

Water For Elephants: Film Adaptation and Narrative Fidelity

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Abstract

Sara Gruen's 2006 captivating novel "Water for Elephants" follows young man Jacob Jankowski as he escapes to work in the circus during the Great Depression. The narrative structure of the book alternates between Jacob's past and present, therefore reflecting a deliberate choice that catches the fractured nature of human memory. By closely analysing a small number of selected film adaptations, this paper investigates how directors handle the challenges of transferring literary works to the big screen while maintaining narrative integrity.

With great narrative realism and a strong sense of the circus business during the Great Depression, Sara Gruen's "Water for Elephants" brilliantly portrays With its rich descriptions, well-developed characters, and non-linear storytelling technique—which provide a great and captivating reading experience—the book presents.

The research contends that capturing the core and spirit of the original material is more important than just faithfully copying it. Filmmakers may produce creative and interesting cinematic experiences that faithfully follow the original story by using a variety of adapting techniques. By providing insights on the creative processes involved in translating literary works for the screen, this study adds to the continuous discussion concerning cinema adaptation and narrative integrity. Variations in "Water for Elephants" narrative integrity mirror different points of view on the ending and its significance for the story.

Great Depression, narrative integrity, film adaptation, creative processes, adaptation methodologies,

A film adaptation is a nonfiction or fiction-oriented cinematic production derived from a work of non-film source material. Common fiction sources include a book, play, novella, television series, video game, or short story; nonfiction elements may be found by filmmakers from a memoir, biography, or piece of journalism.

At The Water's Edge, Ape House, Water For Elephants, Riding Lessons, And Flying Changes. Sara Gruen's books have sold more than ten million copies worldwide and been translated into forty-three languages. Originally written by Rick Elice and PigPen Theatre Co. and directed by Jessica Stone, Water For Elephants was developed into a big feature picture in 2011 starring Reese Witherspoon, Rob Pattinson, and Christoph Waltz then into a popular Broadway musical presently running at the Imperial Theatre.

Infidelity is following imagination; fidelity is following a true

copy of the original work. The adaption issue depends critically on the fidelity discussion. Fidelity provides a basis for thinking through consumer to critic adjustments.

Water for Elephants debuted on Broadway at the Imperial Theatre this week. Under direction by Jessica Stone, the production has a script by Rick Elice, a Pig Pen Theatre Co. music, and choreography by Shana Carroll and Jesse Rob. Mostly set in 1932 but toggles ahead to Jacob's life as an elderly man in the early 2000s, the sweeping musical presents an intimate love tale and has real-life circus performers doing amazing tumbling and acrobatics that flow into the action easily. Additionally too amazing for spoilers is highly clever and innovative puppetry.

“Water For Elephants presents a survival narrative. It’s about escaping a bad circumstance when you believe there is no future,” explains Walter the Benzini clown actor Joe de Paul. For the last 25 years, De Paul has been performing clown duties in circuses all around the globe. On the other side, you may find something that excites you and makes your heart full. This show has actual destiny. The novel has a lot of fantastical characters such “midgets” and “freaks.” In the circuses of that era, these words were appropriate. Gruen portrays these people with vivid, real personalities despite their special abilities and endowments. She does such a great job creating every one of these people that sometimes your heart hurts and you become happy for them.

Jacob develops feelings for Marlena, but their love is star-crossed. What wonderful romance isn't? Apart from his human affection, he also develops feelings for an elephant called Rosie. Her bipolar husband's and Marlena's manager's mistreatment of Jacob's affections is August is real in his outbursts and like what I have seen with others suffering the illness.

Narrative Fidelity

With a triangle at its centre, Water for Elephants is a love tale. Marlena is wed to August; she and Jacob fall in love. Here the struggle is between passion and loyalty. Though she knows her love is with Jacob, Marlena feels obliged to remain with August. He thus feels accountable for his work as well as for the elder guy serving as his boss. A triangle becomes the central element of a love story in Water for Elephants. Marlena marries August, but she starts to feel something for Jacob. Here the conflict resides between romanticism and loyalty. Marlena knows her heart belongs with Jacob, yet she feels compelled to remain with August. He first answers to his boss, an older man, then his company.

Multiple Narrative Vues

Water for Elephants uses a more complex storytelling style than first seems. Indeed, Jacob, the only narrator throughout, relates his life narrative to us. Actually, however, he is sharing two life stories: the one of the most fascinating times he spent working for the circus and the one of perhaps the least entertaining times he spent waiting out his last days in the nursing home. In one account he is entirely alone; in the other he is falling in love.

The story swings back and forth often between these two periods in Jacob's life, and events and even individuals from one era start merging into the other. This supports Jacob's ageing process and memory loss beginning to affect him. You may so argue that Jacob is a dubious narrator. Indeed, several of the elderly residents in the house—including McGuinty—are erratic storytellers of their own life. And we can't be sure even if Jacob's knowledge of the circus looks true. But what's the damage in his bending the facts a bit? It produces a stronger ending narrative overall.

Among the many narrative voices in the book are Jacob's first-person account and the third-person narrative of the circus employees and performers. By use of many narrative voices, this employs depth and complexity, therefore enabling the reader to see the circus from several angles.

Sara Gruen had done a lot of study on the operations of a circus and found hints of this throughout

the book that give the narrative life. Gruen's use of many narrative voices is another intentional decision reflecting the community character of the circus. Gruen creates a feeling of community and shared experience by faithfully capturing the core of this universe via many narrative voices. Gruen deftly manages the many points of view of the 23 and 93-year-old Jacob and investigates his awareness that he could be beginning to lose his mind, his consequent wrath and terror with true compassion.

This struggle is intimately related with that between the two guys. August is in charge of the circus animals; he is fiercely inside his zone and somewhat protective. Although Jacob is an orphan, he is highly educated having earned an Ivy League degree. Although Jacob did not want to fall in love with a married lady, by doing so he has positioned himself in conflict with August. Furthermore noteworthy for accuracy to the human experience is the way the story of the book leaps back and forth between Jacob's past and present.