked because she had never known that Jane had an uncle in Madeira.</p>


26.	 <p>Duration: 01.14.17</p>	<p>CH. XXII (p. 372) They are making hay, too, in Thornfield meadows: or rather, the labourers are just quitting their work, and returning home with their rakes on their shoulders, now, at the hour I arrive. I have but a field or two to traverse, and then I shall cross the road and reach the gates. How full the hedges are of roses! But I have no time to gather any; I want to be at the house. I passed a tall briar, shooting leafy and flowery branches across the path; I see the narrow stile with stone steps; and I see— Mr. Rochester sitting there, a book and a pencil in his hand; he is writing. Well, he is not a ghost; yet every nerve I have is unstrung: for a moment I am beyond my own mastery. What does it</p>		<p>√ Contextual symbol Valid</p>		<p>The character Mr. Rochester has contextual symbol, such as books and bonnets, which are characteristic as described in the novel. The symbol gives meaning as a personal symbol is in that emergence. It becomes a personal symbol because it is only in that appearance. Here it is described that Mr. Rochester was writing something.</p>
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		<p>mean? I did not think I should tremble in this way when I saw him, or lose my voice or the power of motion in his presence. I will go back as soon as I can stir: I need not make an absolute fool of myself. I know another way to the house. It does not signify if I knew twenty ways; for he has seen me. 'Hillo!' he cries; and he puts up his book and his pencil. 'There you are! Come on, if you please.'</p>					
27.		<p>CH. XXVI (p. 437)</p> <p>Sophie came at seven to dress me: she was very long indeed in accomplishing her task; so long that Mr. Rochester, grown, is suppose, impatient of my delay, sent up to ask why I did not come. She was just fastening my veil (the plain square of blood after all) to my hair with a brooch; I hurried from</p>		<p>√ Contextual symbol</p> <p>Valid</p>			<p>In Jane Eyre's character, a contextual symbol is found, namely a white wedding dress. This appearance only occurs in certain stories when Jane was wearing a wedding dress, or only appear in the occasion, namely at the wedding.</p>



		under her hands as soon as cloud.					
28.	 <p>Duration: 01.25.17</p>	<p>CH. XXVI (p. 440)</p> <p>He paused, as the custom is. When is the pause after that sentence ever broken by reply? Not, perhaps, once in a hundred years. And the clergyman, who had not lifted his eyes from his book, and had held his breath but for a moment, was proceeding: his hand was already stretched towards Mr. Rochester, as his lips unclosed to ask, "Wilt thou have this woman for thy wedded wife?"—when a distinct and near</p>			<p>√ Universal symbol Valid</p>	<p>The universal symbol is found through the character of a clergyman holding a bible. If in Guerin's theory it is explained about the Mandala which symbolizes spirituality, then the Bible is the same because it is a spiritual and ritual approach to help describe the message conveyed, and this is related to the spiritual things in general.</p>	


		voice said—					
29.	 <p>Duration: 00. 25. 01</p>	<p>CH. IX (p. 145-146)</p> <p>A snug small room; a round table by a cheerful fire; an arm-chair high- backed and old- fashioned, wherein sat the neatest imaginable little elderly lady, in widow's cap, black silk gown, and snowy muslin apron; exactly what I had fancied Mrs. Fairfax, only less stately and milder looking. She was occupied in knitting; a large cat sat demurely at her feet; nothing in short was wanting to complete the beau-ideal of domestic</p>			<p>√ Universal symbol valid</p>		<p>Fire is a universal symbol characterized by a general meaning, namely an energy.</p>

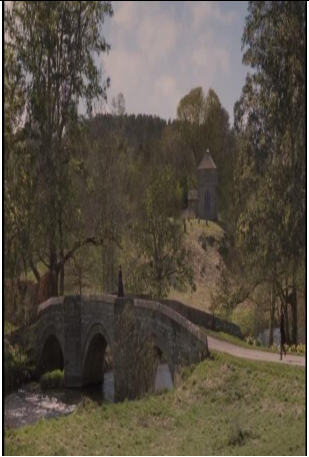
		comfort. A more reassuring introduction for a new governess could scarcely be conceived; there was no grandeur to overwhelm, no stateliness to embarrass; and then, as I entered, the old lady got up and promptly and kindly come forward to meet me.					
30.	 <p>Why, the owner of Thornfield. Mr. Edward Fairfax Rochester.</p> <p>Duration: 00. 25. 46</p>	<p>CH. XI (p. 148)</p> <p>I thanked her for her considerate choice, and as I really felt fatigued with my long journey expressed my readiness to retire. She took her candle, and I followed her the room. First she went to see if the hall-door was fastened; having taken the key from the lock she led the way upstairs. The steps and banisters were of oak; the staircase window was high and latticed; both it and the long gallery into which the bedroom doors opened looked as</p>			<p>√ Universal symbol valid</p>	<p>Candles provide light that comes from fire. This can be categorized as a universal symbol with a symbolic meaning, namely an energy. This energy can be seen through lighting.</p>	


		if they belonged to a church rather than ho. A very chill and vault-like air pervaded the stairs and gallery, suggesting cheerless ideas of space and solitude; and I was glad, when finally ushered into my chamber, to find it of small dimensions and furnished in ordinary, modern style.					
31.	 <p>Duration: 00.36.17</p>	<p>CH. XIII (p. 182) Two wax candles stood lighted on the table and two on the mantelpiece; basking in the light and heat of a superb fire, lay Pilot –Adèle knelt near him. Half reclined on a couch appeared Mr. Rochester, his foot supported by the cushion; he was looking at Adèle and the dog: the fire shone full on his face.</p>			<p>√ Universal symbol Valid</p>		<p>The object around Mr. Rochester represents a meaning of warmth and comfort. However, here the symbol of fire is found through the figure, namely the word “the fire shone full on his face” is a symbol that has meaning of energy. As mentioned by Guerin’s theory in the archetype symbol that fire has the meaning of awareness, wisdom in thinking and enlightenment (p. 185). Thus, the exact symbol of the figure is universal symbol.</p>


32.	 <p>Duration : 00.38.22</p>	<p>CH.XIII (p. 191)</p> <p>The second picture contained for foreground only the dim peak of a hill, with grass and some leaves slanting as if by a breeze. Beyond and above spread an expanse of sky dark blue as at twilight: rising into the sky was a woman shape to the bust, portrayed in tints as dusk and soft as I could combine. The dim forehead was crowned with a star; the lineaments below were seen as through the suffusion of vapour; the eyes shone dark and wild; the hair streamed shadowy, like a beamless cloud torn by storm or by electric travail. On the neck lay a pale reflection like moonlight; the same faint lustre touched the train of thin clouds from which rose and bowed this vision of the Evening Star.</p>			<p>√ Universal symbol Valid</p>		<p>The figure shown by Mr. Rochester is a universal symbol. This is because the star is a universal symbol by presenting the meaning of celestial bodies. Stars have a spiritual meaning.</p> <p>According to Guerin's theory of archetypal symbols, nature has spiritual and magical meanings (p. 185). Jane Eyre paints the picture with certain symbols and describes her character as quiet but brave.</p>
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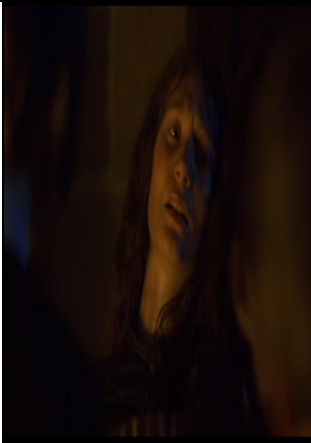
33.	 <p>Duration : 00.47.49</p>	<p>CH. XV (p. 225)</p> <p>I tried again to sleep; but my heart beat anxiously: my inward tranquility was broken. The clock, far down in the hall, struck two. Just then it seemed my chamber door was touched; as if fingers had swept the panels in groping a way long the dark gallery outside. I said, "Who is there?" Nothing answered. I was chilled with fear.</p>			<p>√ Universal symbol Valid</p>		<p>Candles provide light that comes from fire. This can be categorized as a universal symbol with a symbolic meaning, namely energy. This energy can be seen through lighting.</p>
34.	 <p>Duration: 00.48.25.</p>	<p>CH. XV (p. 226)</p> <p>Something creaked: it was a door ajar; and that door was Mr. Rochester's, and the smoked rushed in a cloud from thence I thought no more of Mrs. Fairfax; I thought no more of Grace Poole, or the laugh: in an instant, I was within the chamber. Tongues of flam darted round the bed: the curtains were on fire. In the midst of blaze and vapour, Mr. Rochester</p>			<p>√ Universal symbol Valid</p>		<p>Fire is a symbol in a <i>Jane Eyre</i> film which symbolizes emotion. This describes the character of Mr. Rochester who is easily angered or excited. Thus, fire becomes a universal symbol which in general represents emotion as well as energy in the Mr. Rochester character.</p>


		lay stretched motionless, in deep sleep.					
35.	 <p>Duration: 01.01.52</p>	<p>CH. XX (p. 324)</p> <p>And the door at the end of the gallery opened, and Mr. Rochester advanced with a candle: he had just descended from the upper storey. One of the ladies ran to him directly; she seized his arm: it was Miss Ingram</p>			<p>√ Universal symbol Valid</p>	<p>Candles provide light that comes from fire. This can be categorized as a universal symbol with a symbolic meaning, namely energy. This energy can be seen through lighting.</p>	


36.	 <p>Duration: 01.16.26</p>	<p>CH. XXIII (p. 377)</p> <p>A splendid Midsummer shone over England: skies so pure, suns so radiant as were seen in long succession, seldom favour even singly, our wave-girl land. It was as if band of Italian days had come from the South, like a flock of glorious passenger birds, and lighted to rest on the cliffs of Albion. The hay was all got in; the fields round Thornfield were green and shorn; the roads white and baked; the trees were in the dark prime; hedge and wood. Full-leaved and deeply tinted, contrasted well with the sunny hue of the cleared meadows between.</p>			<p>√ Universal symbol Valid</p>		<p>Nature is a universal symbol of Midsummer in England. According to Guerin's theory that the sun gives meaning to creative energy, birth and creation (p. 185).</p>
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37.	 <p>Duration: 01.16.42</p>	<p>CH. XXIII (p. 378)</p> <p>Sweet-briar and southernwood, jasmine, pink, and rose have long been yielding their evening sacrifice of incense: this new scent is neither of shrub nor flower; it is—I know it well—it is Mr. Rochester’s cigar. I look round and I listen . I see trees laden with ripening fruit. I hear a nightingale warbling in a wood half a mile off; no moving form is visible, no coming step audible; but that perfume increases: I must flee. I make for the wicket leading to the shrubbery, and I see Mr. Rochester entering. I step aside into the ivy recess; he will not stay long: he will soon return whence he came, and if I sit still he will never see me.</p>			<p>√ Universal symbol</p> <p>Valid</p>		<p>Nature is a universal symbol with the discovery of the sentence “I see trees laden with ripening fruit. I hear a nightingale warbling in a wood half a mile off; no moving form is visible, no coming step audible; but that perfume increases: I must flee.” As mentioned by Guerin’s theory, the tree symbolizes the life of the cosmos (p. 189) which has a broad or endless meaning of life.</p>
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38.	 <p>Duration: 01.16.57</p>	<p>CH. XXIII (p. 377)</p> <p>A splendid Midsummer shone over England: skies so pure, suns so radiant as were seen in long succession, seldom favour even singly, our wave-girl land. It was as if band of Italian days had come from the South, like a flock of glorious passenger birds, and lighted to rest on the cliffs of Albion. The hay was all got in; the fields round Thornfield were green and shorn; the reads white and baked; the trees were in the dark prime; hedge ad wood. Full-leaved and deeply tinted, contrasted well with the sunny hue off the cleared meadows between.</p>			<p>√ Universal symbol Valid</p>	<p>The universal symbol is found through the necklace that Mr. Rochester. The necklace is in the form of a cross which has a general meaning, which is spiritual in nature and closeness to God.</p>
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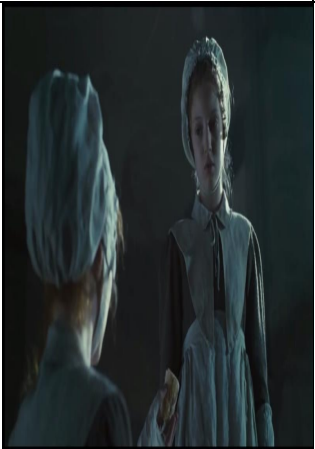
39.	 <p>Duration: 01.20.26</p>	<p>CH. XXIII (p. 390)</p> <p>The rain rushed down. He hurried me up the walk, through the grounds, and into the house; but we were quite wet before we could pass the threshold. He was taking of my shawl in the hall, and shaking the water out of my loosened hair, when Mrs. Fairfax emerged from her room. I did not observe her at first, nor did Mr. Rochester. The lamp was lit. the clock was on the stroke of twelve.</p>			<p>√ Universal symbol Valid</p>		<p>The universal symbol is found through visuals of rain in Thronfield. Rain describes nature and is related to water. According to Guerin's theory that water provides a symbol of the mysteries of creation and purification (p. 185).</p>
40.	 <p>Duration: 00.04.53</p>	<p>CH. XXVII (p. 512)</p> <p>“She does look white,” said Hannah. “As white as clay or death,” was responded. “she will fall: let her sit.” And indeed my head swam: I dropped, but a chair received me. I still possessed my senses, though just now I could not speak.</p>				<p>√ Symbolic character Valid</p>	<p>The expression conveyed through the picture shows a symbolic character. This is supported by a dialogue from others characters in the novel, namely “She does look white,” and “And as white as clay or death,” as well as the narration, “though just now I could speak.” This shows that symbol exists in this character, which is experiencing weakness and has no strength. As mentioned by Guerin theory, the word white has a negative meaning about death (p. 185). Although white refers to colour, but Bronte tries to show that it is an</p>


							approach between death and weakness for someone with a deathly pale face.
41.	 <p>Duration: 00.05.43</p>	<p>CH. I (p. 10-11)</p> <p>John had not much affection for his mother and sisters, and an antipathy to me. He bullied and punished me; not two or three times in the week, nor once or twice in the day, but continually: every nerve I had feared him, and every morsel of flesh in my bones shrank when he came near. There were moments when I was bewildered by the terror he inspired, because I had no appeal whatever against either his</p>				<p>√</p> <p>Symbolic character</p> <p>valid</p>	<p>The expression shown through the picture is that Jane Eyre's character has a fear of John Reed. However, that she was afraid when John Reed attacked her. Thus, the symbolic character is found through the image by revealing the expressions and emotions in that appear in the film. This is expressed by Bronte through the narrative There were moments when I was bewildered by the terror he inspired, because I had no appeal whatever against either his menaces or his infliction;</p>


		menaces or his infliction; the servants did not like to offend their young master by taking my part against him, and Mrs. Reed was blind and deaf on the subject: she never saw him strike or hear him abuse me, though he did both now and then in her very presence, more frequently, however, behind her back.					
42.	 <p>Duration: 00.06.07</p>	<p>CH. I (p. 11-12)</p> <p>I did so, not at first aware what was his intention; but when I saw him lift and poise the book and stand in act to hurl it, I instinctively started aside with a cry of alarm: not soon enough, however; the volume was flung, it hit me, and I fell, striking my head against the door and cutting it. The cut bled, the pain was sharp: my terror had passed its climax; other feelings succeeded.</p>				<p>√ Symbolic character valid</p>	<p>The symbolic character is found in Jane Eyre's expression when she is attacked by John Reed. The violence experienced by the character is an act of crime. Thus, a symbolic character is what is contained in that character.</p>


43.	 <p>..a fortunate man.</p> <p>Duration : 00.14.25</p>	<p>CH. V (p. 72)</p> <p>I read these words over and over again: I felt that an explanation belonged to them, and was unable fully to penetrate their import. I was still pondering the signification of 'Institution,' and endeavouring to make out a connection between the first words and the verse of Scripture, when the sound of a cough close behind me made me turn my head. I saw a girl sitting on a stone bench near; she was bent over a book, on the perusal of which she seemed intent: from where I stood I could see the title—it was 'Rasselas;' a name that struck me as strange, and consequently attractive. In turning a leaf she happened to look up, and I said to her</p>				<p>√ Symbolic character</p>	<p>The symbolic character found through the Helen Burn scene when in class. In the film, it appears that Helen Burn smiles at Jane. Her smile indicates that she is a compassionate person who wanted to be friend with Jane when they first met at Lowood school. However, after that Helen Burn was punished for not being orderly in class. It is also interprets that Lowood school is a place of harsh education.</p>
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		directly—					
44.	 <p>Duration : 00.14.56</p>	<p>CH. VI (p. 80)</p> <p>On the evening of the day on which I had seen Miss Scatcherd flog her pupil, Burns, I wandered as usual among the forms and tables and laughing groups without a companion, yet not feeling lonely: when I passed the windows, I now and then lifted a blind, and looked out; it snowed fast, a drift was already forming against the lower panes; putting my ear close to the</p>				<p>√ Symbolic character ibid</p>	<p>The symbolic character is found through the scene of Helen Burn being whipped by Miss. Scatcherd with a sad and resigned expression.</p>


		<p>window, I could distinguish from the gleeful tumult within, the disconsolate moan of the wind outside.</p>					
45.	 <p>Duration : 00.16.08</p>	<p>CH. VII (p. 100)</p> <p>“Let her stand half-an hour longer on that stool, and let no one speak to her during the remainder of the day.”</p>				<p>√ Symbolic character valid</p>	<p>The symbolic character can be seen through the Jane Eyre expressions, who is being punished by Mr. Brocklehurst. It shows the character with a distressed expression. In the sentence “Let her stand half-an hour longer on that stool” is an expression that refers to judgment. It is support by Custom-Writing article regarding symbolic characters that this refers to the author’s expression in the depiction of characters. Jane Eyre character provides readers and viewers with a perspective on life at Lowood School, which is full of frightening polices.</p>


46.	 <p data-bbox="421 635 622 659">Duration:00.19.40</p>	<p data-bbox="741 233 920 256">CH. IX (p. 125)</p> <p data-bbox="741 264 1008 1086">When I awoke it was day; an unusual movement roused me; I looked up ; I was in somebody's arms; the nurse held me; she was carrying me through the passage back to the dormitory. I was not reprimanded for leaving my bed; people has something else to think about; no explanation was afforded then to my many questions; but a day or two afterwards I learned that Miss Temple, on returning to her own room at the dawn, had found me laid in the little crib; my face against Helen Burn's shoulder, my arms own her neck. I was asleep and Helen was dead.</p>				<p data-bbox="1480 233 1594 320">√ Symbolic character</p> <p data-bbox="1496 357 1579 381">Valid</p>	<p data-bbox="1617 233 2040 568">A symbolic character is found in the figure with the phrase "I was asleep and Helen was dead." Helen's death becomes one of the symbolic character to describe the character's strength in the novel. Moreover, the colour of clothes and bedding is also very striking, which is white. According to Guerin's theory, the white colour negatively conveys the meaning of death or sadness (p. 185).</p>
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47.	 <p>Duration: 00. 22.50</p>	<p>CH. X (p. 136)</p> <p>This testimonial I accordingly received in about a month, forwarded a copy of it to Mrs. Fairfax, and got that lady's reply, stating that she was satisfied, and fixing that day fortnight as the period for my assuming the post of governess in her house. I now busied myself in preparations: the fortnight passed rapidly. I had not a very large wardrobe, though it was adequate to my wants; and the last day sufficed to pack my trunk,—the same I had brought with me eight years ago from Gateshead.</p>				<p>√ Symbolic character</p>	<p>In Jane Eyre's expression, she shows a symbolic character that describes the meaning of being happy and relieved for leaving Lowood school. It is like in the novel that Jane Eyre's life at Lowood school is filled with stress and punishment. As a result, this symbolic character becomes a symbol that explains the character's expression.</p>
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48.	 <p>Duration : 00.26.48</p>	<p>CH. XI (p. 149)</p> <p>When Mrs. Fairfax had hidden me a kind good night, and I had fastened my door, gazed leisurely round, and in some measure effaced the eerie impression made by that wide hall that dark and spacious staircase, and that long, cold gallery, by the livelier aspect of my little room, I remembered that, after a day of bodily fatigue and mental anxiety, I was now at last in safe haven. The impulse of gratitude swelled my heart, and I knelt down at the bedside, and offered up thanks where thanks were due; not forgetting, ere I rose, to implore aid my further path, and the power of meritung the kindness which seemed sk frankly offered me before it was earned. My couch had no throns in it that night; my solitary room no</p>				<p>√ Symbolic character Valid</p>	<p>From the Jane Eyre expressions, it shows an expression of calm and feeling safe. Thus, symbolic characters are the right choice to reveal the symbols that appear. In addition, this expressions are also supported by narrative in novel, such as “I was now at last in safe heaven.”</p>
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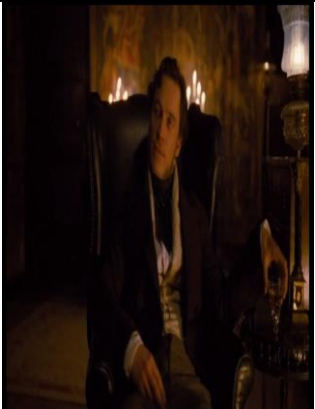

		fears. At once neary and content, I slept soon and soundly: when I awoke it was broad day.					
49.	 <p>Duration: 00.28.51</p>	<p>CH. XI (p. 156)</p> <p>She had finished her breakfast, so I permitted her to give a specimen of her accomplishments. Descending from her chair, she came and placed herself on my knee; then, folding her little hands demurely before her, shaking back her curls and lifting her eyes to the ceiling, she commenced singing a song from some opera. It was the strain of a forsaken lady, who, after bewailing the perfidy of her lover,</p>				<p>√ Symbolic character valid</p>	<p>The symbolic character is found through Adele's expression when she is about to show her singing talent in front of Jane Eyre. The happy expression is part of the symbolic character.</p>

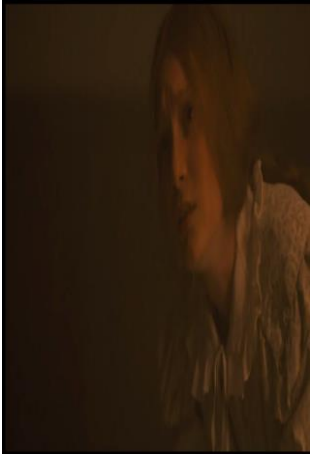
		calls pride to her aid; desires her attendant to deck her in her brightest jewels and richest robes, and resolves to meet the false one that night at a ball, and prove to him, by the gaiety of her demeanour, how little his desertion has affected her.					
50.	 <p>Duration: 00.31.44</p>	<p>CH. XII (p. 167)</p> <p>It is in vain to say human beings ought to be satisfied with tranquility: they must have action; and they demned to a stiller doom than mine and millions are in silent revolt against their lot. Nobody knows how many rebellions besides political rebellions ferment in the masses of life which people earth. Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties and, a</p>				<p>√</p> <p>Symbolic character</p> <p>Valid</p>	<p>The symbolic character is shown through the Jane's expression, which imagines that women's lives are equal to men's. The emotions that are released are also a form of resistance, but cannot do it. Jane's life has never been free since she was a child, and has got abused by her aunt in Gateshead. Meanwhile at Lowood school, a school for orphans, she was raised by harsh and vicious persons such as Mr. Brocklehurst.</p>


		field for their efforts, as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex.					
51.	 <p>Duration: 00.36.19</p>	<p>CH. XIII (p. 183)</p> <p>I sat down quite disembarassed. A reception of finished politeness would probably have confused me: in could not have returned or repaid it by answering grace and elegance on my part; but harsh caprice laid me under no obligation; on the contrary, a decent quiescence,</p>				<p>√</p> <p>Symbolic character</p> <p>valid</p>	<p>The symbolic character is found through Jane Eyre's expression, which looks uncomfortable and acts closed to hide her life at Lowood school, which is known as a school for poor and orphan girls.</p>


		under the freak of manner, gave me the advantage. Besides, the eccentricity of the proceeding was piquant: I felt interested to see how we would go in.					
52.	 <p>Duration : 00.42.40</p>	<p>CH. XIV (p. 197)</p> <p>‘Ma boîte! ma boîte!’ exclaimed she, running towards it.</p> <p>‘Yes, there is your ‘boîte’ at last: take it into a corner, you genuine daughter of Paris, and amuse yourself with disembowelling it,’ said the deep and rather sarcastic voice of Mr. Rochester, proceeding from the depths of an immense easy-chair at the fireside. ‘And mind,’ he continued, ‘don’t bother me with any details of the</p>				<p>√</p> <p>Symbolic character</p> <p>valid</p>	<p>The symbolic character is found in the Mr. scene. Rochester and Adele. Here it can be seen that Adele was very happy when she received a gift from Mr. Rochester. Thus, Adele's expression answers the existence of a symbolic character.</p>

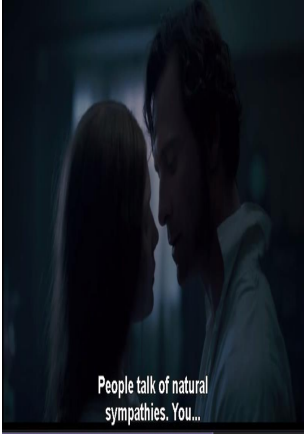
		<p>anatomical process, or any notice of the condition of the entrails: let your operation be conducted in silence: tiens-toi tranquille, enfant; comprends-tu?' Adele seemed scarcely to need the warning— she had already retired to a sofa with her treasure, and was busy untying the cord which secured the lid. Having removed this impediment, and lifted certain silvery envelopes of tissue paper, she merely exclaimed— 'Oh ciel! Que c'est beau!' and then remained absorbed in ecstatic contemplation.</p>					
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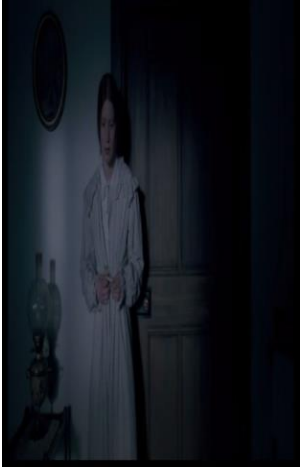
53.	 <p>Duration:00.43.10</p>	<p>CH. XIV (p. 199-200)</p> <p>He had been looking two minutes at the fire, and I had been looking the same length of time at him, when, turning suddenly, he caught my gaze fastened on his physiognomy. “You examine me, Miss ,” said he: “do you think me handsome?””</p>				<p>√ Symbolic character valid</p>	<p>In the figure it can be seen by Mr. Rochester face who is attracted to Jane Eyre. This is explained by Jane Eyre’s observation in physiognomy that physiognomy itself a way of understanding character through one’s face. Thus, the symbolic character can be found Mr. Rochester gaze trying to attract by Jane Eyre’s attention.</p>
54.	 <p>Duration: 00.47.41</p>	<p>CH. XV (p.224-225)</p> <p>I hardly know whether I had slept or not after this musing; at any rate, I started wide awake on hearing a vague murmur, peculiar and lugubrious which sounded, I thought, just above me. I wished I had kept my candle burning: the night was drearily dark; my spirits were depressed. I rose and sat up in bed, listening. The sound was hushed.</p>				<p>√ valid</p>	<p>Jane Eyre’s expression, which looks scared and disturbed because she hears a strange voice, is part of the symbolic character. Jane Eyre’s action of continuing to light candles is a character expression to get rid of her worries about vague murmur.</p>


55.	 <p>Duration: 00.48.33</p>	<p>CH. XV (p. 226)</p> <p>“Wake! Wake! ”I cried. I shook him but he only murmured and turned: the smoke had stupefied him. Not a moment could be lost: the very sheets were kindling, I rushed to his basin and ewer; fortunately, one was wide and the other deep, and both were filled with water. I heaved them up, deluged the bed and its occupant, flew back to my own room, brought my own water-jug, baptized the couch afresh, and, by God’s aid, succeeded in extinguishing the flames which were devouring.</p>				<p>√ Symbolic character</p> <p>valid</p>	<p>The act of waking up Mr. Rochester is included in the symbolic character. This is because Jane Eyre shows worry and anxiety towards Mr. Rochester.</p>
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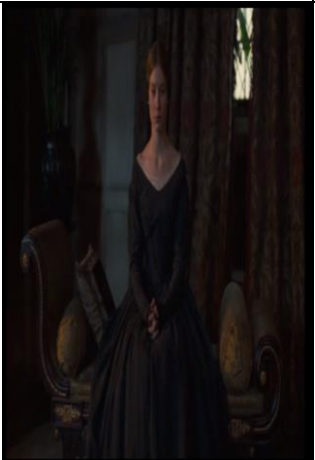
56.	 <p>Duration: 00.50.20</p>	<p>CH..XV (p. 228) He went: I watched the light withdraw. He passed up the gallery very softly, unclosed the staircase door with as little noise as possible, shut it after him, and the last ray vanished. I was left in total darkness. I listened for some noise, but heard nothing. A very long time elapsed. I grew weary: it was cold, in spite of cloak; and then I did not see the use of staying, as I was not to rouse the house. I was not on the point of risking Mr.Rochester's displeasure by disobeying his orders, when the light once more gkeamed dimly on the gallery wall, and I heard his unshod feet tread the matting. "I hope it is he," thought I, "and not something worse." He re-entered, pale and very gloomy. "I he found it all out," said he, setting his candle</p>				<p>√ Symbolic character valid</p>	<p>Jane Eyre's expression showed anxiety and fear. Thus, the figure is included in the category of symbolic character that sees it as a whole.</p>
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		down on the washstand; “it is as I thought.”					
57.	 <p>Duration: 00.50.22</p>	<p>CH. XV (p. 229) He made no reply, but stood with his arms folded, looking on the ground. At the end of a few minutes he inquired in rather a peculiar tone—</p>				<p>√ Symbolic character valid</p>	<p>Mr. Rochester’s expression showed pity for Jane Eyre who had saved his life. This expression is included in the category of symbolic character.</p>

58.	 <p>People talk of natural sympathies. You...</p> <p>Duration:00.51.35</p>	<p>CH. XV (p. 230)</p> <p>He held out his hand; I gave him mine: he took it first in one, then in both his own.</p> <p>“You have safety life: I h a pleasure in owing you so immense a debt. I cannot say more. Nothing else that has being would have been tolerable to me in the character of creditor for such an obligation: but you: it is different;— I fl your benefits no burden, Jane.”</p> <p>He paused; gazed at me: words almost visible trembled on his lips,—but his voice was checked.</p>				<p>√ Symbolic character</p> <p>valid</p>	<p>Rochester's expression shows his interest in Jane Eyre and this can be found in the dialogue He paused; gazed at me: words almost visible trembled on his lips,—but his voice was checked. Meanwhile, Jane Eyre showed an expression of fear and anxiety. Thus, the image is included in the category of symbolic characters which provide an overview of the two characters by looking at the expression as a whole.</p>
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59.	 <p>Duration: 00.52.11</p>	<p>CH. XV (p. 231)</p> <p>I regained my couch, but never thought of sleep. Till morning dawned I was tossed on a buoyant but unquiet sea, where billows of trouble rolled under surges of joy. I thought sometimes I saw beyond its wild waters a shore, sweet as the hills of Beulah; and now and then a freshening gale, wakened by hope, bore my spirit triumphantly towards the bourne: but I could not reach it, even in fancy—a counteracting breeze blew off land, and continually drove me back. Sense would resist delirium: judgment would warn passion. Too feverish to rest, I rose as soon as day dawned.</p>				<p>√ Symbolic character</p> <p>Valid</p>	<p>Symbolic character is found through Jane's expression which looks confused and restless. When Jane and Mr. Rochester met after the fire in Mr. Rochester room, the anxiousness began. Jane didn't understand the feelings that arose in her, she began to like Mr. Rochester as a result of this.</p>
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60.	 <p>Duration: 00.54.33</p>	<p>CH. XVII (p. 248) A week passed, and no news arrived of Mr. Rochester: ten days, and still he did not come. Mrs. Fairfax said she should not be surprised if he were to go straight from the Leas to London, and thence to the Continent, and not show his face again at Thornfield for a year to come; he had not unfrequently quitted it in a manner quite as abrupt and unexpected. When I heard this, I was beginning to feel a strange chill and failing at the heart. I was actually permitting myself to experience a sickening sense of disappointment; but rallying my wits, and recollecting my principles, I at once called my sensations to order; and it was wonderful how I got over the temporary</p>				<p>√ Symbolic character</p>	<p>The symbolic character is found in Jane Eyre's expression which looks worried and restless. These are shown through expressions in the film, which depicts Jane, who loves Mr. Rochester and got word that Mr. Rochester is to marry Miss Ingram. This scene also explains that Jane was waiting for Mr. Rochester and wants to meet him.</p>
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		blunder— how I cleared up the mistake of supposing Mr. Rochester's movements a matter in which I had any cause to take a vital interest. Not that I humbled myself by a slavish notion of inferiority: on the contrary, I just said—					
61.	 <p>Duration: 00.58.03</p>	<p>CH. XVII (p. 265-266)</p> <p>I compared him with his guests. What was the gallant grace of the Lynns, the languid elegance of Lord Ingram,— even the military distinction of Colonel Dent, contrasted with his look of native pith and genuine power? I had no sympathy in their appearance, their expression: yet I could imagine that most observers would call them attractive, handsome, imposing; while they would</p>				<p>√ Symbolic character ibid</p>	<p>Jane Eyre's expression showed discomfort. This is included in the symbolic character. The discomfort showed that Jane was very disturbed by the atmosphere there and witnessed Mr, Rochester beside Miss Ingram.</p>


		<p>pronounce Mr. Rochester at once harsh-featured and melancholy-looking. I saw them smile, laugh—it was nothing; the light of the candles had as much soul in it as their smile; the tinkle of the bell as much significance as their laugh. I saw Mr. Rochester smile:- his stern features softened; his eye grew both brilliant and gentle, its ray both searching and sweet. He was talking, at the moment, to Louisa and Amy Eshton. I wondered to see them receive with calm that look which seemed to me so penetrating: I expected their eyes to fall, their colour to rise under it; yet I was glad when I found they were in no sense moved. 'He is not to them what he is to me,' I thought: 'he is not of</p>					
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		<p> their kind. I believe he is of mine;—I am sure he is—I feel akin to him—I understand the language of his countenance and movements: though rank and wealth sever us widely, I have something in my brain and heart, in my blood and nerves, that assimilates me mentally to him. Did I say, a few days since, that I had nothing to do with him but to receive my salary at his hands? Did I forbid myself to think of him in any other light than as a paymaster? Blasphemy against nature! Every good, true, vigorous feeling I have gathers impulsively round him. I know I must conceal my sentiments: I must smother hope; I must remember that he cannot care much for me. For when I say </p>					
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		that I am of his kind, I do not mean that I have his force to influence, and his spell to attract; I mean only that I have certain tastes and feelings in common with him. I must, then, repeat continually that we are for ever sundered:- and yet, while I breathe and think, I must love him.'					
62.	 <p>Duration: 01.03.57</p>	<p>CH. XX (p. 329)</p> <p>Amidst all this, I had to listen as well as watch: to listen for the movements of the wild beast or the fiend in yonder side den. But since Mr. Rochester's visit it seemed spellbound: all the night I heard but three sounds at three long intervals,—a step creak, a momentary renewal of the snarling, canine noise, and a deep human groan.</p>				<p>√ Symbolic character valid</p>	<p>The figure shows Jane Eyre's expression which looks scared because she heard a step towards her. Thus, the expression is included in the category of symbolic characters that see the character as a whole.</p>


63.	 <p>Duration: 01. 11. 48</p>	<p>CH. XXI (p. 362)</p> <p>“I am very ill, I know,” she said ere long. “I was trying to turn myself a few minutes since, and find I cannot move a limb. It is as well I should ease my mind before I die: what we think little of in health, burdens us at such an hour as the present is to me. Is the nurse here? Or is there no one in the room but you?”</p>				<p>√ Symbolic character VALID</p>	<p>Mrs. Reed’s expression shows a symbolic character, as can be seen through the sentence, “I am very ill, I know.” Here, the symbolic character sees the character as a whole, and Mrs. Reed gives off weak and sick emotions.</p>
64.	 <p>Duration: 01.12.33</p>	<p>CH. XXI (p. 363)</p> <p>I obeyed her directions. “Read the letter,” she said. It was short, and thus conceived:—</p>				<p>√ Symbolic character</p>	<p>The symbolic character is found through Jane Eyre's expression after reading a letter from her uncle in Madeira. The expression depicts shock and disbelief. The letter contained a challenge from her uncle, who wanted to raise Jane while she was studying at Lowood school. But Mrs. Reed informed her uncle, who was in Madeira that, Jane had died.</p>


65.	 <p>Duration: 01.18.24</p>	<p>CH. XXIII (p. 384-385)</p> <p>The vehemence of emotion, stirred by grief and love within me, was claiming mastery, and struggling for full sway, and asserting a right to predominate, to overcome, to live, rise, and reign at last: yes,—and to speak.</p> <p>“I grieve to leave Thornfield: I love Thornsfield:—I love it, because I have lived in it a full and delightful life,—momentarily at least. I have not been trampled on. I have not been petrified. I have not been buried with inferior minds, and excluded from every glimpse of communion with what is bright and energetic and high. I have talked, face to face, with what I reverence, with what I delight in,—with an original, a vigorous, an expanded mind. I have known you Mr. Rochester; and it strikes</p>				<p>√ Symbolic character valid</p>	<p>The symbolic character is found through Jane Eyre's expression, which expresses her emotions towards Mr. Rochester. Here, Jane feels jealous and is about to leave Thronfield; meanwhile, she has fallen in love with Mr. Rochester. Thus, the expression that Jane conveyed falls into the symbolic character category, which sees the character as a whole, either through the emotions or the style of each character.</p>
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		me with terror and anguish to feel I absolutely must be torn from you for ever. I see the necessity of departure; and it is like looking on the necessity of death.”					
66.	 <p>Duration: 01.19.25</p>	<p>CH. XXIII (p. 387)</p> <p>A waft of wind came sweeping down the laurel-walk, and trembled through the booughs of the chestnut: it wandered away—away—to an indefinite distance—it died. The nightingale’s song was then the only voice of the hour: in listening to it, I again wept. Mr. Rochester sat quiet, looking at me gently and seriously. Some time passed before he spoke; he at last said—</p>				<p>√</p> <p>Symbolic character</p> <p>valid</p>	<p>The expression conveyed by Mr. Rochester, namely an overflow of emotions and feelings towards Jane Eyre, is that he loves her. Here the different expressions conveyed through the novel, as explained by Mr. Rochester's stare at Jane Eyre in a sitting state in silence, but in the film the scene is conveyed by standing.</p>

67.	 <p>Duration: 01.20.11</p>	<p>CH. XXIII (p. 390)</p> <p>But what had befallen the night? The moon was not yet set, and we were all in shadow: I could scarcely see my master's face, near as I was. And what ailed the chestnut tree? It writhed and groaned; while wind roared in the laurel walk, and came sweeping over us.</p>				<p>√ Symbolic character valid</p>	<p>Symbolic characters are found in the expressions of two characters, namely Jane Eyre and Mr. Rochester. They have expressed their feelings and accept each other. This symbolic character is used to express something profound.</p>
68.	 <p>Duration: 01.20.26</p>	<p>CH. XXIII (p. 390)</p> <p>The rain rushed down. He hurried me up the walk, through the grounds, and into the house; but we were quite wet before we could pass the threshold. He was taking of my shawl in the hall, and shaking the water out of my loosened hair, when Mrs. Fairfax emerged from her room. I did not observe her at first, nor did Mr. Rochester. The lamp was lit. the clock was on the stroke</p>				<p>√ Symbolic character Valid</p>	<p>Symbolic character is found in through the scene of Jane Eyre and Mr. Rochester kissing. This illustrate that Jane looks happy.</p>


		of twelve.					
69.	 <p>"Bertha Antoinetta Mason, at St. James' Church, Duration: 01.25.53</p>	<p>CH. XXVI (p. 441-442)</p> <p>My nerves vibrated to those low-spoken words as they had never vibrated to thunder—my blood felt their subtle violence as it had never felt frost or fire; but I was collected, and in no danger of swooning. I looked at Mr. Rochester: I made him look at me. His whole face was colours rock: his eye was both spark and flint. His disavowed nothing: he seemed as if he would defy all things. Without speaking, without</p>				<p>√ Symbolic character valid</p>	<p>Symbolic character is found through the expression of Jane Eyre who was surprised after hearing the information that Mr. Rochester has married another woman. This shows emotionally that Jane Eyre felt disappointed and shocked.</p>

		smiling, without seeming to recognize in me a human being, he only twined my waist with his arm and riveted me to his side.					
70.	 <p>Duration: 01.25.57</p>	<p>CH. XXVI (p. 441-442)</p> <p>My nerves vibrated to those low-spoken words as they had never vibrated to thunder—my blood felt their subtle violence as it had never felt frost or fire; but I was collected, and in no danger of swooning. I looked at Mr. Rochester: I made him look at me. His whole face was colour rock: his eye was both spark and flint. His disavowed nothing: he seemed as if he would defy all things. Without speaking, without smiling, without seeming to recognize in me a human being, he only twined my waist with his arm and riveted me to his side.</p>				<p>√ Symbolic character Valid</p>	<p>The symbolic character here can be seen through Mr. Rochester's guilty expression and towards Jane Eyre. The emotions shown are passionate and grumpy. It is shown through the scene that Mr. Rochester was speechless in church when Mr. Briggs uncovered his secret: that he was married.</p>


71.	 <p>as she's taken to thinking she can fly.</p> <p>Duration:01.27.33</p>	<p>CH. XXVI (p. 448)</p> <p>He lifted the hangings from the wall, uncovering the second door: this, too, he opened. In a room without a window, there burn a fire guarded by a high and strong fender, and a lamp suspended from the ceiling by a chain. Grace Poole bent over the fire, apparently cooking something in a saucepan. In the deep shade, at the farther end of the room, a figure ran backwards and forwards. What is was, whether beast or human being, one cloud not, at first sight, tell: it groveled, seemingly, on all fours; it snatched and growled like some strange wild animal: but it was covered with clothing, and a quantity of dark, grizzled hair, wild as a mane, hid its head and face.</p>				<p>√ Symbolic character valid</p>	<p>The figure of Bertha shows the existence of a symbolic character which depicts the figure of a mad woman with black hair loose due to frustration. This Bertha describes about Rochester's past in his youth.</p>
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72.	 <p>Duration: 01.28.26</p>	<p>CH. XXVI (p. 450)</p> <p>I was in my own room as usual—just myself, without obvious change: nothing had smitten me, or scathed me, or maimed me, and yet where was the Jane Eyre of yesterday?—where were here prospects?</p>				<p>√ Symbolic character valid</p>	<p>The symbolic character in Jane Eyre's expression is one of the ways to express oneself in a state of sadness. This was found through the expression of crying made by Jane Eyre.</p>
73.	 <p>Duration: 01.35.07</p>	<p>CH. XXVII (p.644)</p> <p>A mile off, beyond the fields, lay a road which stretched in the contrary direction to Milcotte; a road I had never travelled, but often noticed, and wondered where it led: thither I bent my steps. No reflection was to be allowed now: not one glance was to be cast back; not even one forward. Not one thought was to be given either to the past or the future. The first was a page so heavenly</p>				<p>√ Symbolic character Valid</p>	<p>The symbolic character is found through Jane Eyre's expression which is very sad and desperate. The emotion is a symbolic character that sees the character as a whole. Through the sadness shown when he failed to marry Mr. Rochester, this expression supports the existence of problems at Thronfield Hall.</p>

		sweet—so deadly sad—that to road one line of it would dissolve my courage and break down my energy. The last was an awful blank: something like the world when the deluge was gone by					
74.	 <p>Duration: 01.35.29</p>	<p>CH. XXVII (p.490)</p> <p>I was weeping wildly as I walked along my solitary way: fast, I went like one delirious. A weakness, beginning inwardly, extending to the limbs, seized me, and I fell: I lay o the ground some minutes, pressing my face to the wet turf. I had some fear—or hope—that ere I should die: but I was soon up; crawling forwards on my hands and knees, and then again raised to my feet—as eager as determined as ever to reach the road.</p>				<p>√ Symbolic character Valid</p>	<p>The symbolic character is found through Jane Eyre's expression which is very sad and desperate. The emotion is a symbolic character that sees the character as a whole. Through the sadness shown when he failed to marry Mr. Rochester, this expression supports the existence of problems at Thronfield Hall.</p>

75.		<p>CH. XXXVII</p> <p>I thought I had taken a wrong direction and lost my way. The darkness of natural as well as of sylvan dusk gathered over me. I looked round in search of another road. There was none: all was interwoven stem, columnar trunk, dense summer foliage—no opening anywhere. I proceeded: at last my way opened, the trees thinned a little; presently I beheld a railing, then the house—scarce, by this dim light, distinguishable from the trees; so dank and green were its decaying walls. Entering a portal, fastened only by a latch, I stood amidst a space of enclosed ground, from which the wood swept away in a semicircle. There were no flowers,</p>				<p>√ Symbolic character ibid</p>	<p>Symbolic character on the expression of Mrs. Fairfax gives the meaning of sadness and gloom. This symbolic character is found through emotion and seeing the character as a whole. this expression shown in sadness describes the situation at Thronfield Hall, which experienced a fire after Jane left the place. Meanwhile Mr. Rochester's wife, namely Bertha Mason, died in the fire.</p>
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		<p>no garden-beds; only a broad gravelwalk girdling a grass-plat, and this set in the heavy frame of the forest. The house presented two pointed gables in its front; the windows were latticed and narrow: the front door was narrow too, one step led up to it. The whole looked, as the host of the Rochester Arms had said, 'quite a desolate spot.' It was as still as a church on a week-day: the pattering rain on the forest leaves was the only sound audible in its vicinage.</p> <p>'Can there be life here?' I asked.</p> <p>Yes, life of some kind there was; for I heard a movement— that narrow front-door was unclosing, and some shape was about to issue from the grange.</p> <p>It opened slowly: a figure came out into the</p>					
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		<p>twilight and stood on the step; a man without a hat: he stretched forth his hand as if to feel whether it rained. Dusk as it was, I had recognised him—it was my master, Edward Fairfax Rochester, and no other</p>					
76.	 <p>Duration: 01.52.35</p>	<p>CH. XXXVII</p> <p>This parlour looked gloomy: a neglected handful of fire burnt low in the grate; and, leaning over it, with his head supported against the high, old-fashioned mantelpiece, appeared the blind tenant of the room. His old dog, Pilot, lay on one side, removed out of the way, and coiled up as if afraid of being inadvertently trodden upon. Pilot pricked up his ears when I came in: then he jumped up</p>				<p>√ Symbolic character Valid ibid</p>	<p>The symbolic characters are found in the expression of Mr. Rochester and Jane Eyre. Here, it can be seen that Jane's arrival made Mr. Rochester feel happy again, as did Jane. This happiness can be seen in their expressions when they marry and forget about their past.</p>



		<p>with a yelp and a whine, and bounded towards me: he almost knocked the tray from my hands. I set it on the table; then patted him, and said softly, 'Lie down!' Mr. Rochester turned mechanically to SEE what the commotion was: but as he SAW nothing, he returned and sighed. 'Give me the water, Mary,' he said. I approached him with the now only half-filled glass; Pilot followed me, still excited. 'What is the matter?' he inquired. 'Down, Pilot!' I again said. He checked the water on its way to his lips, and seemed to listen: he drank, and put the glass down. 'This is you, Mary, is it not?' 'Mary is in the kitchen,' I answered. He put out his hand with a quick gesture,</p>					
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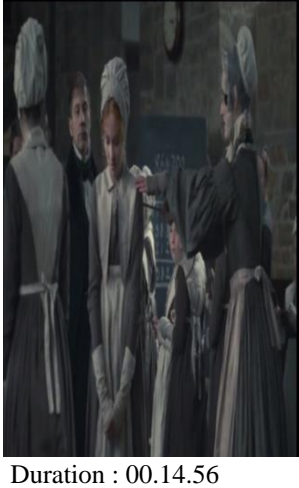
		<p>but not seeing where I stood, he did not touch me. ‘Who is this? Who is this?’ he demanded, trying, as it seemed, to SEE with those sightless eyes— unavailing and distressing attempt! ‘Answer me—speak again!’ he ordered, imperiously and aloud. ‘Will you have a little more water, sir? I spilt half of what was in the glass,’ I said. ‘WHO is it? WHAT is it? Who speaks?’ ‘Pilot knows me, and John and Mary know I am here. I came only this evening,’ I answered. ‘Great God!—what delusion has come over me? What sweet madness has seized me?’ ‘No delusion—no madness: your mind, sir, is too strong for delusion, your health too sound for frenzy.’</p>					
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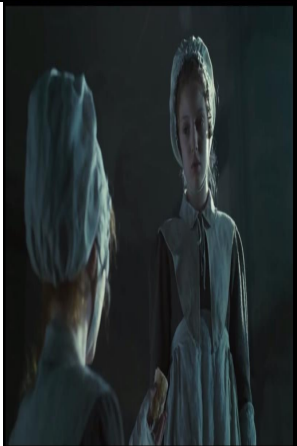

		<p>‘And where is the speaker? Is it only a voice? Oh! I CANNOT see, but I must feel, or my heart will stop and my brain burst. Whatever— whoever you are—be perceptible to the touch or I cannot live!’</p> <p>He groped; I arrested his wandering hand, and prisoned it in both mine.</p>					
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DATA ANALYSIS


No.	Visual Data	Novel	Augmentation	Reduction	Explanation
1.		<p>CH. XXVII (p. 488) Drearly I wound my way downstairs: I knew what I had to do, and I did it mechanically. I sought the key of the side-door in the kitchen; I sought too, a phial of oil and a feather; I oiled the key and the lock. I got some water, I got some bread: for perhaps Ill this I should have to walk far; and my strength, sorely shaken of late, must not breakdown. All this I did without one sound. I opened the door, passed out, shut it softly. Dim dawn glimmered in the yard. The great gates were closed and locked; but a wicket in one of them was only latched. Through that I departed: it too, I shut; and now I was out of Thronfield.</p>	<p>√ Contextual symbolism Thronfield Valid.</p>		<p>Augmentation occurs in the exit scene from Thronfield, where Jane is carrying a brown bag. Meanwhile, in the novel it is not explained that Jane carries a brown bag. In the novel only explained through narration “I got some water, I got some bread: for perhaps Ill this I should have to walk far; and my strength, sorely shaken of late, must not breakdown. All this I did without one sound. I opened the door, passed out, shut it softly. Dim dawn glimmered in the yard. The great gates were closed and locked; but a wicket in one of them was only latched. Through that I departed: it too, I shut; and now I was out of Thronfield.” Thus, in this case, the augmentation applies in stylistic dilation to show that the story has some things that the viewer should be able understand and that it really came out Thronfield.</p>
2.	Duration: 00.05.43	<p>CH. I (p. 10-11) John had not much affection for his mother and sisters, and an antipathy to me. He bullied and punished me; not two or three times in the week, nor once or twice in the day, but continually: every nerve I had feared him, and every morsel of flesh in my bones</p>	<p>√ Symbolic character Gateshead valid</p>		<p>The augmentation occurs in a scene where Jane hides behind a curtain to avoid an attack from John Reed. The augmentation is in the form of a sword to frighten and hurt Jane. Meanwhile, in the novel the attacks carried out by John Reed are not explained as such, it's just that in the film a sword is added to show that John Reed's character is evil.</p>



		shrank when he came near. There were moments when I was bewildered by the terror he inspired, because I had no appeal whatever against either his menaces or his infliction; the servants did not like to offend their young master by taking my part against him, and Mrs. Reed was blind and deaf on the subject: she never saw him strike or hear him abuse me, though he did both now and then in her very presence, more frequently, however, behind her back.			
3.	Duration : 00.14.19 	CH. V (p. 65-66) A great tumult succeeded for some minutes, during which Miss Miller repeatedly exclaimed, "Silence!" and "Order!" when it subsided, I saw them all drawn up in four semicircles, before four chairs, placed at the four tables; all held books in their hands, and a great book, like a Bible, lay on each table, before the vacant seat. A pause of some seconds succeeded, filled up by the low vague hum of numbers; Miss Miller walked from class to class, hushing this indefinite sound.	√ Abstract symbolism Lowood school valid		Augmentation is found in the scene of Jane Eyre in a classroom wearing white and gray clothes. Meanwhile, in the novel it is not explained about this colour.
4.	Duration : 00.14.25	CH. V (p. 72) I read these words over and over again: I felt that an explanation belonged to them,	√ Symbolic character Lowood School		Augmentation occurs in the scene where Helen Burns smiles at Jane Eyre. While in the novel it is explained about Helen Burn who is ill and Jane sees her reading a book.


		<p>and was unable fully to penetrate their import. I was still pondering the signification of 'Institution,' and endeavouring to make out a connection between the first words and the verse of Scripture, when the sound of a cough close behind me made me turn my head. I saw a girl sitting on a stone bench near; she was bent over a book, on the perusal of which she seemed intent: from where I stood I could see the title—it was 'Rasselas;' a name that struck me as strange, and consequently attractive. In turning a leaf she happened to look up, and I said to her directly—</p>	<p>valid</p>		<p>Thus, the augmentation of the scene is a widening of the style that provides a shift between the original (novel) and the film adaptation.</p>
<p>5.</p>		<p>CH. VI (p. 80)</p> <p>On the evening of the day on which I had seen Miss Scatcherd flog her pupil, Burns, I wandered as usual among the forms and tables and laughing groups without a companion, yet not feeling lonely: when I passed the windows, I now and then lifted a blind, and looked out; it snowed fast, a drift was already forming against the lower panes; putting my ear close to the window, I could distinguish from the</p>	<p>√</p> <p>Symbolic character Lowood School</p> <p>valid</p>		<p>Augmentation occurs through the scene of Helen Burns being whipped by Miss Scatcherd, namely the presence of Mr. Brocklehurst in the classroom. While in the novel it is explained that Helen Burns was whipped at night and the appearance of Mr. Brocklehurst.</p>


		gleeful tumult within, the disconsolate moan of the wind outside.			
6.	 <p>Duration : 00.16.08</p>	<p>CH. VII (100)</p> <p>“Let her stand half-an hour longer on that stool, and let no one speak to her during the remainder of the day.”</p>	<p>√</p> <p>Symbolic character Lowood school</p> <p>valid</p>		<p>Augmentation occurs in the scene where Jane was standing on a chair. Through this scene Helen Burns gives Jane a bread, meanwhile in the novel it is not explained if Helen Burns gave Jane bread.</p>
7.	 <p>Miss Scatcherd hits me to improve me.</p> <p>Duration: 00.16.26</p>	<p>CH. VIII (p. 103)</p> <p>”Come, eat something,” she said; but I put both away from me, feeling as if a drop or a crumb would have choked me in my present condition. Helen regarded me, probably with surprise: I could not now weep aloud. She sat down on the ground near me, embraced her knees her arms, and rested her head upon them; in that attitude she remained silent as an Indian. I was the first who spoke—</p>	<p>√</p> <p>Abstract symbolism Lowood school</p> <p>valid</p>		<p>The first augmentation occurs when Jane and Helen are sitting in a garden, wearing black robes and a brown hat. In the novel, there is no mention of the colour of their clothes. Second, the augmentation occurs in the scene where Jane and Helen are sitting in the garden, where Helen is holding a book. In the novel, it is not explained that Helen reads books.</p>


8.	 <p>Duration: 00.31.44</p>	<p>CH. XII (p. 167)</p> <p>It is in vain to say human beings ought to be satisfied with tranquility: they must have action; and they demned to a stiller doom than mine and millions are in silent revolt against their lot. Nobody knows how many rebellions besides political rebellions ferment in the masses of life which people earth. Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties and, a field for their efforts, as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex.</p>	<p>√</p> <p>Symbolic Character Thronfield</p> <p>valid</p>		<p>Augmentation occurs in a dialogue that Jane Eyre and Mrs. Fairfax between the lives of women and men. In the novel there are no dialogues as mentioned in the film</p>
9.		<p>CH. XII (p. 167)</p> <p>It is in vain to say human beings ought to be satisfied with</p>	<p>√</p> <p>Symbolic Character Thronfield</p>		<p>Augmentation occurs in the Jane and Mrs. scene. Fairfax was standing at the window. In the novel, it is not clear what the two characters are doing. This augmentation</p>



		<p>tranquility: they must have action; and they demned to a stiller doom than mine and millions are in silent revolt against their lot. Nobody knows how many rebellions besides political rebellions ferment in the masses of life which people earth. Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties and, a field for their efforts, as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex.</p>	<p>valid</p>		<p>takes place in a visual that has changes to the original story. The addition of the scene of Jane standing at the window is a widening of the style in wanting to show perfection in the visual.</p>
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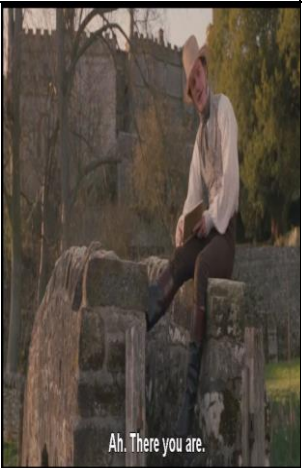
10.	 <p>Duration: 00.34.25</p>	<p>CH. XII (p.175)</p> <p>He stopped, ran his eye over my dress, which, as usual, was quite simple: a black merino cloak, a black beaver bonnet; neither of them half fine enough for a lady's maid. He seemed puzzled to decide what I was; I helped him.</p>	<p>√ Abstract symbolism Trondfield</p> <p>valid</p>		<p>Augmentation occurs in Mr. Rochester and Jane Eyre characters met in the woods. In the film, described about his clothes and hat all-black, meanwhile in the novel there is no mention of the clothes Mr. Rochester.</p>
11.	 <p>Duration: 00.36.17</p>	<p>CH. XIII (p. 182)</p> <p>Two wax candles stood lighted on the table and two on the mantelpiece; basking in the light and heat of a superb fire, lay Pilot –Adèle knelt near him. Half reclined on a couch appeared Mr. Rochester, his foot supported by the cushion; he was looking at Adèle and the dog: the fire shone full on his face.</p>	<p>√ Contextual symbol Thronfield</p> <p>valid</p>		<p>Augmentation occurs in the character Mr. Rochester, which is depicted as a dashing figure smoking cigarettes. While the novel does not describe a cigarette for the character Mr. Rochester.</p>

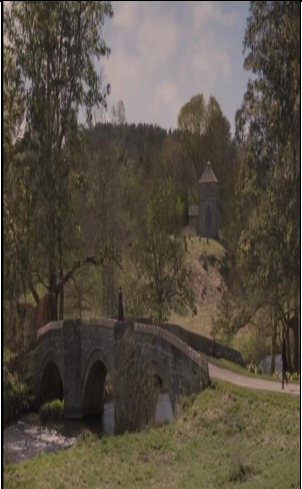
12.	 <p>(SPEAKING FRENCH)</p> <p>Duration : 00.42.40</p>	<p>CH. XIV (p. 197)</p> <p>‘Ma boîte! ma boîte!’ exclaimed she, running towards it.</p> <p>‘Yes, there is your ‘boîte’ at last: take it into a corner, you genuine daughter of Paris, and amuse yourself with disembowelling it,’ said the deep and rather sarcastic voice of Mr. Rochester, proceeding from the depths of an immense easy-chair at the fireside. ‘And mind,’ he continued, ‘don’t bother me with any details of the anatomical process, or any notice of the condition of the entrails: let your operation be conducted in silence: tiens-toi tranquille, enfant; comprends-tu?’</p> <p>Adele seemed scarcely to need the warning—she had already retired to a sofa with her treasure, and was busy untying the cord which secured the lid. Having removed this impediment, and lifted certain silvery envelopes of tissue paper, she merely exclaimed— ‘Oh ciel! Que c’est beau!’ and then remained absorbed in ecstatic contemplation.</p>	<p>√</p> <p>Symbolic Character Thorndfield</p> <p>valid</p>		<p>Augmentation occurs in the Mr. Rochester and Adele scene, precisely in the dialogue when Adele expresses gratitude to him, namely getting a gift. Meanwhile, through the novel, this sentence does not appear and this causes augmentation to appear.</p>
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13.	 <p>Duration: 00.52.11</p>	<p>CH. XV (p. 231)</p> <p>I regained my couch, but never thought of sleep. Till morning dawned I was tossed on a buoyant but unquiet sea, where billows of trouble rolled under surges of joy. I thought sometimes I saw beyond its wild waters a shore, sweet as the hills of Beulah; and now and then a freshening gale, wakened by hope, bore my spirit triumphantly towards the bourne: but I could not reach it, even in fancy—a counteracting breeze blew off land, and continually drove me back. Sense would resist delirium: judgment would warn passion. Too feverish to rest, I rose as soon as day dawned.</p>	<p>√ Symbolic Character Thorndfield</p> <p>valid</p>		<p>Augmentation occurs in the scene where Jane is standing behind the door with a confused and worried expression. Meanwhile, in the novel it is not explained that Jane is standing behind the door.</p>
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<p>14.</p>	 <p>Duration: 00.54.33</p>	<p>CH. XVII (p. 248)</p> <p>A week passed, and no news arrived of Mr. Rochester: ten days, and still he did not come. Mrs. Fairfax said she should not be surprised if he were to go straight from the Leas to London, and thence to the Continent, and not show his face again at Thornfield for a year to come; he had not unfrequently quitted it in a manner quite as abrupt and unexpected. When I heard this, I was beginning to feel a strange chill and failing at the heart. I was actually permitting myself to experience a sickening sense of disappointment; but rallying my wits, and recollecting my principles, I at once called my sensations to order; and it was wonderful how I got over the temporary blunder—how I cleared up the mistake of supposing Mr. Rochester's movements a matter in which I had any cause to take a vital interest. Not that I humbled myself by a slavish notion of inferiority: on the contrary, I just said—</p>	<p>√ Symbolic character Thronfield valid</p>		<p>Augmentation occurs in the scene of Jane walking around Thronfield's yard with a worried face, worried and restless. Meanwhile in the novel, the scene around Thronfield's yard is not explained.</p>
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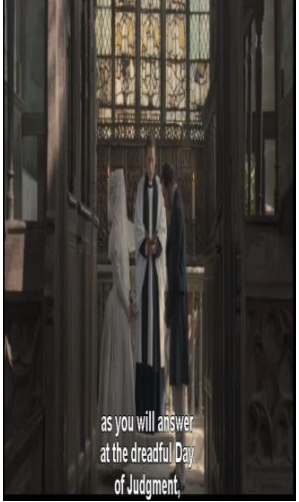
<p>15.</p>	 <p>Duration: 00.55.47</p>	<p>CH. XVII (p. 250-251)</p> <p>Thursday came: all work had been completed the previous evening; carpet were laid down, bed –hangings festooned, radiant white counterpanes spread, toilet tables arranged, furniture rubbed, flowers piled in vases: both chamber and saloons looked as fresh bright as hands could make them. The hall, too, was scoured; and the great carved clock, as well as the steps and banisters of the staircase, were polished to the brightness of glass; in the dining-room. The sideboard flashed resplendent with plate; in the drawing-room and boudoir, vases of exotics bloomed on all sides.</p>	<p>√</p> <p>Contextual symbol Thronfield</p>		<p>Augmentation occurs in the scene where Jane Eyre cuts flowers and then puts them in a vase. Meanwhile, the novel does not explain Jane's activity of cutting flowers, but only in the form of a narration of "vases of exotics bloomed on all sides."</p>
<p>16.</p>	 <p>Duration: 01. 11. 48</p>	<p>CH. XXI (p. 362)</p> <p>"I am very ill, I know," she said ere long. "I was trying to turn myself a few minutes since, and find I cannot move a limb. It is as well I should ease my mind before I die: what we think little of in health, burdens us at such an hour as the present is to me. Is the nurse here? Or is there no one in the room but you?"</p>	<p>√</p> <p>Symbolic character, At Gateshead</p> <p>Valid</p>		<p>Augmentation occurs in Mrs. Reed was sick and sleeping on the bench. The appearance of Mrs. Reed is white and wearing a white hat is not described in the novel, while in the film the color of his clothes is depicted as white. Thus, this augmentation occurs through a shift in the color of clothing that is not explained in the novel.</p>


17.	 <p>Duration: 01.14.17</p>	<p>CH. XXII (p. 372)</p> <p>They are making hay, too, in Thornfield meadows: or rather, the labourers are just quitting their work, and returning home with their rakes on their shoulders, now, at the hour I arrive. I have but a field or two to traverse, and then I shall cross the road and reach the gates. How full the hedges are of roses! But I have no time to gather any; I want to be at the house. I passed a tall briar, shooting leafy and flowery branches across the path; I see the narrow stile with stone steps; and I see—Mr. Rochester sitting there, a book and a pencil in his hand; he is writing.</p> <p>Well, he is not a ghost; yet every nerve I have is unstrung: for a moment I am beyond my own mastery. What does it mean? I did not think I should tremble in this way when I saw him, or lose my voice or the power of motion in his presence. I will go back as soon as I can stir: I need not make an absolute fool of myself. I know another way to the house. It does not signify if I knew twenty</p>	<p>√</p> <p>Contextual symbol Throdfield</p> <p>Valid, ibid to previous</p>		<p>Augmentation occurs in the character Mr. Rochester. This is expressed through the film with his style of wearing a hat, meanwhile in the novel it is not explained what kind of clothes he is wearing. Thus, the addition of these accessories illustrates Mr.'s style. Rochester.</p>
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		ways; for he has seen me. 'Hillo!' he cries; and he puts up his book and his pencil. 'There you are! Come on, if you please.'			
18.	 <p>Duration: 01.16.26</p>	<p>CH. XXIII (p. 377)</p> <p>A splendid Midsummer shone over England: skies so pure, suns so radiant as were seen in long succession, seldom favour even singly, our wave-girl land. It was as if band of Italian days had come from the South, like a flock of glorious passenger birds, and lighted to rest on the cliffs of Albion. The hay was all got in; the fields round Thornfield were green and shorn; the roads white and baked; the trees were in the dark prime; hedge and wood. Full-leaved and deeply tinted, contrasted well with the sunny hue off the cleared meadows between.</p>	<p>√</p> <p>Universal symbol Thronfield</p> <p>Valid, ibid</p>		<p>The augmentation takes place in a setting in Thronfield, where a river flows there. Whereas in the novel there is no mention of the image of the river in question, only the illustration of Thronfield with the hot and arid sun in Midsummer.</p>


19.	 <p>Duration: 01.16.44</p>	<p>CH. XXIII (p. 377)</p> <p>A splendid Midsummer shone over England: skies so pure, suns so radiant as were seen in long succession, seldom favour even singly, our wave-girl land. It was as if band of Italian days had come from the South, like a flock of glorious passenger birds, and lighted to rest on the cliffs of Albion. The hay was all got in; the fields round Thornfield were green and shorn; the reads white and baked; the trees were in the dark prime; hedge ad wood. Full-leaved and deeply tinted, contrasted well with the sunny hue off the cleared meadows between.</p>	<p>√</p> <p>Universal symbol Thronfield</p> <p>Valid, ibid</p>		<p>Augmentation occurs in the character Mr. Rochester, which uses cross-shaped accessories. Meanwhile, in the novel, the sign of the cross is not found.</p>
20.	 <p>Duration: 01.16.44</p>	<p>CH. XXIII (p. 377)</p> <p>A splendid Midsummer shone over England: skies so pure, suns so radiant as were seen in long succession, seldom favour even singly, our wave-girl land. It was as if band of Italian days had come from the South, like a flock of glorious passenger birds, and lighted to rest on the cliffs of Albion. The hay was all got in; the fields round Thornfield were green and shorn; the reads white and baked; the trees were in the dark prime; hedge ad wood. Full-</p>	<p>√</p> <p>Universal symbol Thronfield</p> <p>Valid, ibid</p>		<p>Augmentation occurs in the Jane and Mr. scene. Rochester. The addition of this dialog is a style extension to the transstylization type. This is because in the novel, there is no dialogue.</p>

		leaved and deeply tinted, contrasted well with the sunny hue off the cleared meadows between.			
21.	 <p>Duration: 01.20.11</p>	<p>CH. XXIII (p. 390)</p> <p>But what had befallen the night? The moon was not yet set, and we were all in shadow: I could scarcely see my master's face, near as I was. And what ailed the chestnut tree? It writhed and groaned; while wind roared in the laurel walk, and came sweeping over us.</p>	<p>√</p> <p>Symbolic character Thronfield</p> <p>Valid</p>		<p>The augmentation occurs in the Jane Eyre and Mr. Rochester hugs. Meanwhile, the novel does not explain this scene.</p>
22.	 <p>Duration: 01.20.26</p>	<p>CH. XXIII (p. 390)</p> <p>The rain rushed down. He hurried me up the walk, through the grounds, and into the house; but we were quite wet before we could pass the threshold. He was taking of my shawl in the hall, and shaking the water out of my loosened hair, when Mrs. Fairfax emerged from her room. I did not observe her at first, nor did Mr. Rochester. The lamp was lit. the clock was on the stroke of twelve.</p>	<p>√</p> <p>Symbolic character Thronfield</p> <p>Vslid, ibid</p>		<p>Augmentation occurs in the appearance of the scene Jane Eyre and Mr. Rochester kisses. Meanwhile, in the novel there is no mention of this scene.</p>


23.		<p>CH. XXVI (p. 437)</p> <p>Sophie came at seven to dress me: she was very long indeed in accomplishing her task; so long that Mr. Rochester, grown, is suppose, impatient of my delay, sent up to ask why I did not come. She was just fastening my veil (the plain square of blood after all) to my hair with a brooch; I hurried from under her hands as soon as cloud.</p>	<p>√</p> <p>Contextual symbol & Abstract symbolism Thronfield</p> <p>Valid, ibid</p>		<p>Augmentation occurs in the scene when Sophie puts on a wedding dress for Jane. Here you can see the dress is bright white and there is a veil. Meahile, in the novel it is not explained what the shape and color of the wedding dress will be.</p>
24.	 <p>Duration: 01.25.34</p>	<p>CH. XXVI (p. 440)</p> <p>He paused, as the custom is. When is the pause after that sentence ever broken by reply? Not, perhaps, once in a hundred years. And the clergyman, who had not lifted his eyes from his book, and had held his breath but for a moment, was proceeding: his hand was already stretched towards Mr. Rochester, as his lips unclosed to ask, "Wilt thou have this woman for they wedded wife?"—when a distinct and near voice said—</p>	<p>√</p> <p>Abstract symbolism Thronfield, cruch</p> <p>valid</p>		<p>Augmentation occurs in the scene when Jane and Mr. Rochester will have a church wedding. Here, it can be seen that the priest uses a black and white robe. Meanwhile. in the novel it is not explained about the priest's clothes.</p>

<p>25.</p>	 <p>as she's taken to thinking she can fly.</p> <p>Duration:01.27.33</p>	<p>CH. XXVI (p. 448)</p> <p>He lifted the hangings from the wall, uncovering the second door: this, too, he opened. In a room without a window, there burn a fire guarded by a high and strong fender, and a lamp suspended from the ceiling by a chain. Grace Poole bent over the fire, apparently cooking something in a saucepan. In the deep shade, at the farther end of the room, a figure ran backwards and forwards. What it was, whether beast or human being, one could not, at first sight, tell: it groveled, seemingly, on all fours; it snatched and growled like some strange wild animal: but it was covered with clothing, and a quantity of dark, grizzled hair, wild as a mane, hid its head and face.</p>	<p>√</p> <p>Symbolic character Thronfield valid</p>		<p>Augmentation occurs in the Bertha Manson scene, where there is a scene where Jane Eyre is spitting. But, in the novel there is no mention of this scene.</p>
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26.	 <p>Duration: 01.35.29</p>	<p>CH. XXVII (p.490)</p> <p>I was weeping wildly as I walked along my solitary way: fast, I went like one delirious. A weakness, beginning inwardly, extending to the limbs, seized me, and I fell: I lay o the ground some minutes, pressing my face to the wet turf. I had some fear—or hope—that ere I should die: but I was soon up; crawling forwards on my hands and knees, and then again raised to my feet—as eager as determined as ever to reach the road.</p>	<p>√ Symbolic character At Millcote valid</p>		<p>In this symbolic character, there is a reduction in the scene where Jane cries on a rock. Meanwhile, in the novel, it is described when Jane fell on the ground and cried, and only mention is made of his journey from Thronfield through Milcotte and a field.</p>
27.	 <p>Duration: 01.47.38</p>	<p>CH. XXXVI (p. 568)</p> <p>I left Moor House at three o'clock p.m., and soon after four I stood at the foot of the sign-post of Whitcross, waiting the arrival of the coach which was to take me to distant Thornfield. Amidst the silence of those solitary roads and desert hills, I heard it approach form a great distance. It was the same vehicle whence, a year ago, I had alighted one summer evening on this very spot—how desolate, and hopeless, and objectless! It stopped as I beckoned. I entered—not now obliged to part with my whole fortune as the price of its</p>	<p>√ Abstract Symbolism valid</p>		<p>Augmentation occurs in the scene when Jane leaves Moor House and returns to Thronfield wearing a brown dress. Meanwhile, like the scene usually Jane is always synonymous with black and inside.</p>


		accommodation. Once more o the road to Thornfield, I felt like the messenger-pigeon flying home.			
28.	 <p>Duration: 01.49.45</p>	<p>CH. XXXVII</p> <p>I thought I had taken a wrong direction and lost my way. The darkness of natural as well as of sylvan dusk gathered over me. I looked round in search of another road. There was none: all was interwoven stem, columnar trunk, dense summer foliage—no opening anywhere.</p> <p>I proceeded: at last my way opened, the trees thinned a little; presently I beheld a railing, then the house—scarce, by this dim light, distinguishable from the trees; so dank and green were its decaying walls. Entering a portal, fastened only by a latch, I stood amidst a space of enclosed ground, from which the wood swept away in a semicircle. There were no flowers, no garden-beds; only a broad gravelwalk girdling a grass-plat, and this set in the heavy frame of the forest. The house presented two pointed gables in its front; the windows were latticed and narrow: the front door</p>	<p>√</p> <p>Symbolic character Thronfield void</p>		<p>Augmentation occurs when the scene of Jane arriving at Thronfield, namely the appearance of Mrs. Fairfax and asked "Jane Eyre?" meanwhile, in the novel the appearance of Mrs Fairfax is not explained</p>

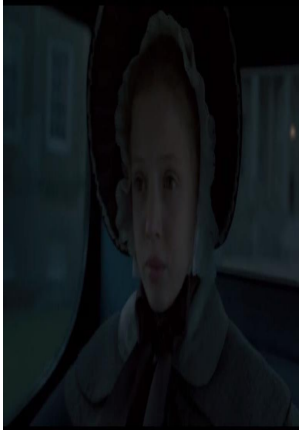
		<p>was narrow too, one step led up to it. The whole looked, as the host of the Rochester Arms had said, 'quite a desolate spot.' It was as still as a church on a week-day: the pattering rain on the forest leaves was the only sound audible in its vicinage.</p> <p>'Can there be life here?' I asked. Yes, life of some kind there was; for I heard a movement—that narrow front-door was unclosing, and some shape was about to issue from the grange. It opened slowly: a figure came out into the twilight and stood on the step; a man without a hat: he stretched forth his hand as if to feel whether it rained. Dusk as it was, I had recognised him—it was my master, Edward Fairfax Rochester, and no other</p>			
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<p>29.</p>	 <p>Duration: 01.52.35</p>	<p>CH. XXXVII</p> <p>This parlour looked gloomy: a neglected handful of fire burnt low in the grate; and, leaning over it, with his head supported against the high, old-fashioned mantelpiece, appeared the blind tenant of the room. His old dog, Pilot, lay on one side, removed out of the way, and coiled up as if afraid of being inadvertently trodden upon. Pilot pricked up his ears when I came in: then he jumped up with a yelp and a whine, and bounded towards me: he almost knocked the tray from my hands. I set it on the table; then patted him, and said softly, 'Lie down!' Mr. Rochester turned mechanically to SEE what the commotion was: but as he SAW nothing, he returned and sighed. 'Give me the water, Mary,' he said. I approached him with the now only half-filled glass; Pilot followed me, still excited. 'What is the matter?' he inquired. 'Down, Pilot!' I again said. He checked the water on its way to his lips, and seemed to listen: he drank, and put the</p>	<p>√ Symbolic character; At Thronfield valid</p>		<p>Augmentation takes place in the setting where Jane Eyre and Mr. Rochester are, which is in a park. Changing the background is one of the augmentations or additions to removing the background that should be in a room.</p>
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		<p>glass down. ‘This is you, Mary, is it not?’</p> <p>‘Mary is in the kitchen,’ I answered.</p> <p>He put out his hand with a quick gesture, but not seeing where I stood, he did not touch me. ‘Who is this? Who is this?’ he demanded, trying, as it seemed, to SEE with those sightless eyes— unavailing and distressing attempt! ‘Answer me—speak again!’ he ordered, imperiously and aloud.</p> <p>‘Will you have a little more water, sir? I spilt half of what was in the glass,’ I said.</p> <p>‘WHO is it? WHAT is it? Who speaks?’</p> <p>‘Pilot knows me, and John and Mary know I am here. I came only this evening,’ I answered.</p> <p>‘Great God!—what delusion has come over me? What sweet madness has seized me?’</p> <p>‘No delusion—no madness: your mind, sir, is too strong for delusion, your health too sound for frenzy.’</p> <p>‘And where is the speaker? Is it only a voice? Oh! I CANNOT see, but I must feel, or my heart will stop and my brain burst. Whatever—whoever you are—be perceptible to the</p>			
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		touch or I cannot live! He groped; I arrested his wandering hand, and prisoned it in both mine.			
30.	 <p>Duration: 00.06.06</p>	<p>CH. I (p.12)</p> <p>“what were you doing behind the curtain?” he asked.</p> <p>“I was reading.”</p> <p>“Show the book.”</p> <p>I returned to the window and fetched it thence.</p> <p>“You have no business to take our books; you are a dependent, mama says; you have no money; your father left you none; you ought to beg, and not to live here with gentlemen's children like us and eat the same meals we do, and wear clothes at our mama's expense. Now, I'll tech you to rummage my bookshelves: for they are mine; all the house belongs to me or will do in a few years. Go and stand by the door, out of the way of the mirror and the windows.</p>		<p>√</p> <p>Contextual symbol; at Gateshead</p> <p>Valid, ibid</p>	<p>Reduction occurs in the dialogues of Jane Eyre and John Reed. In the novel, it is explained about what Jane was doing behind the window, but in the film there are improvisations and cutting of text which are not mentioned, such as the textual dialogue.</p>


31.		<p>CH. II (p. 17-18) My seat, to which Bessie and the bitter Miss Abbot had left me riveted, was a low ottoman near the marble chimney-piece; the bed rose before me; to my right hand there was the high, dark wardrobe, with subdued, broken reflections varying the gloss of its panels; to my left were the muffled windows; a great looking-glass between them repeated the vacant majesty of the bed and room. I was not quite sure whether they had locked the door; and when I dared move, I got up and went to see. Alas! yes: no jail was ever more secure. Returning, I had to cross before the looking-glass; my fascinated glance involuntarily explored the depth it revealed. All looked colder and darker in that visionary hollow than in reality; and the strange little figure there gazing at me, with a white face and arms specking the gloom, and glittering eyes of fear moving where all else was still, had the effect of a real spirit: I thought it like one of the tiny phantoms, half fairy, half</p>		<p>√ Contextual symbol; at Gateshead valid</p>	<p>Reduction occurs in the scene in the red-room. In the novel, it is explained that there is a strange figure with a white face staring at her, but in the film, the white figure described in the novel does not appear.</p>
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		imp, Bessie's evening stories represented as coming out of lone, ferny dells in moors, and appearing before the eyes of belated travellers. I returned to my stool.			
32.	 <p>Duration: 00.10.27</p>	<p>CH. V (p. 59)</p> <p>I was to leave Gateshead that day by a coach which passed the lodge gates at six .am. Bessie was the only person yet risen; she had lit a fire in the nursery, where she now proceeded to make my breakfast. Few children can eat when excited with the thoughts of a journey; nor could I. Bessie having pressed me in vain to take few spoonfuls of the boiled milk and bread she had prepared for me, wrapped up some biscuits in a paper and put them into my bag; then she helped me on with my pelisse and bonnet, and wrapping herself in a shawl, she and I left the nursery. As we passed Mrs. Reed's bedroom, she said, "Will you go in and bid Missis good-bye?"</p>		<p>√</p> <p>Contextual symbol; at Gateshead</p> <p>Valid, ibid</p>	<p>Reduction occurs in the scene where Jane leaves Gateshead. In the novel, Bessie helps Jane prepare food before going to Lowood school. However, in this adaptation, the figure of Bessie does not appear as in the textual.</p>



33.	 <p>Duration : 00.14.19</p>	<p>CH. V (p. 65-66)</p> <p>A great tumult succeeded for some minutes, during which Miss Miller repeatedly exclaimed, "Silence!" and "Order!" when it subsided, I saw them all drawn up in four semicircles, before four chairs, placed at the four tables; all held books in their hands, and a great book, like a Bible, lay on each table, before the vacant seat. A pause of some seconds succeeded, filled up by the low vague hum of numbers; Miss Miller walked from class to class, hushing this indefinite sound.</p>		<p>√</p> <p>Contextual symbol; at Lowood school</p> <p>Valid, ibid</p>	<p>Reduction occurs in the scene where all the pupils are holding books while in adaptation they are holding small blackboards. Here, the reduction of accessories for characters occurs and is changed through other objects.</p>
34.	 <p>Duration : 00.15.21</p>	<p>CH. VII (p. 98)</p> <p>'A careless girl!' said Mr. Brocklehurst, and immediately after—'It is the new pupil, I perceive.' And before I could draw breath, 'I must not forget I have a word to say respecting her.' Then aloud: how loud it seemed to me! 'Let the child who broke her slate come forward!'</p> <p>Of my own accord I could not have stirred; I was paralysed: but the two great girls who sit on each side of me, set me on my legs and pushed me towards the dread judge, and then Miss Temple gently assisted me to his very feet, and I</p>		<p>√</p> <p>Symbolic character; at Lowood School</p> <p>Valid, ibid</p>	<p>Reduction occurs in the scene where Jane is punished by Mr. Brocklehurst, namely standing on a chair because she dropped an object in her hand because she saw Helen Burns being whipped by Miss Scatcherd. Meanwhile, through the novel, it is explained about the incident of the punishment of several students which surprised Jane and dropped her writing utensil.</p>



		caught her whispered counsel—			
35.	 <p>Duration: 00.16.26</p>	<p>CH. VIII (p. 103)</p> <p>"Come, eat something," she said; but I put both away from me, feeling as if a drop or a crumb would have choked me in my present condition. Helen regarded me, probably with surprise: I could not now weep aloud. She sat down on the ground near me, embraced her knees her arms, and rested her head upon them; in that attitude she remained silent as an Indian. I was the first who spoke—</p>		<p>√</p> <p>Abstract symbolism; at Lowood school</p> <p>Valid, ibid</p>	<p>Reduction occurs when Helen Burns says "Come, eat something," through the film there is no spoken dialogue like in the textual. Meanwhile, in the novel, this dialogue appears.</p>
36.	 <p>Duration : 00. 19. 43</p>	<p>CH. IX (p. 125)</p> <p>She kissed me, and I her, and we both soon slumbered. When I awoke it was day; an unusual movement roused me; I looked up ; I was in somebody's arms; the nurse held me; she was carrying me through the passage back to the dormitory. I was not reprimanded for leaving my bed; people has something else to think about; no explanation was afforded then to my many questions; but a day or two afterwards I learned that Miss Temple, on returning to her own room at the dawn, had found me</p>		<p>√</p> <p>Symbolic character; at Lowood School</p> <p>valid</p>	<p>Reduction occurred when Jane Eyre came to Helen Burn. In the novel it is explained "She kissed me, and I her, and we both soon slumbered," meanwhile in the film there is no such scene.</p>


		laid in the little crib; my face against Helen Burn's shoulder, my arms own her neck. I was asleep and Helen was dead.			
37.	 <p>Duration: 00. 22.50</p>	<p>CH. X (p. 136-137)</p> <p>-This testimonial I accordingly received in about a month, forwarded a copy of it to Mrs. Fairfax, and got that lady's reply, stating that she was satisfied, and fixing that day fortnight as the period for my assuming the post of governess in her house.</p> <p>I now busied myself in preparations: the fortnight passed rapidly. I had not a very large wardrobe, though it was adequate to my wants; and the last day sufficed to pack my trunk,—the same I had brought with me eight years ago from Gateshead.</p> <p>-I looked: I saw a woman attired like a well-dressed servant, matronly, yet still young; very good-looking, with black hair and eyes, and lively complexion.</p> <p>'Well, who is it?' she asked, in a voice and with a smile I half recognised; 'you've not quite forgotten me, I think,</p>		<p>√</p> <p>Symbolic character; at Lowood School</p> <p>Valid,</p>	<p>Reduction occurs in the scene where Jane is leaving Loowod school, when Bessie appears there. Meanwhile, in the film, Bessie's character does not appear in this scene.</p>


		<p>Miss Jane?’ In another second I was embracing and kissing her rapturously: ‘Bessie! Bessie! Bessie!’ that was all I said; whereat she half laughed, half cried, and we both went into the parlour. By the fire stood a little fellow of three years old, in plaid frock and trousers.</p>			
38.	 <p>Duration : 00.26.48</p>	<p>CH. XI (p. 149)</p> <p>When Mrs. Fairfax had hidden me a kind good night, and I had fastened my door, gazed leisurely round, and in some measure effaced the eerie impression made by that wide hall that dark and spacious staircase, and that long, cold gallery, by the livelier aspect of my little room, I remembered that, after a day of bodily fatigue and mental anxiety, I was now at last in safe haven. The impulse of gratitude swelled my heart, and I knelt down at the bedside, and offered up thanks where thanks were due; not forgetting, ere I rose, to implore aid my further path, and the power of meriting the kindness which seemed so frankly offered me before it was earned. My couch had no thorns in it that night; my solitary room no fears. At once neary and</p>		<p>√ Symbolic Character; at Thronfield Valid,</p>	<p>Reduction happened when Jane was delivered by Mrs. Fairfax to her room. In the novel it is explained that Jane then locked her door after Mrs. Fairfax says good night, meanwhile in the film it is not explained in detail and Mrs. Fairfax was still standing there.</p>


		content, I slept soon and soundly: when I awoke it was broad day.			
39.	 <p>Duration : 00.29.47</p>	<p>CH. XI (p. 157)</p> <p>After breakfast, Adèle and I withdrew to the library with room, it appears, Mr. Rochester had direct should be used as the schoolroom. Most of the books were locked up behind glass doors; but there was one bookcase left open containing everything that could be needed in the way of elementary works, and several volumes of light literature, poetry, biography, travels, a few romances, &c. I supposed he had considered that these were all the governess would require for her private perusal; and, indeed, they contented me amply for the present; compared with the scanty pickings I had now and then been able to glean at lowood, they seemed to offer an abundant harvest of entertainment and information. In this room, too, there was a cabinet piano, quite new and of superior tone; also an easel for painting and a pair of globes.</p>		<p>√</p> <p>Contextual symbol; at Thronfield</p> <p>valid</p>	<p>Reduction happens when a piano is not shown in the film, meanwhile in the novel it is stated that there is a cabinet piano.</p>


40.	 <p>Duration: 00.32.42</p>	<p>CH. XII (p. 169)</p> <p>- Mr. Fairfax had just written a letter which was waiting to be posted, so I put on my bonnet and cloak and volunteered to carry it to Hay; the distance, two miles, would be a pleasant winter afternoon walk.</p> <p>- The ground was hard, the air was still, my road was lonely; I walked fast till I got warm, and then I walked slowly to enjoy and analyse the species of pleasure brooding for me in the hour and situation.</p>		<p>√</p> <p>Abstract symbolism; at Thronfield</p> <p>valid</p>	<p>Reduction occurs when Jane was going to Hay to deliver a letter. In the novel it is explained that he will deliver a letter, meanwhile the film does not appear a letter.</p>
41.	 <p>Duration: 00.36.17</p>	<p>CH. XIII (p. 182)</p> <p>Two wax candles stood lighted on the table and two on the mantelpiece; basking in the light and heat of a superb fire, lay Pilot –Adèle knelt near him. Half reclined on a couch appeared Mr. Rochester, his foot supported by the cushion; he was looking at Adèle and the dog: the fire shone full on his face.</p>		<p>√</p> <p>Contextual symbol & Universal symbol; Thronfield</p> <p>valid</p>	<p>Reduction occurs when Jane Eyre meets Mr. Rochester in a room. In the novel it is explained that there is a dog, meanwhile in the film the dog does not appear.</p>

42.	 <p>Duration: 00.36.19</p>	<p>CH. XIII (p. 183) I sat down quite disembarassed. A reception of finished politeness would probably have confused me: in could not have returned or repaid it by answering grace and elegance on my part; but harsh caprice laid me under no obligation; on the contrary, a decent quiescence, under the freak of manner, gave me the advantage. Besides, the eccentricity of the proceeding was piquant: I felt interested to see how we would go on.</p>		<p>√ Symbolic character; at Thronfield Valid, ibid</p>	<p>Reduction occurs when in the novel it is explained that Jane sits in embarrassment, while in the film, Jane looks restless.</p>
43.	 <p>Duration : 00.38.22</p>	<p>CH.XIII (p. 190-191) -He deliberately scrutinised each sketch and painting. Three he laid aside; the others, when he had examined them, he swept from him. ‘Take them off to the other table, Mrs. Fairfax,’ said he, and look at them with Adele;—you’ (glancing at me) ‘resume your seat, and answer my questions. I perceive those pictures were done by one hand: was that hand yours?’ ‘Yes. -The second picture contained for foreground only the dim peak of a hill, with grass and some leaves slanting as if by a breeze. Beyond</p>		<p>√ Universal symbol & Contextual symbol; at Thorndfield valid</p>	<p>Reduction occurs in the scene when Mr. Rochester looks at Jane's paintings. Meanwhile, in the film only one painting is shown, while in the novel it is stated that there are three paintings.</p>


		<p>and above spread an expanse of sky dark blue as at twilight: rising into the sky was a woman shape to the bust, portrayed in tints as dusk and soft as I could combine. The dim forehead was crowned with a star; the lineaments below were seen as through the suffusion of vapour; the eyes shone dark and wild; the hair streamed shadowy, like a beamless cloud torn by storm or by electric travail. On the neck lay a pale reflection like moonlight; the same faint lustre touched the train of thin clouds from which rose and bowed this vision of the Evening Star.</p>			
44.	 <p>Duration:00.53.50</p>	<p>CH. XVI (p. 238)</p> <p>I well remembered all; language, glance, and tone seemed at the moment vividly renewed. I was now in the schoolroom; Adèle was drawing; I bent over her and directed her pencil. She looked up with a sort of start.</p>		<p>√ Contextual symbol; at Throdfield</p> <p>valid</p>	<p>Reduction occurs through a scene where Jane explains history, meanwhile in the novel it is explained that Adele was drawing.</p>

45.	 <p>Duration: 00.54.58</p>	<p>CH. XVI (p. 217)</p> <p>I kept my word. An hour or two sufficed to sketch my own portrait in crayons; and in less than a fortnight I had completed an ivory miniature of an imaginary Blance Ingram. It looked a lovely face enough, and when compared with the real head in chalk, the contrast was as great as self-control could desire. I derived benefit from the task: it had kept my head and hands employed, and had given force and fixedness to the new impressions I wished to stamp to congratulate on my heart.</p> <p>Ere long, I had reason to congratulate myself on the course of wholesome discipline to which I had thus forced my feelings to submit. Thanks to it, I was able to meet subsequent occurrences with a decent calm, which, had they found me unprepared, I should probably have been unequal to maintain, even externally.</p>		<p>√ Contextual Symbol Thronfield</p> <p>valid</p>	<p>Reduction occurs in the scene of Jane painting in her room. In the film, an expression full of emotion and anxiety is raised after hearing that Mr. Rochester loves Miss Ingram, meanwhile in the novel it is described that Jane faces life with equanimity.</p>
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46.	 <p>the operas Miss Ingram favors so well.</p> <p>Duration: 01.15.23</p>	<p>CH. XXII (p. 375)</p> <p>I that evening shut my eyes resolutely against the future: I stopped my ears against the voice that kept warning me of near separation and coming grief. When tea was over and Mrs. Fairfax had taken her knitting, and I had assumed a low seat near her, and Adele, kneeling on the carpet, had nestle close up to me, and a sense of mutual affection seemed to surround us with a ring of golden peace, I uttered a silent prayer that we might not be parted far or soon; but when, as we thus sat, Mr. Rochester entered, unannounced, and looking at us, seemed to take pleasure in the spectacle of a group so amicable—when he said he supposed the old lady was all right now that she had got her adopted daughter back again, and added that he saw Adele was “prête à crowuer sa petite maman Anglaise”—I half ventured to hope that he would, even after his marriage, keep us together somewhere under the shelter of his protection, and not quite exiled from the sunshine of his presence.</p>		<p>√</p> <p>Contextual symbol; at Throdfield</p> <p>valid</p>	<p>Reduction occurs in the film when Mr. Rochester. In the novel, the appearance of Mr. Rochester that suddenly.</p>
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47.	 <p>Duration: 01.49.45</p>	<p>CH. XXXVII</p> <p>I thought I had taken a wrong direction and lost my way. The darkness of natural as well as of sylvan dusk gathered over me. I looked round in search of another road. There was none: all was interwoven stem, columnar trunk, dense summer foliage—no opening anywhere. I proceeded: at last my way opened, the trees thinned a little; presently I beheld a railing, then the house—scarce, by this dim light, distinguishable from the trees; so dank and green were its decaying walls. Entering a portal, fastened only by a latch, I stood amidst a space of enclosed ground, from which the wood swept away in a semicircle. There were no flowers, no garden-beds; only a broad gravelwalk girdling a grass-plat, and this set in the heavy frame of the forest. The house presented two pointed gables in its front; the windows were latticed and narrow: the front door was narrow too, one step led up to it. The whole looked, as the host of the Rochester Arms</p>		<p>√</p> <p>Symbolic character; at Thronfield</p> <p>Valid, ibid</p>	<p>Reduction occurs when the scene of Jane arriving at Thronfield, namely the appearance of Mrs. Fairfax and asked "Jane Eyre?" while in the novel it is explained about the appearance of Mrs. Rochester on the stairs.</p>
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		<p>had said, 'quite a desolate spot.' It was as still as a church on a week-day: the pattering rain on the forest leaves was the only sound audible in its vicinage.</p> <p>'Can there be life here?' I asked. Yes, life of some kind there was; for I heard a movement—that narrow front-door was unclosing, and some shape was about to issue from the grange. It opened slowly: a figure came out into the twilight and stood on the step; a man without a hat: he stretched forth his hand as if to feel whether it rained. Dusk as it was, I had recognised him—it was my master, Edward Fairfax Rochester, and no other</p>			
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<p>48.</p>	 <p>Duration: 01.52.35</p>	<p>CH. XXXVII</p> <p>This parlour looked gloomy: a neglected handful of fire burnt low in the grate; and, leaning over it, with his head supported against the high, old-fashioned mantelpiece, appeared the blind tenant of the room. His old dog, Pilot, lay on one side, removed out of the way, and coiled up as if afraid of being inadvertently trodden upon. Pilot pricked up his ears when I came in: then he jumped up with a yelp and a whine, and bounded towards me: he almost knocked the tray from my hands. I set it on the table; then patted him, and said softly, 'Lie down!' Mr. Rochester turned mechanically to SEE what the commotion was: but as he SAW nothing, he returned and sighed. 'Give me the water, Mary,' he said. I approached him with the now only half-filled glass; Pilot followed me, still excited. 'What is the matter?' he inquired. 'Down, Pilot!' I again said. He checked the water on its way to his lips, and seemed to listen: he drank, and put the</p>		<p>√ Symbolic character; at Thronfield valid</p>	<p>Reduction occurs in the scene when Jane and Mr. Rochester met. The novel describes Jane Eyre's meeting with Mr. Rochester is in a room and Jane hands him a glass of water. Meanwhile, in the film, their meeting does not remove the scene when Jane gives some water and the background is different.</p>
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		<p>glass down. ‘This is you, Mary, is it not?’</p> <p>‘Mary is in the kitchen,’ I answered.</p> <p>He put out his hand with a quick gesture, but not seeing where I stood, he did not touch me. ‘Who is this? Who is this?’ he demanded, trying, as it seemed, to SEE with those sightless eyes— unavailing and distressing attempt! ‘Answer me—speak again!’ he ordered, imperiously and aloud.</p> <p>‘Will you have a little more water, sir? I spilt half of what was in the glass,’ I said.</p> <p>‘WHO is it? WHAT is it? Who speaks?’</p> <p>‘Pilot knows me, and John and Mary know I am here. I came only this evening,’ I answered.</p> <p>‘Great God!—what delusion has come over me? What sweet madness has seized me?’</p> <p>‘No delusion—no madness: your mind, sir, is too strong for delusion, your health too sound for frenzy.’</p> <p>‘And where is the speaker? Is it only a voice? Oh! I CANNOT see, but I must feel, or my heart will stop and my brain burst. Whatever—whoever you are—be perceptible to the</p>			
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		touch or I cannot live! He groped; I arrested his wandering hand, and prisoned it in both mine.			
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