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Everyday Magic or Winter Haunting? Kevin Sullivan's Supernatural Re-Visioning of L. M. Montgomery's *Jane of Lantern Hill*

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ABSTRACT
L. M. Montgomery's *Jane of Lantern Hill* employs the *natural* magic of "Jane Victoria" Stuart's environment to convey psychological changes and healing for the main character in what appears to be an *immersive* fantasy comprised of a Prince Edward Island that provides a magical setting for Jane's emotional and social development. In contrast Kevin Sullivan's film adaptation, *Lantern Hill*, employs the magic of the supernatural to achieve those same psychological impacts on *Victoria Jane* in something akin to an *intrusion* fantasy, in which ghosts and haunting dreams propel both Jane and the viewer into an almost-Gothic Prince Edward Island. This article explores the impact of those changes and suggests that the magic of Montgomery's story, which can be revealed over time through beautiful imagery and language in the novel, must be conveyed quickly through highly visual and auditory means in the film, raising questions about the gaps created between *natural* and *supernatural* magic and how those gaps change the meaning or outcome of the story.

Keywords
Adaptation; Fantasy; L. M. Montgomery; Kevin Sullivan/Sullivan Entertainment; Magic; Supernatural; Nature

1. Introduction

Practical magic, natural magic—these describe changes that take place in the titular character of L. M. Montgomery's *Jane of Lantern Hill* (1937). "Jane Victoria" Stuart's transition from awkward and oppressed to self-possessed, capable young lady is tightly bound up with freedom to explore her interests, make new friends, and immerse herself in the natural world when she begins to spend summers in Prince Edward Island with her father. Kevin Sullivan's made-for-television film adaptation, *Lantern Hill*, produced in 1989 and aired in 1990 (Sullivan Entertainment, personal communication), spins the story 180 degrees. Sullivan's work, which closely corresponded to McClelland and Stewart's November 1989 reprinting of Montgomery's novel (Penguin Canada, personal communication), shifts the action from the novel's focus on the everyday magic of summertime and friendship to a winter setting, haunting the film with the eerie magic of the supernatural, creating a gap between the subtle magic of the novel and the obvious magic of the film. *Lantern Hill* thus becomes a "winter haunting" in which second sight and ghostly apparitions replace a more "natural" magic to illustrate the mental, emotional, and psychological changes "Victoria Jane Stuart" experiences within herself. Perhaps the use of almost-gothic visual portrayals of magic in the film, including tropes such as "dark and stormy nights" and an "attempt to scare us" as well as Jane (Fowkes 2), allows for an easily accessible way to unpack the beautifully descriptive and prolific language Montgomery uses in the novel to create a magical atmosphere for her readers. Nevertheless, these decisions nearly eliminate Jane's engagement with the natural environment and instead foreground fantasy elements of the story which are subtle in the novel, encouraging thoughtful questions of how a film may differently transmediate fantasy through sensation in ways that must engage an audience in a limited viewing frame in real time, in contrast with the unfolding magic of nature through the language of the text.

2. Revisioning the Magic

In 2016, Michael Levy and Farah Mendlesohn re-examined the changes in children's fantasy literature over the past 150 years. They carefully discuss the Edwardian period in children's literature, during which Montgomery began writing her novels. Levy and Mendlesohn argue that during this historical moment, which is usually portrayed as an idyllic point in children's literature more generally, children's fantasy was defined—literally—by the safety of a home and a garden (42) which, in the case of Montgomery's fiction, is often broadly defined as Prince Edward Island itself. Characterized by creating Prince Edward

Island as a magical, life-changing place—perhaps even as a "Secondary World" (Tolkien 60)—Montgomery's work continues to reflect this idealized "golden" age of childhood and children's literature long past the end of this period. Ironically and disappointingly, Rosemary Jackson's early work on fantasy literature claims that true "modern fantastic refuses a backward-looking glance" and "focuses upon the unknown within the present, discovering emptiness inside an apparently full reality" (158). Consequently, she dismisses as "'faery' stories and quasi-religious tales," as "nostalgia for the sacred" (158), fantasy authors and literature that are primarily for children (9). Montgomery's work provides one example permitting readers and critics to push back against Jackson's claims and similar theories, such as Todorov's categorization of fantasy as primarily weird and strange rather than magical throughout his text, *The Fantastic: A Structural Approach to a Literary Genre*. Rather than simple nostalgia for a forever-vanished fantasy land of childhood, which Jackson's argument seems to imply, L. M. Montgomery's novel uses the protected magical space of PEI (which challenges Todorov's insistence on weirdness) to allow Jane to grow, change, and challenge her status quo safely. She is also able to see how to change the future by challenging her own past as she works toward reuniting her parents.

This new perspective on Montgomery's work as fantasy resists Jackson's and Todorov's boundaries and brings children's literature back into the realm of the fantastic. Jane and her "tolerable dad," Drew Stuart, are searching for an important characteristic in their perfect home as their first summer together opens. This home will define that safety which Levy and Mendlesohn argue is key to the ambience in children's fantasy literature reflecting Edwardian ideals. The house Dad and Jane find must be "a little house, white and green or to be made so . . . with trees, preferably birch and spruce . . . a window looking seaward . . . on a hill." But, Dad says, "[T]here is one other requirement. There must be magic about it, Jane . . . lashings of magic . . . and magic houses are scarce, even on the Island." Lantern Hill has the requisite features, including "Magic! Why, the place was simply jammed with magic. You were falling over magic" (Montgomery, *Jane* 79, 91, 98). But this "magic" is not the magic of visions, ghosts, and second sight. Instead, it is magic born of Lantern Hill's organic connection to the Island. It is the wonder and awe found in everyday interactions with the natural, real world, a magic which is categorized by Rosemary Jackson as "not to do with inventing another non-human world: it is not transcendental." Instead, "It has to do with inverting elements of *this* world, re-combining its constitutive features in new relations to produce something . . . 'new . . . and different" (8; my emphasis), as use of the fantastic demonstrating again how Montgomery's work challenges Jackson's own dismissal of children's fantasy. It is a magic that Montgomery's readership might have recognized from other beloved children's novels of the time, such as Kenneth Grahame's *The Wind*

in the Willows (1908) or Frances Hodgson Burnett's *The Secret Garden* (1911), with both of which Montgomery was familiar.[1] Such subtle, "realistic" magic stems from a very familiar "literary form" of "the nineteenth century," categorized by "writers like Kingsley [*The Water Babies*] and Carroll [*Alice's Adventures in Wonderland*]" who were "well-established figures" and "mainstream novelists, working primarily with realistic conventions" who "also relied upon non-realistic modes" (Jackson 123). Montgomery's work weaves its magic in seamlessly, until it is almost unnoticeable as part of what seems to be the real world. It is the magic of healing and growth that, according to Janet Grafton, Jane Stuart finds as she is allowed the freedom to roam and play outdoors (120–21).

In Sullivan's film, however, the tools for conveying magic and mysticism and portraying psychological change, vary significantly from the novel, with Lantern Hill and Prince Edward Island instead becoming a "focus of haunting and repressed evil" (characteristic of the type of "Gothic" atmosphere presented by the film), rather than "as a site of safety" more common in fantasy (Fowkes 12), as island and home do in the novel. As Meghann Meeusen explains, a film is "a medium in which thoughts are very difficult to represent," so it must "[focus] more fully on the physical, tangible, and external conflict" in order to convey what is represented exclusively through language in a book (36). Thus, while the changes Jane experiences are comparable in film and novel, the performance actively shows changes, and *Lantern Hill* does not use speech or language tools such as voiceovers or diary read-alouds to convey thoughts and emotions or to evoke the imagination of the audience in experiencing the natural magic present in the novel. In fact, very little of the imaginative language from the novel makes its way into the film. Instead, the magic in this film is given a form that is easily identifiable by the viewer, aligning with Alexander Sergeant's argument that "when we watch a fantasy film, the experience seems to be far more reactive than proactive. Rather than letting us imagine fantasy scenarios into being, we are required to experience them onscreen in a way more akin to the way we might see things in everyday life, making the place of the imagination far more difficult to pinpoint and describe" (8). This

1 For reference to *The Wind in the Willows*, see *My Dear Mr. M*: "you sent me this book one Xmas and I've re-read it a score of times and enjoy every reading of it more than the last" (Bolger and Epperly 181). Reference to *The Secret Garden* is made in an unpublished section of a letter to G. B. MacMillan, dated 6 Feb. 1928: "Your Christmas book 'The Secret Garden' was received safely and I am so glad to have it, because I read and loved it many years ago and always wanted to possess a copy but never one came my way. I have forgotten everything about it except that I liked it or that when I find time to read it—as I hope to do after mid-February—I shall have as much enjoyment from it as I had before. Thank you very heartily" (Montgomery, Letter).

creates a space of hesitation (Todorov 25) that seems to lie, for the reading and viewing audiences, between the natural, practical magic of wind and sea and sky that brings about a new life for Montgomery's "Jane Victoria" and the supernatural, ghostly magic which spurs almost-identical changes for Sullivan's "Victoria Jane." As viewers, we are offered "an experience of the fantastic that challenges [us] to think and feel about the narrative events differently from how [we] might otherwise[,] given the impossibility [we] are presented" (Sergeant 37). This necessity of finding new ways to transmediate magic between the novel and the film highlights a point made by adaptation scholar George Bluestone, who argues, "Both novel and film are time arts, but whereas the formative principle in the novel is time, the formative principle in the film is space. Where the novel takes its space for granted and forms its narrative in a complex of time values, the film takes its time for granted and forms its narrative in arrangements of space" (61). Because of the need to play with time and space, Sullivan's production focuses on a supernatural, almost Gothic narrative in order to quickly and efficiently portray long-term changes that take place in one Autumn, lasting approximately 90 minutes in the film, but which take place across nearly three years throughout 200 pages in the novel.

3. Enchanting the Reader

In the novel, it is easy for readers to *see* the many internal changes Jane experiences as she spends her summer days outside in her garden, with her friends, swimming, and walking the fairy-like footpaths in and around her community. "Natural magic" is described through specific language that highlights Jane's jubilant yet, as Elizabeth Waterston calls it, practical and real relationship with her Island environment (202). When Jane returns to Lantern Hill for a second summer, the natural world is personified in the text as embracing her. Outside her bedroom, "a young birch was fairly poking an arm in through the window from the steep hillside," and when Jane goes swimming for the first time that summer, she "run[s] with the wind to the shore and take[s] a wild exultant dip in the stormy waves," throwing herself "into the arms of the sea" (Montgomery, *Jane* 220). The world is alive around her, and the magic of words conveys that vivacity and joy in the everyday, practical magic of the natural world.

Defining this in terms of more recent fantasy scholarship brings the novel into the boundaries of what Brian Attebery calls the "fuzzy set" of fantasy. Fantastical texts, he argues, are not limited by a fixed perimeter at which one may say fantasy ends. Instead, fuzzy sets radiate from a centre point at which there

is a "prototypical [example]" (12).[2] Texts are considered more or less fantastic based on their proximity to that centre. *Jane of Lantern Hill* falls further away from a fantastical centre point, but actively references the idea of magic. Rather than being sword-and sorcery magic, however, the magic in *Jane of Lantern Hill* is evident in story and place. For instance, fantasy and magic continue to inform Jane's relationship to her new world as she learns to garden, discovering she is "one of those people at whose touch things grow" (Montgomery, *Jane* 114), as if she has a Midas touch for living things instead of gold; and to swim in "Magic seas in fairylands forlorn" (105). She goes wandering through the countryside with her father; develops her nascent cooking skills–though she never does learn how to make doughnuts! (133)–and makes friends of children and grown-ups alike. Lantern Hill and Prince Edward Island take on the fairy-tale quality which Elizabeth Waterston describes throughout *Magic Island* as a hallmark of L. M. Montgomery's work, deploying well-developed descriptions and imaginative language to convey readers into the *natural* magic of her story.

If there were any question that Lantern Hill and its environs are magical, simply the names of the many friends Jane makes would satisfy the inquiring mind. They have a flavour of coming straight out of nursery rhymes or fairy tales. The Jimmy Johns evoke Jack Sprat and his wife, but in reverse: Mr. Garland, the patriarch "Jimmy John," is "a little fat man with twinkling grey eyes" (Montgomery, *Jane* 98) while "Mrs Jimmy John . . . was as tall and thin as her Jimmy John was short and fat" (110). The "Solomon Snowbeams were a rather neglected rapscallion family who lived in a ramshackle house where the spruce barrens ran down to a curve of the harbour shore known as Hungry Cove" (111). This calls forth images of both "the crooked man who built a crooked house" and "the old woman who lived in a shoe," while the surname itself, "Snowbeam," seems to connect this family to Jane's imaginary moon world (28). The moon on snow creates a sparkling, bright beam of light, akin to the light the moon casts on both Jane's bed and the harbour during her first magical midnight in PEI (75). "Uncle Tombstone" (108), "Timothy Salt" (115), and "Step-a-Yard" (129) all seem as though they are now-grown-old versions of the foolish characters in "noodlehead" tales or in fairy tales such as "Jack and the Beanstalk," or perhaps the wise fools of so many of Shakespeare's magical dramas. Finally, Ding-Dong Bell's name comes straight from a nursery rhyme (113), though fortunately he does not seem to have tried to drown anyone's kittens in wells. Readers are

2 Attebery believes, with some agreeing and many others disagreeing, that J. R. R. Tolkien's *The Lord of the Rings* is this central point. Disagreement arises from the fact that centering Tolkien not only minimizes fantasy literature of other cultures, but also dismisses fantasy literature published prior to *The Lord of the Rings*.

offered the opportunity to watch Jane's relationships with these many friends develop throughout the novel. Importantly, these friendships are, Rita Bode argues, "facilitate[d]" by nature (80). With rare exceptions, such as the end-of-summer storm she experiences with her father as her first holiday with him draws to a close, Jane constantly interacts with her friends in miraculous outdoor spaces, including her magical garden and the fairy-tale seashore. These friendships, the whimsical names of her new friends, and the location of the friendships in this safe garden-like space of Prince Edward Island not only connect Jane's experience to the natural magic of wind and sea, but also keep her grounded after she leaves to return to Toronto, and keep her centred in herself, allowing her to overcome many of the challenges she has faced in the past.

Consequently, because the natural magic of Montgomery's novel is inextricably bound *with* the story and the place, and bound *by* her lyrical language, the novel may be categorized as what Farah Mendlesohn calls "immersive" fantasy, a fuzzy set in which a fantasy is situated "in a world built so that it functions on all levels as a complete world. In order to do this, the world must act as if it is impervious to external influence" (59). Mendlesohn, whose work both expands and challenges Attebery's definition of the fuzzy set of fantasy, further explains, "The immersive fantasy must take no quarter: it must assume that the reader is as much a part of the world as are those being read about" (59). The natural magic of earth, sea, wind, and sky in *Jane of Lantern Hill* is entirely recognizable to both characters in and readers of the novel, satisfying Mendlesohn's requirement that the reader be an assumed part of the novel's world. Simultaneously, readers are invited into a magical "Prince Edward Island" that has been built through the language and imagery of the text, and which invokes a sense of wonder and longing for the "inner soul" of a beautiful, life-changing world.

4. Natural Magic and Immersive Fantasy

Mendlesohn joins with Michael Levy to point out that, as authors wrote more children's fantasy during the early periods of the twentieth century, child characters more and more "experience the fantastic in the great outdoors, with the outdoors depicted as a safe space in which to explore the fantastic," although they stress that "many of the early fantasies do not" portray children straying far from home as they experience magical events (Levy and Mendlesohn 43). This aligns with a growing body of research into the areas of ecopsychology and its praxis, ecotherapy, which illustrates that human psychological wellness is closely tied to our relationship with the natural environment (Rust; Louv; Korpela et al.; Hawkins et al.). These relationships span a kinship continuum ranging from human-human interactions to human-elemental interactions. Additionally, this

ongoing research shows that, in developing these healthful connections with Nature, humans participate more in acts of care for the environment (Savolainen). For readers of Montgomery, these ideas are already very familiar: from her earliest *Anne of Green Gables* (1908) to *Anne of Ingleside* (1939), her characters engage actively with their natural environments, finding hope, healing, and simple joy in that engagement.

Thus, in *Jane of Lantern Hill*, when Jane arrives in Prince Edward Island and discovers it is a place where children and adults alike can explore and find many ways to connect with others and with the world around them, she—and the reader—feels that she has come home, as indeed she has. As they sit together by the sea, Dad explains, "You may not know it, but it's in your blood. You were born beside it . . . Once I took you down and dipped you in it . . . that was your real baptism. You are the sea's child and you have come home" (Montgomery, *Jane* 79, 92). Drawing partially on "Dad's" declaration of Jane's mystical affinity to the sea and the island, as well as to her ongoing developing relationship with this "home" space, Jennifer Litster concludes that, "[m]ore than any of Montgomery's heroines, Jane Stuart is at one with the land and those who live simply off it—she is a child of the soil as well as the sea" (56). This underscores Jane's relationship to the world around her. Describing Jane as of the soil and the sea illustrates that her connections to her environment span the entire kinship continuum from human to elemental. This container of "home" and a safe outdoor space surrounding home defines the magic we see in *Jane of Lantern Hill*. Even in Sullivan's "Lantern Hill," in which the outdoors becomes a frightening space of haunting, once Jane is on the Island she learns to consider herself at home. She becomes close to Hepzibah in spite of the lack of friendship at school, and continues a developing friendship with her friend Jody, who has followed her to the Island.[3] Jane's increasing sense of home is also characterized by her slowly-growing relationship with her father and her consequent effort to draw her parents back together so that her completed family is also in the "home" space. Thus, the psychological changes illustrated in film and novel are very similar, though the magical methods of portrayal differ significantly.

Montgomery's contemporary readership's familiarity with Prince Edward Island as a magical place which evokes change in characters would have been drawn from past reading experience of Montgomery's extensive body of work. Readers would have seen a similar pattern of the characters' presence in and

3 Jody does not follow Jane to PEI in the novel, but the film portrays her escaping to the Island by stowing away. She becomes an integral part of Jane's quest to find out what happened between her father, her mother, and Evelyn Morrow.

engagement with the natural world as leading to the healing and peace which result from the *natural magic* also present in *Jane of Lantern Hill*.

Before Jane Stuart ever learns that her father is still alive or visits him in Prince Edward Island, she has found ways to care for others and to imagine how she would care for the natural world: "Can I help you?" is the phrase that characterizes her best (Montgomery, *Jane* 18). For example, while under her Grandmother Kennedy's unyielding thumb in Toronto, Jane becomes friends with Jody Turner, the girl next door. Together, Jane and Jody mourn the loss of Jody's semi-imagined rose garden; plan gardens that they know they will never plant in the back yards of Toronto; and dream together about a different childhood in which they are both free from oppressive adults. Privately, Jane also imagines that she tends the moon, polishing it so it shines brightly each night. Her real friendship with Jody—a human-human interaction—and her imagined stewardship for the moon—a human-elemental Nature interaction—sustain Jane, nourishing her and protecting her from the more damaging effects of her grandmother's verbally and emotionally abusive treatment.

The understanding of character relationships to the magic of the natural world, garnered from prior reading engagement with Montgomery's canon, would have meant that her contemporary readers might already expect to see a similar trend for Jane. Consequently, they are enabled to reflect on how the natural magic which characterizes the novel illustrates how Jane changes into a self-possessed young lady who "had somehow learned what to do with her arms and legs and was looking entirely too much mistress of herself," Grandmother Kennedy realizes at the end of Jane's first summer at Lantern Hill (Montgomery, *Jane* 184). In fact, Jane's real relationships with her human and non-human comrades of the Island and her new connections to the magic of the natural environment even replace her ritual of polishing the moon every night, showing a change in her imaginative play as well as in her mental and physical health. These many changes in Jane, brought about by her interconnectedness with Lantern Hill and Prince Edward Island, eventually make her brave enough to confront Dad about rumours that he plans to divorce her mother and marry an old flame, Lilian Morrow (267, 273). This bold confrontation, of which Jane never would have dreamed before becoming immersed in what might be called a "wild magic" on the Island, brings her parents back together again, resulting in a "happily ever after" for the Stuart family.

5. Supernatural Magic and Intrusive Fantasy

Perhaps the need to visually convey magic and internal changes (Meeusen 36; Sergeant 8) for Jane explains the space of hesitation (Todorov) between

the everyday natural magic in the novel and the supernatural in the film. A film based on a text, Linda Hutcheon explains, moves "from telling to showing," and so "a performance adaptation must dramatize: description, narration, and represented thoughts must be transcoded into speech, actions, sounds and visual images. Conflicts and ideological differences between characters must be made visible and audible" (40). Thus, in contrast to the natural magic which "Jane Victoria" (Montgomery, *Jane* 70, 110) finds so abundantly on the Island, the "Victoria Jane" of Sullivan's *Lantern Hill* (00:07:08) is surrounded by the world of the supernatural. Even the change in her name suggests a focus on the supernatural: "Jane Victoria" in the novel is focused on practical natural magic suggested by her first name, while "Victoria Jane" in the film experiences what might be seen as a Victorian/Gothic ghost story suggested by her first (though admittedly unused by herself) name. Thus, rather than aligning with the possible "immersive fantasy," the film instead portrays what Farah Mendlesohn calls an "intrusion fantasy," in which "the world is ruptured by [an] intrusion which disrupts normality and has to be negotiated with or defeated, sent back whence it came, or controlled" (115). Sullivan accomplishes this by adding characters to the film, specifically a clairvoyant called "Hepzibah" and the ghost of Evelyn Morrow, who "intrude" into Jane's world through dreams and visions. In the film, Evelyn Morrow is the sister of Lillian Morrow; both were good friends to Jane's Dad and her Aunt Irene (*Lantern* 00:33:10). Evelyn died in a car accident around the time of Jane's birth, approximately 11 years before the action of the film: "Jane, your mother left your father when you were a baby," her cousin states (00:04:47), and another student at Jane's school exclaims, "There was some simply ghastly scandal, wasn't there?" (00:04:56). Hepzibah, on the other hand, lives near Lantern Hill in Prince Edward Island and is considered witch-like by the community.

The haunted feel of Sullivan's film is heralded by a storm which breaks during the moment when Jane's mother first tells her that her father is still alive, moving audiences toward that Gothic feel that Katherine Fowkes states is characterized by such "themes and iconography" as the "dark and stormy [night]" (2). The wind and rain blow open the window of Jane's Toronto bedroom, creating a visual experience that sets a darker tone for Jane's eventual sojourn to the Island. During the storm, she dreams about a woman she later learns is "Hepzibah." In the dream, Hepzibah speaks one line while holding out a letter: "It's hard to forget someone like that" (Sullivan, *Lantern* 00:20:03), repeating a sentiment Jane's mother, Robin, expresses the evening of Jane's first dream (00:18:45). Hepzibah gives no further explanation of her actions or of the letter, leaving Jane spooked and upset. In this *intrusion* into Jane's otherwise humdrum reality, Sullivan creates a haunting auditory experience for the viewer as well as a visual one: Hepzibah's voice is deep, far-away, and resonant. The music accompanying her appearance sounds like eerie windchimes and her face is obscured by mist and

streamers of filmy white cloth which form a veil blowing in the wind. Together, voice, music, mist, and veil are reminiscent of the darker side of Montgomery's fiction, a perspective which, Christiana Salah explains, "is pervasive," with "sites of unease and even terror recur[ring] throughout her fiction" (98). In this way, Sullivan also invokes the feeling of the "sublime," which Edmund Burke defines as anything that elicits the "strongest emotion which the mind is capable of feeling," including terror, pain, and danger (58–59), such as that which Jane feels as she tries to make sense of these uncanny events. The prophetic dream creates a ghostly image which frightens Jane. Instead of the comforting and healing relationship with the natural environment which the Jane of the novel experiences, Hepzibah's first appearance both echoes and foreshadows the Jane of the film's upcoming experiences of her father and Prince Edward Island. This suggests Hepzibah has a supernatural ability to see the future and to project herself into Jane's present. It also implies that Hepzibah can orchestrate events in others' lives, drawing people to her and helping them take steps to bring about changes that they might not have considered making alone.

In contrast to the novel, the storm and first dream of Hepzibah set a darker mood in the film, foreshadowing *sites of unease* and *terror*, and underscoring the purpose of this shift in tone as a means of moving Jane rapidly into the realm of the supernatural in order to propel her forward toward the psychological and emotional changes she must experience in order to mature. Through introducing Hepzibah and the ghost of Evelyn Morrow into the story, by foregrounding Evelyn's letter, and by using dreams, visions, and second sight to bring Jane together with these other two characters, the film invokes Alexander Sergeant's description of how "phantasy" informs fantasy films. He explains that the term "phantasy" is used "to describe a set of psychic activities that include dreams, daydreaming, and the wider ability human beings have to imagine situations beyond the physical constraints of the world around them." As a result, he argues, "[f]antasy cinema takes its name partially from this namesake activity and, as such, has been and continues to be associated with the act of phantasizing as a key component of its generic identity" (6). These dreams and visions in Sullivan's film thus help to visualize/actualize the imaginative life of daydreams in which Jane of the novel lives after she goes to bed at night although, as has been demonstrated, the film's supernatural twist darkens the tone of the "phantasy" and the fantastic in the story.

6. The Seer

In keeping with the emphasis on the supernatural as important to the psychological, Jane looks for help in Hepzibah's use of second sight, instead of seeking

for strength and support from relationships with friends, both human and non-human. Hepzibah, the clairvoyant, is witch-like in her appearance, particularly in Jane's dreams, with greying hair styled in a knot, a shawl, and a dark-coloured dress, veiled behind streamers of flowing, misty material and seated on a large chair with an intricately designed wicker back (Sullivan, *Lantern* 00:20:03, 00:38:03). Hepzibah's location in the stereotypical house in the woods, and her spinning wheel (01:06:22), add weight to her supernatural characteristics. Like "Little Aunt Em," her counterpart in Montgomery's novel, Hepzibah's presence in the film guides and provides information to Jane through the experiences she has while she is on Prince Edward Island, helping her to find the inner strength she needs to overcome her fears and to formulate solutions to the challenges she faces from her family and from the community. Hepzibah comforts Jane, as well as pushing her to be a better version of herself. When Jane is frightened, cold, and lost, Hepzibah's magical ability draws her back to the house in the woods, where Jane finds companionship, warmth, and tenderness. In fact, Hepzibah's house is more magical in the film than is Lantern Hill itself, epitomized by Hepzibah's statement, "I've been watching you all your life" (01:07:06), which would have been impossible without magic. Hepzibah's home also forms a more central location to the events of the story than does Lantern Hill. Jane's psychological change and growth take place at Hepzibah's house rather than at Lantern Hill, which reinforces the need for Hepzibah and her location to be represented as magical.

7. . . . And the Goblin

While Hepzibah is an addition to Sullivan's film, intended to reinforce Todorov's space of hesitation created by the supernatural magic, she has a "natural" counterpart in Montgomery's novel. Among the many human connections Jane creates while in PEI, her one-time meeting with a character called "Little Aunt Em," whose "invitations are like those of royalty in this neck of the woods" (*Jane* 153), is perhaps the most fantastic encounter and certainly one of the most important, because she enables Jane to enter a past in which her parents are still together. Descriptions of Aunt Em reflect a sense of magic about her. She is "about as high as my knee," Drew Stuart explains, and is "a wise old goblin" who "once blew over the harbour and back" (153). This places her in the category of the fairy folk of the so-called Old World, which situates her to have knowledge about people and things that others in the neighbourhood might not have. In truth, this knowledge is gained from her age and her long-term residence near Lantern Hill, rather than from second sight or any other supernatural ability, though it seems magical to Jane, who has long struggled with understanding what happened between her parents.

Little Aunt Em's location down "that little side-road" (Montgomery, *Jane* 153), a "timid little red road, laced with firs and spruces, that tried to hide itself by twisting and turning" (155), connotes a magical location entrenched in the natural world. The fairy-like nature of both the character and her location is almost overemphasized when Jane finds and drinks from "a deep, clear spring, rimmed in by mossy stones," as she walks "down a fairy path between the trees" on her way to Little Aunt Em's house (156). This hints that in order to gain all she can from visiting this fairy-tale cottage in the woods, Jane has to leave the real world behind her, and the spring, as well as drinking from it, provide the threshold into a different world. To cap the witch-like nature of the experience, Little Aunt Em is, like the fates or George Macdonald's elder Princess Irene, "spinning on a little wheel set before her kitchen door, with a fascinating pile of silvery wool rolls lying on the bench beside her" (156). The image of silvery wool sounds like a reflection of the moon, which has played a significant role in Jane's life before Lantern Hill, and sets up a contrast to most of the witches or spinning wheels that contribute to the magic in fantasy and fairy tales. Instead of frightening Jane, Little Aunt Em provides her with much-needed comfort and information about her parents and their relationship to each other, as well as how they felt about Jane at her birth. This in particular has been—and remains—a sore spot for Jane, who feels increasingly that she is the reason her parents separated, that she was unwanted and became a point of contention between them (158, 169, 261). Aunt Em is able to tell Jane that her mother and father loved each other and loved her, assuaging some of the hurt. The text suggests that this is at least partially a result of Aunt Em's personal connection to the natural world: she has her own little "untidy" garden; she cares for the little creatures of the woods, planting honeysuckle for the hummingbirds; and she appreciates the contrasts in beautiful colour between the many flowers in her garden and "the dark green of a fir coppice" (161). Like so many of the characters in Montgomery's books, Little Aunt Em sees the magic in the world around her, and through her relationship to that world, is able to help Jane heal emotionally as Jane herself learns to access the natural, practical magic of PEI.

8. The Natural-Supernatural: Reading Everyday Magic

Meeting Little Aunt Em is one of the many ways in which Jane's attempts to make meaningful connections with the natural environment, begun in Toronto, blossom in Prince Edward Island. Another emerges at Jane's arrival on the Island. While Elizabeth Waterston cites Jane's first morning in PEI as the moment of recognition that this new place could be transformative (Montgomery, *Jane* 201), something rather fairy-tale-esque happens during the night. Jane wakes

in the middle of her first night on this "magic Island"—whether at midnight or past we are not told, but it is clear that a witching hour has come and gone, because a "bar of shining light lay across her bed" and when Jane gets up to look out the window, "The world had changed." This change is epitomized by further description of a beautiful night: "The sky was cloudless and a few shining, distant stars looked down on the sleeping town. A tree not far away was all silvery bloom. Moonlight was spilling over everything from a full moon that hung like an enormous bubble over what must be a bay or harbour, and there was one splendid, sparkling trail across the water" (75). The language used to describe this scene invokes a new, different world from the one Jane has grown accustomed to in Toronto. This new place is both ephemeral and untouchable, and as beautiful as the world she has always imagined in the moon—"shining," "silvery," "sparkling." It is also solid, real—with a bed, a window, a town, and a bay, all of which point toward the life to come when she and her father find Lantern Hill and create a home space there, surrounded by its "lashings of magic" (91).

9. The Natural-Supernatural: Seeing Winter Haunting

Sullivan provides a cinematic counterpart to the experience Jane has on her first night in Prince Edward Island in the novel by using Evelyn's ghost and visions of Hepzibah in connection with Jane's sojourn at Lantern Hill, thus solving the problem of how to visually represent that "[t]he old place has magic" (Sullivan, *Lantern* 00:44:50). In the film, Jane's dreams about both the ghost and the seer when she is still in Toronto provide a supernatural, gothic transition into the Island as opposed to the natural, fairy-tale change at the witching hour of midnight. This re-visioned version of the story is, Colleen Dewhurst-as-Hepzibah explains, "so mysterious . . . like out of those old English novels, you know, the Brontës and everything. It has that kind of feel to it" (Sullivan, "Behind the Scenes" 00:01:25).[4] In other words, it plays with familiar images of the British Gothic genre, popular in the Victorian period. Thus, the film falls more in line with some of Montgomery's other stories and novels, such as the *Emily* series, in which Emily Byrd Starr has second sight; Anne Shirley's "Haunted Wood"; or short stories in which the supernatural plays a key role, such as "The Closed Door," "The Girl at the Gate" (both collected by Rea Wlimshurst in *Among the Shadows*), or "Fancy's Fool" (collected in *The Blythes are Quoted*). The film

4 Dewhurst plays the character of Hepzibah. When she refers to "old English novels" and specifically mentions the Brontës, she is referring to British Victorian literature, not to Early Medieval English (or "Anglo-Saxon") literature.

contains what Christiana Salah calls the "characteristic tropes" of Gothic literature that emerge in Montgomery's fiction, which can include "ghosts, clairvoyance, prophetic dreams, confinement, isolation, and domestic violence." However, rather than being "in the periphery of the text" (Salah 99–100), the film foregrounds these haunting magical conceits as the means of illustrating Jane's psychological changes.

Jane's intrusive visions of ghostly figures continue when she reaches Prince Edward Island. She first learns about Evelyn and Lillian Morrow from her Grandmother and her uncle before she leaves for the Island. She overhears them discussing the unfounded rumour that Jane's father caused the accident which killed Evelyn (Sullivan, *Lantern* 00:23:52). After Jane arrives on the Island, she learns from her new schoolmates that those rumours are alive and well. Many members of the community still speculate that Drew Stuart caused Evelyn's death by pushing her car over the North Shore cliffs—a horrifying burden for Jane's father to carry. On her first night in PEI, Jane has a second intrusive nightmare in which she watches Evelyn drive away from a house during a snow storm, while both Jane and her father call after her (00:37:04). The dream ends with Hepzibah once again appearing and repeating, "It's hard to forget someone like that" (00:37:57). The snow, darkness, and cold associated with this dream are unlike the weather the Jane of the novel experiences when she spends summers at Lantern Hill. Instead, the weather and season of the film, both in the course of regular life and in Jane's dreams, highlight the emotional turmoil she faces. They emphasize the supernatural characteristics of the magic in the film as opposed to the natural magic of the novel. They might also symbolize the loneliness Jane feels on the Island. It takes her several weeks to begin feeling comfortable with her father, as opposed to the immediate closeness she feels to him—and indeed, felt before she ever met him or knew he was still alive—in the book. Additionally, she makes few friends in the film, and is bullied and harassed by the children at school (00:50:33), rather than accepted almost immediately, in the novel, as "one of the gang." Jane is confused and frightened by the rumours swirling around her father and by the unkind treatment from her classmates, who suggest that Evelyn Morrow's ghost will take revenge on Jane by pushing her over the North Shore Cliffs (00:52:20). Instead of freely and happily roaming the woods and fields around Lantern Hill, she is afraid to be outside alone.

This fear of the outdoors is enhanced when Jane becomes lost one evening after visiting Hepzibah and is confronted by Evelyn Morrow's ghost (Sullivan, *Lantern* 01:05:17). The calls of owls and ravens create an eerie atmosphere reminiscent of haunted forests. The twilight enhances Jane's feeling of disorientation and fear, while Evelyn's ghost reinforces the use of supernatural magic in the film as a replacement for developing connections with both the natural environment and other humans in order to resolve conflicts. When Jane finds

her way back to Hepzibah's house after this ghostly appearance, Hepzibah explains that Jane is "the only one who can help [her] family now" (01:08:41) and that "Evelyn needs help, too" (01:07:46) because "sometimes a troubled soul needs to make peace with itself" (01:07:51). This implies that Evelyn's ghost is intruding on Jane's world because Jane has the power necessary to resolve the many conflicts in both her own and Evelyn's families.

Further dreams and visions of Evelyn, as well as a lost (or hidden) letter from Evelyn to Jane's mother, apologizing for the misunderstanding which split Jane's parents, add to the supernatural and mysterious feel of the film. The focus on Evelyn's missing letter, which Jane and her friend find in the Morrows' home (01:19:16)—where Aunt Irene currently lives, (00:32:51)—and Evelyn's ghostly attempts to right the wrong through revealing the letter is a significant change from the novel. There is also a missing letter in the book, but that letter was from Drew Stuart to his wife, Robin, begging her to come back to him and attempting to resolve the misunderstanding that caused their separation (Montgomery, *Jane* 171). However, rather than a supernatural discovery of that letter, as of the letter in the film, in the novel Jane learns that her mother never received her father's letter because her grandmother destroyed it through jealousy and spite (265). Ultimately, of course, the film has the same happy ending as the novel, but the method of achieving that goal emphasizes Jane's growth and change by making her psychological conflict immediate, "visible," and "real" through dreams and visions, ghosts, and a seer. The goal is achieved when Jane delivers the lost letter to her father on behalf of Evelyn's ghost, leaving it out where he'll find it (Sullivan, *Lantern* 01:29:11). Consequently, Jane is able to negotiate with the "intrusion" represented by the ghost when she sees it one final time. Jane has Evelyn's letter with her, but she tears it up and says, "It's all right, Evelyn. The letter won't make any difference anymore. Dad's got to do the rest on his own. Rest now, Evelyn" (01:39:37) As Evelyn slowly vanishes from sight, the scene transitions through mist and veil to Hepzibah, who looks outward to the audience, as if she has seen or heard what Jane has said. She smiles, sighs, and sinks back into her chair, signifying that Evelyn's ghost has finally been laid to rest and Hepzibah's role in Jane's life is complete (01:40:01). For all three characters, this moment serves as a release from the "intrusion" fantasy (Mendlesohn) and propels the film to its resolution—a return to traditional family life for Jane and her parents who, as in the novel, realize they still love each other (Sullivan, *Lantern* 01:43:34).

10. Conclusion

Practical magic, natural magic—or supernatural, fantastic magic? Summer sun or winter haunting? Linda Hutcheon reminds film viewers and critics alike that

an adaptation is always its own story, whether tightly or loosely based on an original text. Adaptations may be "derived from" another story, she argues, "but are not derivative or second-rate" (169). Instead, adapters "use the same tools that storytellers have always used: they actualize or concretize ideas; they make simplifying selections, but also amplify and extrapolate; they make analogies; they critique or show their respect, and so on" (3). In order to make the magic come alive and heal in the film, *Lantern Hill*, screenwriter and producer used ghosts, dreams, and seers in order to show the magic, to *concretize* it. They had to find a way to move from Montgomery's so-often-magical language and the beautiful textual imagery it creates for the reader to an all-sensory, almost tangible magic that would be easily identifiable for the viewer. Nevertheless, through its use of *supernatural* magic, the kind that evokes imagery of ghosts, witches, and other worlds, the film eliminates one of the most important mechanisms of Montgomery's original text: Jane's relationship with the natural environment. Instead, the film creates an *intrusion fantasy* that opens a space of hesitation between itself and the novel's *immersive* natural magic of love, friendship, sunshine, wind, and sea—which have a numinosity all their own—in bringing about the denouement for L. M. Montgomery's Jane in Kevin Sullivan's re-visioned *Lantern Hill*.

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