

LINGUÍSTICA, LETRAS E ARTES E AS NOVAS PERSPECTIVAS DOS SABERES CIENTÍFICOS 4

ADAYLSON WAGNER SOUSA DE VASCONCELOS
(ORGANIZADOR)

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APRESENTAÇÃO

Em **LINGUÍSTICA, LETRAS E ARTES E AS NOVAS PERSPECTIVAS DOS SABERES CIENTÍFICOS – VOL. IV**, coletânea de vinte e um capítulos que une pesquisadores de diversas instituições, congregamos discussões e temáticas que circundam a grande área das Letras e dos diálogos possíveis de serem realizados com as demais áreas do saber.

Temos, nesse quarto volume, três grandes grupos de reflexões que explicitam essas interações. Neles estão debates que circundam estudos em literatura; estudos em linguística; e estudos em música e outras artes.

Estudos em literatura, com nove contribuições, traz análises sobre feminino, mulher negra, negritude, resistência, utopia, história e patrimônio, criação literária, produção de diferença, estudos comparados e ensino.

Em estudos em linguística, com três capítulos, são verificadas contribuições que versam sobre gestos, registros e ortografia em redações, além de verbete.

Por fim, estudos em música e outras artes, com nove estudos, aborda questões como música, violão, percussão corpora, performance musical, cinema, interface com outras artes e história da arte.

Assim sendo, convidamos todos os leitores para exercitar diálogos com os estudos aqui contemplados.

Tenham proveitosas leituras!

Adaylson Wagner Sousa de Vasconcelos

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THE JANE AUSTEN'S "MANSFIELD PARK" (FILM VS NOVEL): A COMPARATIVE APPROACH BASED ON INTERSEMIOTICS OVERALL CONCEPTS

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ABSTRACT: In Britain society of 19th century, a “good woman” should invest in her domestic “talents” and activities other than those of this scope were not well regarded by the elite of the British community at that time, especially with regard to the authorship of literary texts. Among English writers of the 19th century, Jane Austen became a spokeswoman for the female universe in the literature of that time. Despite having died young and completed only six novels, her works of have been widely discussed and, even after 200 years, there are countless adaptations for films and television. This essay addresses the film adaptation of *Mansfield Park* (1999) by giving a brief account of the author’s biography (Jane Austen); presenting the film plot and characters, contextualizing it historically from the eponymous book of 1814, highlighting the points where the adaptation departs from the original and, obviously, pointing out some conclusions about such counterpoints based on the field of Intersemiotics. *Mansfield Park* (1814) is considered by many scholars to be the author’s deepest narrative. The film adaptation written and

directed by Patricia Rozema departs from the original novel in several respects, emphasizes its themes and ideas in a different approach and achieves something even more updated to the current issues in our society, but without losing the essence of this literary classic. We must receive Rozema’s *Mansfield Park* as an independent work of art based on the Austen’s novel’. Intersemiotic translations resignify the work making it susceptible to different interpretations. We cannot compare the literary transposition of signs to the audiovisual code by pointing out the debts, but by observing that both were able to express the essence of what the author has produced. It is at this intersection of intermediality that Jane Austen’s work remains alive and immortal.

KEYWORDS: intersemiotics, translation, novel, film, adaptation

“MANSFIELD PARK” DE JANE AUSTEN (FILME VS ROMANCE): UMA ABORDAGEM COMPARATIVA BASEADA NOS CONCEITOS GERAIS DA INTERSEMIÓTICA

RESUMO: Na sociedade britânica do século 19, uma “boa mulher” deveria investir nos seus “talentos” domésticos e outras atividades que não aquelas desse escopo não eram bem vistas pela elite britânica da época, especialmente em relação à autoria de textos literários. Entre as escritoras inglesas do século 19, Jane Austen tornou-se uma porta-voz do universo feminino na literatura da época. Apesar de ter morrido jovem e ter concluído apenas seis romances, seus trabalhos têm sido amplamente discutidos

e, mesmo depois de 200 anos, são inúmeras as adaptações para o cinema e a televisão. Este ensaio aborda a adaptação cinematográfica de *Mansfield Park* (1999), trazendo um breve relato da biografia da autora (Jane Austen); apresentando a trama e os personagens do filme, contextualizando-o historicamente a partir do livro homônimo de 1814, destacando os pontos em que a adaptação se afasta do original e, obviamente, apontando algumas conclusões sobre tais contrapontos a partir do campo da Intersemiótica. *Mansfield Park* (1814) é considerado por muitos estudiosos a narrativa mais profunda de Austen. A adaptação cinematográfica escrita e dirigida por Patricia Rozema se afasta do romance original em vários aspectos; enfatiza seus temas e ideias em uma abordagem diferente e alcança algo ainda mais atualizado para as questões atuais de nossa sociedade, sem perder, contudo, a essência deste clássico literário. Devemos receber *Mansfield Park* de Rozema como uma obra de arte independente, baseada no romance de Austen. As traduções intersemióticas ressignificam as obras tornando-as suscetíveis a diferentes interpretações. Não podemos comparar a transposição literária dos signos para o código audiovisual a partir dos débitos, mas observando que ambas foram capazes de expressar a essência do que o autor produziu. É nessa intersecção da intermedialidade que a obra de Jane Austen permanece viva e imortal.

PALAVRAS-CHAVE: intersemiótica, tradução, romance, filme, adaptação.

1 | INTRODUCTION

Jane lies in Winchester—blessed be her shade!

Praise the Lord for making her, and her for all she made!

And while the stones of Winchester, or Milsom Street, remain,

Glory, love, and honour unto England's Jane (KIPLING, 1926).

In Britain society of 19th century, the role of women was relegated to the family, envisioning an advantageous marriage, in search of safety and financial stability. A “good woman” should invest in her domestic “talents” and activities other than those of this scope were not well regarded by the elite of the British community at that time, especially with regard to the authorship of literary texts. The works written by women carried the weight of a society that judged them to be intellectually inferior to those produced by men. Among English writers of the 19th century, Jane Austen became a spokeswoman for the female universe in the literature of that time.

Despite having died young (41 years old) and completed only six novels, the works of Jane Austen have been widely discussed and, even after 200 years, there are countless adaptations for films and television. In such a way, this essay addresses the film adaptation of *Mansfield Park* (1999) by: giving a brief account of the author's biography (the English writer Jane Austen); presenting the film plot and characters, contextualizing it historically from the eponymous book of 1814, highlighting the points where the adaptation departs from

the original work and, obviously, pointing out some conclusions about such counterpoints based on the field of Intersemiotics (PLAZA, 2008).

2 I JANE AUSTEN: LIFE AND NOVELS

Jane Austen was born on December 16, 1775, in Steventon, Hampshire, England, to the daughter of George Austen (who served as rector of the Anglican parishes at Steventon and at nearby Deane) and his wife Cassandra. George Austen came from an old, traditional and wealthy family of wool merchants. However, after centuries of eldest sons receiving inheritances, their wealth was consolidated, and George's branch of the family fell into poverty. Austen's father was a kind of tutor and gave private lessons to young students who lived in his home. Jane and her older sister, Cassandra, were the only women among eight brothers. Cassandra and Jane were confidants, and what is known today about the Jane's life is mainly due to the letters exchanged with her sister throughout her life. The education that Austen received occurred largely within her family. It is known that rector Austen had a vast library and, according to Jane in her letters, both she and her family were "avid readers of novels, and not ashamed of it". Just as she read Fielding and Richardson novels, she also read Frances Burney. The title of *Pride and Prejudice*, for example, was taken from a phrase by this author in the novel *Cecilia*. Mrs. Goddard's boarding school, which appears in the novel *Emma*, seems to have been inspired by the time when Jane and Cassandra were students at a boarding school in Reading (SOUTHAM, 2020).

Jane Austen started her writing at a young age; in the years after 1787, she wrote *Juvenilia*, which includes several parodies of the literature of the time. Between 1795 and 1799 she began to write the first versions of the novels that would be published under the names *Sense and Sensibility*, *Pride and Prejudice* and *Northanger Abbey* (formerly *Elinor* and *Marianne*, *First Impressions*, and *Susan*, respectively). Probably, *Lady Susan* was also written at this time. In December 1802, Harris Bigg-Wither proposed to Jane; she consented but then gave up. Neither Jane nor Cassandra Austen were married, a fact that in a way is reflected in all of Austen's books. In 1803, Jane Austen managed to sell her novel *Northanger Abbey* (then titled *Susan*) for £ 10, although the book has been published 14 years later only. In 1810, Jane resumed her literary activities after some painful years since her father's death and *Sense and Sensibility* was accepted by an editor. Although Jane was willing to risk and sign her authorship, the book was published anonymously under the pseudonym: "By a Lady". The novel received some favorable reviews, and it is known that the profits for Austen were 140 pounds. *Pride and Prejudice* was published in January 1813 and, even without authoring the novels, Austen started to become popular. In May 1814, *Mansfield Park* is published, a work of which all copies were sold out in six months. Then, Austen started working on *Emma*, which was published in 1815 and dedicated to the Prince Regent. Jane fell ill in 1816 and died on July 18, 1817 at the age of 41. Her

novels *Persuasion* and *Northanger Abbey* were prepared by her brother Henry Austen and published posthumously in 1817, in a combined edition of four volumes (ZARDINI, 2011).

3 | THE JANE AUSTEN'S ENGLAND: HISTORICAL CONTEXT

The period of British Regency includes the regency of George IV as Prince of Wales, during the illness of his father, George III, and constitutes a bridge between the Georgian and the Victorian period. Two external factors were fundamental in triggering changes in this period: The Agricultural Revolution, which constitutes the beginning of the industrial revolution, and its important social repercussions; and colonialism, the Napoleonic Wars and the extension of the British Empire. With the beginning of industrialization, new ways of acquiring wealth have emerged. The Agricultural Revolution caused increase in the English population, boosting the economy. For the first time in Great Britain's history, the English population supported itself through innovations introduced in cultivation techniques. As a consequence, the agrarian bourgeoisie started to ascend socially and gained importance. The search for jobs in industry by the English population coming from the countryside to the cities led to a new concept of values. The Georgian era was also characterized by social changes in the political sphere. It was the time of campaigns to abolish slavery, to reform prisons and to criticize the lack of social justice. Intellectuals began to defend social welfare policies with the construction of hospitals orphanages, and schools. It is known that the historical/social environment acts directly in the arts as a whole. In literature, the Georgian era was characterized by the resurgence of the novel and the discussion of whether this was really a literary and quality genre (WARREN, 2018).

Jane Austen lived at the time of the regency, but her literary work is characterized by describing more precisely the rural Georgian society and not so much the changes that modernity brought to that time. The main focus of the numerous studies on Jane Austen's legacy in the last decades has been to incorporate/locate the novels in their historical context, both from the circumstances of her personal life, as well as from the politics and culture of her time. The author's creations present striking features of her awareness of financial issues that pervade the lives of provincial women in the late 18th and early 19th centuries. However, the Napoleonic Wars are not treated beyond the figures of the officers, nor are the tragic consequences of the war addressed, nor political or social issues. Among all the characters in her novels, none is a servant, or belongs to the lower class. It is common in Austen's novels to find small social groups, usually composed of families who lived in rural settlements (*The Republic of Pemberley*). Her work demonstrates how she remained indifferent to the political debates of her time, exposing the rural environment, addressing different mentalities and ways of thinking, without the need to stick to important class differences (HORTA, 2018).

4 | MANSFIELD PARK (FILM - 1999)

No other novel of Jane Austen's has stimulated such diverse interpretations as *Mansfield Park* and no other heroine such divergent responses as Fanny Price. Reconciling these differences begins with recognizing that this novel presents Austen's deepest probe of the patriarchal family itself. (SMITH, 1983, p 111-128)

Mansfield Park (1814) is considered by many Austenian scholars to be the author's deepest narrative. However, the film adaptation of Jane Austen's novel, written and directed by the Canadian Patricia Rozema departs from the original novel in several respects and, as a result, achieves something even more interesting and updated to the current issues in our society without losing the essential of this literary classic (EBERT, 1999).

4.1 Plot

The film begins with a young girl whispering a story into the ear of her little sister. This is Fanny Price (now 10 years old), whose family lives in poverty in a dockside cottage in Portsmouth. Fanny's mother married for love, while her sister, Lady Bertram, married for position and lives in the great country estate *Mansfield Park*. The parents of Fanny Price do not have enough money to support their own family, so they decide to send her to live with Sir Thomas and Lady Bertram (her wealthy uncle and aunt). Once at *Mansfield Park*, Fanny meets her cousins Tom, Maria, Edmund, and Julia, as well as Fanny's other maternal aunt, Mrs. Norris. Fanny does not feel welcome. Mrs. Norris accommodates her in a messy and cold warehouse, treating her like a servant and imposing her several household obligations. One of her cousins, Edmund, behaves kindly to her, and the two develop a friendship that grows as the years progress.

The story steps forward in time, and we come across a 18ish Fanny Price. Sir Thomas and his eldest son Tom travel to Antigua where Fanny's uncle has a plantation and slaves. While they are away, the Bertram family is surprised by the arrival of Henry and Mary Crawford, relatives of the local clergyman. The brothers arrive looking for amusement with worldly manners and a kind of disguise. Edmund instantly falls in love with Mary and, somewhat, hurts Fanny with his inattention. Maria and Julia (the vain and futile cousins) compete for Henry's affections, even though Maria is already engaged to Mr. Rushworth. Henry, a typical seducer, prefers the risk of blatantly flirting with Maria.

Later, Tom returns from Antigua, arriving completely drunk and bringing a friend, Mr. Yates, with him. Yates and Tom propose and convince the Bertrams and Crawfords to stage a play so called *Lovers' Vows*. The bold play allows the young people to openly flirt with each other. Edmund initially speaks out against the play, because he knew his father would not approve it, but he changes his mind when he realizes that acting his role, he would have scenes of flirting with Mary. Sir Thomas arrives home unexpectedly and, in anger,

immediately stops the play.

Maria marries Rushworth for his fortune above his character. Henry is interested in Fanny as a means to amuse himself. However, after his behavior towards her cousins, Fanny distrusts him and does not believe his good intentions and love. Even so, Henry proposes Fanny and her uncle pressures her to accept the offer. Fanny disappoints the family by refusing. Upset, Sir Thomas gives Fanny an ultimatum: accept Henry's marriage proposal or go back to her poor family and experience the difference in comfort of Mansfield Park. Fanny looks to Edmund with some hope, but his indifference forces her to choose the latter. Days after her return home, Henry pays a visit to try to convince Fanny that his affections for her are true. As Fanny remains in love with Edmund, she rejects Henry. However, when a letter comes from Edmund disclosing his hopes of marrying Mary, Fanny does accept Henry's offer. The next day, Fanny regrets on her decision and takes back her acceptance to marriage. Henry leaves, furious and deeply hurt. Edmund arrives to take Fanny back to Mansfield Park to help look after Tom, who has fallen seriously ill and is near death. On the way, inside the carriage, Edmund confesses he has missed Fanny.

Maria feels sorry for Henry when he tells her that Fanny refused his marriage proposal. Maria insinuates herself to comfort him and the two are found having sex by Fanny and Edmund. In shock, Fanny searches for Edmund and the two nearly kiss. Maria runs away with Henry and the news becomes a scandal that rapidly spreads. Mary quickly devises a plan to stifle the repercussions, suggesting that after a divorce, Maria would marry Henry, while Edmund would marry her; and together they might re-introduce Henry and Maria back into society by throwing parties. Fanny questions Mary about how a clergyman could afford such lavish parties, and Mary shocks everyone by showing that she has already counted on the money that Edmund would inherit with the death of his brother Tom. Edmund is outraged and tells Mary that happily condemning Tom to death while she plans to spend his money, makes his heart shiver. Mary, after having expressed her true nature, leaves the Bertram family. Finally, Edmund declares his love for Fanny, and they get married. Fanny continues narrating the final events of the story: Sir Thomas gives up his plantation in Antigua and invests instead in tobacco, while Tom recovers from his illness. Fanny's sister Susie joins them at the Bertram's house, while Maria and aunt Norris take up residence in a small cottage outside Mansfield Park exiled from society.

4.2 Important Differences From The Novel

From the point of view of Semiotic studies, we must receive Rozema's *Mansfield Park* (1999) as an independent work of art based on the Austen's novel'. The director is firm when says that *Mansfield Park* was not a Jane Austen film, but a Patricia Rozema film; and that her role as artist is to provide a fresh view (GROENENDYK, 2004). The film differs from Jane Austen's *Mansfield Park* novel in several ways and emphasizes its themes and ideas differently but without losing the essence of the original work (PEREIRA, 2019).

Austen's novel mentions slavery on several occasions but does not elaborate much on it. In the film, the story strongly criticizes slavery, losing the more conservative tone of the novel. The theme of slavery in the world of Mansfield Park is emphasized from the start of the film, when Fanny sees a slave ship near the coast on her initial journey to the family, asks her coachman about it and receives an explanation that it was a "black cargo". Another impactful moment of the film on the theme occurs when Fanny finds a notebook with violent drawings of the treatment of slaves in Tom's room. In addition, there are numerous reminders of how Bertram family owes its wealth to slavery, as well as England's role in the slave trade.

In this film adaptation, there is a modernization with several references to sexuality. The first moment is when Fanny surprises Maria and Henry Crawford in clandestine sexual activity during a rehearsal for *Lover's Vows*. This passage is not included in the book and the flirtation is very discreet. In a second moment, Mary Crawford's frequent sensual touches and lingering gazes on Fanny give us a homoerotic sensation of the context. Regarding the characters, the parish priest Dr. Grant and his wife, the Crawfords' half-sister, Mrs. Grant, were suppressed in the film. Fanny's close relationship with her brother William in the book is replaced in the film by her relationship with her younger sister, Susan. In the same way, Sir Thomas' character is much more attentive and straightforward in the book, being portrayed in a much more negative view in the film. Fanny Price incorporates elements directly from the life of Jane Austen giving a more contemporary atmosphere to the character. In the novel, Fanny is very shy and silent with a fragile physical condition. In contrast, in the film, Fanny is outgoing, confident and physically healthier.

The original plot also undergoes some changes proposed by Rozema. In the novel, Fanny Portsmouth's return is proposed by her uncle not as an ultimatum, but as a way to distance herself from Henry's attempts to get closer, which she never considered marrying. In the film, Fanny accepts and then rejects Mr. Crawford's offer of marriage, a fact that is taken from Jane Austen's biography. Also, Fanny's return to Mansfield Park is much faster in the film. Another change in the plot concerns Maria's adulterous liaison with Henry. In the book, everything happens in London, and it is from there that Maria leaves her husband behind; whereas in the film the events take place in Mansfield Park making everything more scandalous for the Bertram family. In the film adaptation, she remains at home and receives a love letter from Mr. Yates.

5 | FINAL REMARKS

It is very common for the artistic manifestations of directors in cinematographic adaptations to cause debate about the extent to which they can interfere in relation to the original work. However, the whole process of intersemiotic translation is intrinsically linked to the need to fit the time lines referring to the culture and society of the original work to its

target audience, allowing for possible additions, deletions or changes in the literary text. In this way, intersemiotic translations resignify the work through a reinterpretation susceptible to different interpretations. Jane Austen's criticism of society, with its acid humor and doses of irony, seems to happen in this century. This peculiar voice of Austen's texts is often hidden between the lines, being admittedly difficult to transpose it to media other than literary (PEREIRA, 2019). Therefore, we cannot compare the literary transposition of signs to the audiovisual code by pointing out the debts, but by observing that both were able to express the essence that the author produced.

Bold film adaptations like that of Patricia Rozema in *Mansfield Park* (1999) have a great value: they rescue and update works that were often forgotten and take a new look according to the time they are produced (SILVA; MONTEMEZZO; CORADIM, 2016). Therefore, it is at this intersection of intermediality that Jane Austen's work remains alive and immortal.

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