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**Literary works and their film
adaptations – Jane Eyre**

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Prohlášení

Prohlašuji, že jsem tuto bakalářskou práci vypracovala zcela samostatně a výhradně na základě uvedené literatury.

V Olomouci, dne 9. 12. 2016

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ABSTRACT

The aim of this thesis is to compare Charlotte Brontë's most famous novel *Jane Eyre* with its film adaptations. It concentrates mainly on the most important events and people that have impact on Jane's formation and her life as it is. This thesis consists of two parts, theoretical and practical. The theoretical part consists of four chapters and contains overall information about 19th century England, information about Charlotte Brontë, her life and work, introduces the novel *Jane Eyre* with its main characters, locations, and themes, and presents film adaptations that were chosen for this thesis. The practical part analyses selected scenes from the book in comparison with the film versions.

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INTRODUCTION

It has been 169 years since *Jane Eyre* was published and it still arouses interest. The story of a young governess who falls in love with her much older master seems very tempting, not only for filmmakers but also for ordinary people who like the story even today. In these days, however, people cease to read and prefer films to watch.

The reason why I chose this topic is the fact that I fell in love with the film adaptation from 1996 directed by Franco Zeffirelli. I first saw it in English lesson at high school and was really excited because it was a touching story about love which I, as a sensitive and romantic soul, liked. The truth is that I did not know circumstances about *Jane Eyre*'s creation, having read the book few years later, but now I can see it from totally different point of view.

The aim of this thesis is to compare the novel *Jane Eyre*, written by Charlotte Brontë, with its three film adaptations from different decades and to give insight into film adapting. There will be also an attempt to clarify reasons why particular scenes from the book are cut out or made differently in the films. The main criterion for choosing those scenes was the importance of them in the overall story, how they change the meaning if modified or omitted.

The thesis consists of five chapters. The first chapter provides the overall information about 19th century England and Victorian times. The second chapter comprises information about the author, Charlotte Brontë, and her life and literary career. The third chapter introduces the book. The fourth chapter presents chosen film adaptation. The fifth chapter deals with comparison itself.

1 HISTORICAL CONTEXT

1.1 19th century England

Great Britain in 19th century was very strong country with developed industry. This is an era mainly remarkable for increasing the middle-class status and number of inhabitants, moving from villages to cities, growth of factories, movement for women rights, and growth of naval strengths and number of ships.

A significant milestone of that time is construction of the railway. As a powerful country, concerning industry, Britain soon brought to life its railway system. It was a new kind of transportation that was not initially used for transporting people but goods (McDowall, 2006, p. 131, 138). It is also connected with very important event from 1851 – the Great Exhibition. It took place at the Crystal Palace in London and its purpose was to show the world how progressive and dominant Britain was, regarding industry (Maurois, 1993, p. 416).

The industry was a remarkable sign of Britain's strength. Britain wanted to gain superiority in trade through asking for a free market. It also had intentions to colonise, many places, however, were uninteresting for setting a new trade place there. Free market was not the only item that Britain wanted; the second was a "balance of power" which meant that no country will be stronger than the other. It was successful in terms of balancing the power of Austria, followed by reviving of France after Napoleonic wars (McDowall, 2006, p. 131-132).

This period is also known for introduction of new charters, acts, and laws. One of them is called Poor Law and was established to relieve poverty. It was introduced in 1834 and its main aim was to scale down the expenses spent on taking care of the poor (McDowall, 2006, p. 132). Another document that should be mentioned is the People's Charter. It was written in 1838 and contains five main points: "*the vote for all adults; the right for a man without property of his own to be a member of parliament; voting in secret; payment for members of parliament, and election every year*" (McDowall, 2006, p. 135). These points are still valid.

1.2 Victorian era

This term is used for a period of reign of Queen Victoria, from 1837 until her death in 1901. She was crowned a queen as a girl of eighteen after death of her father and three his brothers who did not have an heir. She was successful in making contracts and during her reign the industry grew, new scientific works were published (for example *The Origin of Species* by Charles Darwin), progress in technology was recorded, and Britain became twice as big country as it used to be. The era is named after her because of her long-lasting rule (63 years – she became the second longest ruling monarch) and her significant and unforgettable mark in British history (Bio., 2016).

1.2.1 Victorian life

The life in Victorian era, especially the family life, seemed to be ideal and happy – it was represented by the Queen, her husband, and their children who looked like a perfect family. But it was not like that. The children at that time were raised very sternly. Their parents showed hardly any signs of love or affection towards them, they were probably indifferent to them. The family lived in quite closed environment and its members had almost no contact outside it. When the children grew up, they parted ways with their parents in most cases and they behaved towards one another as they were almost strangers (Allen and Smith, 1995, p. 181).

Concerning women, their position was really complicated at that time. Gone were the days when they married for money, they married for love then. But women were not regarded as an equal to men, they were seen and treated as men's possession. The man was the highest authority, the master of the house, the one whom they had to look up to. Those women sometimes later suffered from solitude and emotional hardship (McDowall, 2006, p. 137).

The situation was not better even with the Queen sitting on the throne, no significant step had been made to improve the equality until the end of the century. Before it happened, the women social status was low and wages (if it was a working-class woman) were low as well. And as for the education, women did not seem proper for getting a good education (Allen and Smith, 1995, p. 181). There are many works written by women about this inequality between genders – one of the most famous is Simone de Beauvoir's *The Second Sex* (Morris, 2000, p. 26).

1.2.2 Victorian literature

Victorian era brought a new leading genre, the novel, which succeeded poetry. The novel covered almost all topics concerning social issues and their causes, which made it popular amongst most levels of readers. These works captured problems of ordinary people from totally different point of view. As for the novel itself, especially women had significant role in its development (Stříbrný, 1987, p. 421, 442).

Perception of women by men was distorted. Women were seen as subordinates to them, often stated that “*men do not see what is really inside us, what we really are*” (Morris, 2000, p. 26). The problem was that men’s opinions were considered as universal truths or views – when women wrote a novel, it was incompatible with this ‘universal view’, thus it was necessary to read the work and think about it from different point of view (Morris, 2000, p. 26, 48).

In 19th century, women writers supported and inspired each other, yet none of them copied the style of one another. They had tendencies to testify atrocities that were committed on account of women in general and tell about their disapproval towards it. On the other hand, these were not the only types of work. Output is valuable for its approach to women’s experience and also gives the possibility for women to identify and realise themselves (Morris, 2000, p. 72, 74, 75, 102).

2 CHARLOTTE BRONTË

Charlotte Brontë is considered one of the most widely read and discussed author of Victorian era. She was quite mysterious because she published under her pen name, which sounded rather masculine, not to reveal her gender. These days we understand her motives and can appreciate her work and her contribution to the world of literature.

2.1 Biography

2.1.1 *Childhood and schooling*

Charlotte Brontë was born on 21st April 1816 as a third eldest child of Patrick Brontë and Maria Branwell. She had five siblings – Maria, Elizabeth, Patrick Branwell, Emily, and Anne. At the time of her birth, the family lived in Thornton in West Yorkshire. In 1820 they moved to nearby village of Haworth, situated in the area of moors, where Charlotte's father, a clergyman, was given a new place at local church. Since then they lived in Haworth Parsonage. Sadly, Mrs Brontë died in 1821. (Birrell, 1887, p. 25, 26, 81; Gaskell, Vol. I, 1859, p. 45).

In 1824, Charlotte was sent to school in Cowan's Bridge. That institution resembles the depiction of Lowood in *Jane Eyre*, although Brontë stated that the resemblance is purely coincidental (Gaskell, Vol. I, 1859, p. 61). But the habits and environment were similar – a distasteful and often even disgusting food; all the ingredients were of poor quality; the water was taken from a rain tub; a horrible odour was spread throughout the school; it was often cold in there; the pupils had to walk two miles to church every Sunday, no matter what was the weather like (Gaskell, Vol. I, 1859, p. 67, 69).

Due to very bad conditions mentioned above, both older sisters of Charlotte died there. She stayed in the Cowan's Bridge school for a few months but then returned to Haworth and became the head of the family, being the eldest girl by then (Gaskell, Vol. I, 1859, p. 76). Charlotte's sister, Maria Brontë, was the motive for creating the character of Helen Burns whom *Jane Eyre* befriended in Lowood (Birrell, 1887, p. 38).

At the beginning of 1831, Charlotte began to study again, this time at Roe Head School. The environment and conditions were totally different compared to Cowan's Bridge. Also her talent for drawing and storytelling skills were noticed at this time. She came back to Haworth

after one and a half year at Roe Head and started to teach her younger sisters (Gaskell, Vol. I, 1859, p. 94, 120; Birrell, 1887, p. 50, 51).

2.1.2 Teaching

In 1835, at the age of nineteen, Charlotte became a teacher at Roe Head. Later, due to shortening of family money, she decided to work as a governess. She took up only two positions but was not happy at any of them so she returned back to Haworth (Gaskell, Vol. I, 1859, p. 140, 206; Reid, 1877, p. 46).

In order to gain a good teacher's qualification, in 1842 Charlotte made a journey to Brussels where she stayed in a boarding school (Gaskell, Vol. I, 1859, p. 232). In there she was taught by Monsieur Héger who plays an important role in Charlotte Brontë's life. Winnifrith and Chitham (1989, p. 7) point out that Héger was no longer seen in a position of Brontë's teacher or employer because she fell in love with him. Polešovská (2006, p. 23-24) in her thesis is convinced that Mr. Rochester, true love of Jane Eyre, is a partial picture of Monsieur Héger. They possessed the same qualities, both were similar in their appearance and behaviour and both found in Charlotte, and Jane respectively, their advantages. Unfortunately, Charlotte's relationship (if it can be said so) did not end happily so she made up the happy ending at least for Jane and Mr. Rochester and projected her love to the story.

2.1.3 Sickness and relationship

In winter 1852, Charlotte was very sick and it continued further on. She suffered from insomnia, was not able to sleep at night. She also mourned all the time, being unable to do anything. A few months later she felt better, owing to the weather that finally improved. But as the year approached to an end, Charlotte's health worsened again due to the fact that Haworth was a place where many diseases rooted (Gaskell, Vol. II, 1859, p. 227, 229, 236).

At the very end of that year, a man came to her life. Mr. Nicholls was her father's curate for several years. He and Charlotte were in touch almost every day, intentionally or accidentally, and Mr. Nicholls fell in love with her and revealed it together with a proposal. Reverend Brontë was not pleased with it. He was jealous because Charlotte was always there for him, took care of him and he did not want another person to divide them. His behaviour towards Mr. Nicholls was very rude. Charlotte had to refuse the proposal for the sake of her old

father. Mr. Nicholls decided to leave Haworth on this basis (Reid, 1877, p. 151-153; Gaskell, Vol. II, 1859, p. 247-249).

Mr. Nicholls went away few months later and Charlotte suffered from that. She was not in love with him but she felt sorry for him. At the end of the year, her health was on decline again, maybe because of the way how her father treated Mr. Nicholls. Mr. Brontë saw and realised it and told Charlotte to write to Mr. Nicholls to come back as he was not against their marriage anymore (Reid, 1877, p. 157, 163).

2.1.4 Marriage and death

Charlotte and Mr. Nicholls were married on 29th June 1854 in Haworth church. Immediately after the ceremony they set off for their honeymoon in Ireland. Charlotte's life became happier and fulfilled and she was really attached to her husband. Unfortunately, this unexpected happiness did not last long. At the beginning of 1855, her health worsened rapidly. This time she suffered from perpetual nausea and faintness, she was weak all the time and confined to her bed. Although her husband did what he could, it was too late. Charlotte Brontë, probably pregnant, died on March 31, 1855 (Gaskell, Vol. II, 1859, p. 289, 292-297).

2.2 Literary career

2.2.1 The beginnings

Charlotte's literary career begin with an important event, yet not so special at first glance, in 1826 when Mr. Brontë bought some toy soldiers made of wood for Branwell to play with. He shared the soldiers with his sisters and they all played together. This was the moment when their imagination began to arise and they started to make up different stories. Charlotte and Branwell brought to life an imaginary kingdom of Angria and wrote a series of tales, telling about some English travellers and their voyage to West Africa (Winnifrith and Chitham, 1989, p. 4-5). At that time, they began with tradition of putting down their poems, games, or adventurous stories into booklets that preserved until nowadays (Stříbrný, 1987, p. 475). Charlotte continued in doing so until she was twenty-four years old.

The Brontë children (specifically Charlotte, Emily, Anne, and Branwell) had talent in their veins. They inherited it from their father, Reverend Patrick Brontë, who was not only the curate writing sermons but also an author of poems (for example *Cottage Poems*, 1811) and

tales (Stříbrný, 1987, p. 474). He was also very skilful in telling stories and often arose amazement in his children, sometimes even fear because his stories were very impressive (Reid, 1877, p. 215, 216). According to Birrell (1887, p. 31, 32), Mr. Brontë had more credits in education of his children than is even known. They were motivated to read since their early childhood (but there were no children's book, only books covering English literature from different periods) which sharpened their minds and evolved their imagination.

2.2.2 First works

By the end of 1830, Charlotte was already an author, having written many works of her own. According to Gaskell (Vol. I, 1859, p. 80-82), Charlotte wrote twenty-two volumes which is considerably high number due to the fact that all those works were written within a couple of months at the age of thirteen or fourteen. She was also a very eager reader and had a wide range of knowledge of authors and their works (Birrell, 1887, p. 52-53).

Charlotte and her siblings tried to write stories and poetry but they were not convinced enough that their poems or tales were of good quality. Charlotte, being the eldest then, decided to ask for the opinion of a more appropriate person which was a famous poet at that time, Robert Southey. She appealed to him and at the end of 1836 sent a letter with examples of her poems. In his response, a few months later, Southey admitted that she is very talented but it will be better not to become a professional writer because "*literature cannot be the business of a woman's life, and it ought not to be*" (Gaskell, Vol. I, 1859, p. 160). Charlotte accepted his words and left writing for some time aside (Gaskell, Vol. I, 1859, p. 152-153, 159-160, 164).

2.2.3 Poems and Jane Eyre

In 1845 Charlotte coincidentally found a collection of poems written by her sister Emily. She was surprised about the style and content so she decided to make a selection of hers, Emily's and Anne's poems and publish them. That period was not in favour of women writers so they created pen names that sounded rather masculine – Currer Bell for Charlotte, Ellis Bell for Emily, and Acton Bell for Anne. *Poems* were published in May 1846 by publishers Messrs. Aylott and Jones (Gaskell, Vol. I, 1859, p. 304-306).

Charlotte accompanied her father to Manchester for an eye surgery in the summer of 1846. Mr. Brontë, thereafter, had to remain in a dark room with bondages on his eyes. In those weeks, Charlotte started writing her most famous novel, *Jane Eyre*. At that time, Emily

and Anne had their novels already done (*Wuthering Heights* and *Agnes Grey* respectively) and Charlotte desired those three novels to be published together (Gaskell, Vol. II, 1859, p. 2, 5, 6). *Jane Eyre* first saw the light on 16th October 1847 and became a rapid-selling book (Birrell, 1887, p. 99).

2.2.4 *The Professor and Shirley*

Before *Jane Eyre*, Charlotte wrote a novel called *The Professor*. The initial plan was to publish *Wuthering Heights* and *Agnes Grey* together with *The Professor*. Unfortunately, this book was not successful with publishing companies and was refused many times. Charlotte's despair was another reason why she started writing *Jane Eyre* with which she was much more fortunate (Gaskell, Vol. II, 1859, p. 5-6). She wanted to show the world that she was able to write something more valuable and worth reading. As for *The Professor*, it stayed in manuscript until Charlotte's death and was published only then but still the story was not very good (Birrell, 1887, p. 95).

Another novel is *Shirley* which she started to work on soon after *Jane Eyre* was published. This book was very challenging to write because Charlotte was already a renowned author and she had to prove that her next novel will be good. The writing process, however, was not very successful, being interrupted by the deaths of Charlotte's three remaining siblings. She suspended her writing for some time but finally finished and published the novel in October 1849 (Gaskell, Vol. II, 1859, p. 103, 111; Birrell, 1887, p. 122).

2.2.5 *Revelation of her gender, higher literary circles*

With the publication of *Shirley*, speculations arose that Currer Bell was a woman. There were many evidences in the book (mainly of typical places and characters) so one man of Haworth came to conclusion it must have been Charlotte Brontë who, he thought, was the only person from that district able to write something comparable to this. He wrote his findings as an article to a newspaper and everyone then was convinced that Currer Bell is Charlotte Brontë which was later not denied (Gaskell, Vol. II, 1859, p. 113; Birrell, 1887, p. 132).

Charlotte was at last an authoress known to the public and made occasional journeys to London. There she had many chances to meet another famous writers of that time (for example Charles Dickens) but she refused it. She was very shy and did not like the company

of too many people, it frightened her in a way. One exception to this, however, was made – she met William Makepeace Thackeray whom she admired. Charlotte was invited to a dinner hosted by him but it did not go very well. In 1851, Thackeray gave lectures in London which were attended by Charlotte and where many people finally met in person the authoress who wrote *Jane Eyre* (Birrell, 1887, p. 133; Reid, 1877, p. 101, 104; Gaskell, Vol. II, 1859, p. 117-118, 193-194).

2.2.6 *Villette* and *Emma*

Towards the end of 1851, Charlotte started to work on another novel called *Villette*. It is also her last finished and the most personal work, containing many (painful) experiences from her own life. The book was finished by November 1852 and published in January 1853. Some critics stated that this book was first-rate, in comparison with *Jane Eyre* and *Shirley*, because her improving talent and writing abilities culminated in this work (Reid, 1877, p. 127; Gaskell, Vol. II, 1859, p. 215, 227, 229, 244; Birrell, 1887, p. 147, 151, 152).

Being already a married woman, Charlotte started to write again. The book was named *Emma*. She began it at the end of 1854, against the will of her husband who wished her not to write again. At the beginning of 1855, Charlotte was very weak and increasingly worse. She died three months later with an unfinished book (Reid, 1877, p. 179; Birrell, 1887, p. 165).

3 JANE EYRE

Jane Eyre is Charlotte Brontë's most successful novel. The circumstances about its creation are already mentioned in subchapters 2.2.3 and 2.2.4.

3.1 Authorship and criticism

As stated in subchapter 2.2.3, the situation regarding women writers was not so good at the time of writing *Jane Eyre*. For that reason it was better to create a pen name that gave the feeling the author is a man. Under that name, Currer Bell, she sent a manuscript of *Jane Eyre* to publishers, Messrs. Smith and Elder, who were impressed by it (Gaskell, Vol. II, 1859, p. 24, 25-26). Charlotte's real name and gender were revealed two years later which is explained in subchapter 2.2.5. She kept it as a secret also for the sake of her sisters whom she gave her word to (Gaskell, Vol. II, 1859, p. 56).

Criticism at that time was at low level. It focused mainly on a theme, not on a style that was important. The situation was like that mainly due to the fact that there were no proper critics who would understand their profession (Winniffrith and Chitham, 1989, p. 113). Some criticism came also from Charlotte's sisters. It was not criticism in its exact meaning, rather uncertainty and doubts. The sisters claimed that her heroine, a poor and plain girl, cannot stand in comparison with the beautiful girls who were protagonists of Emily's and Anne's novels. Charlotte's reaction was: "*I will prove to you that you are wrong; I will show you a heroine as plain and as small as myself, who shall be as interesting as any of yours.*" (Gaskell, Vol. II, 1859, p. 10)

The first reviews that appeared were not of a big value. They contained just a short notification about the book. Some of them even argued that the author was not publicly known and in that case if it was worthy to review the book. Luckily, one newspaper saved it, stated that it was very good work and acknowledged its values. It pleased Charlotte very much and she was glad that at least somebody understood what to concentrate on. Despite the initial critique and not much information, the book started to disappear from the stores very quickly and later became famous also abroad, especially in America (Gaskell, Vol. II, 1859, p. 26-27, 29, 77).

3.2 Characters of the novel

3.2.1 Jane Eyre

Jane begins her story as a 10 years old orphan who lives in the house of her relative, Mrs. Reed, who treats her badly and unfairly. Throughout the novel, we can see Jane's evolution from a rebellious girl into a conscious young woman 19 years of age who longs for freedom, independence, and self-sufficiency. She also searches for Christian values which she can adopt and which can help her for a better understanding of herself.

3.2.2 Edward Fairfax Rochester

Mr. Rochester is a wealthy man, the master of Thornfield Hall, Jane's employer. He hides secrets from the past concerning a marriage with Bertha Mason, the madwoman. Mr. Rochester is not very handsome but there is something in him that attracts Jane as she falls in love with him. Their love is mutual and Rochester proposes to her. The marriage is interrupted by Bertha's revelation and Jane escapes from Thornfield which is set on fire by Bertha. Rochester tries to save the servants and is badly wounded – loses a hand and his sight. He settles down at Ferndean Hall, another residence of his, where Jane finds him after some time and finally marries him. They have a child together and later Rochester's sight is partially restored.

3.2.3 Bertha Mason

Bertha is Mr. Rochester's mad wife. She is of a mixed Creole and British origin, formerly living in Jamaica. Hers and Mr. Rochester's family wanted to unite these two wealthy houses with the marriage. Mr. Rochester did not know about the madness that ran in Mason's family, it was revealed after their wedding. He imprisoned Bertha in the attic of Thornfield Hall and kept it as a secret. Bertha sometimes runs from her room and causes a fuss which is swept under the carpet by Mr. Rochester who states that it is probably one of the servants. In the end, Bertha is revealed, later sets Thornfield on fire and commits suicide.

3.2.4 Helen Burns

Helen is Jane's first and only friend at Lowood School. She is very special for Jane, mainly for her religious opinions (see subchapter 3.4.4). Helen believes that she can find her true home in heaven and that God will do justice upon all. Jane differs from her in this point,

she wants to find justice, faithfulness, love, and other important things in the world she lives in, not in heaven. Helen unfortunately dies of consumption. As it was mentioned in subchapter 2.1.1, Charlotte Brontë's sister Maria was the person whom the character of Helen was based on.

3.2.5 *St. John Rivers*

St. John is a clergyman who saves Jane after her escape from Thornfield and takes her to the Moor House. He is very devoted Christian who puts his emotions aside for the sake of religious principles. He is in love with a beautiful and wealthy local woman but he is convinced that she would not be suitable as a missionary's wife – his intention is to become a missionary in India. For this purpose Jane seems to be better choice so he proposes to her and asks her to come with him. She refuses because she knows that there will be no love in their relationship. Later, it is also revealed that St. John is Jane's cousin. In the end he ends up in India, without a woman, and eventually dies there.

3.3 Locations

3.3.1 *Gateshead Hall*

Gateshead Hall is a house of Jane's relative, Mrs. Reed, who takes up Jane under her roof and brings her up as she promised to her deceased husband, Mr. Reed, who liked Jane. But Jane is not happy there, often beaten and humiliated by her cousins. She has no supporters, except for her nursemaid, Bessie.

3.3.2 *Lowood*

Lowood is a school institution where Jane is sent to, after repetitive complaints by her cousins and for her overbearing character that annoys her aunt, Mrs. Reed. The institution is run by Mr. Brocklehurst, a cruel man and a hypocrite, who does not provide suitable conditions for the students who suffer there.

3.3.3 *Thornfield Hall*

Thornfield Hall is owned by Mr. Rochester but cared of by Mrs. Fairfax. It becomes Jane's new situation after receiving an answer for her advertisement concerning finding a job.

She is a governess in there, teaching a young French girl Adèle and eventually falls in love with her master, Mr. Rochester.

3.3.4 Moor House

Moor House belongs to the Rivers family, consisting of siblings Diana, Mary, and St. John. After she escapes from her failed wedding at Thornfield, Jane is found by St. John who gives her shelter and care.

3.3.5 Ferndean Manor

Ferndean Manor is another residence of Mr. Rochester where he resorts after Thornfield is set on fire by Bertha Mason and burned to the ground. Jane finds him there and they begin a new life at Ferndean.

3.4 Main themes of the novel

3.4.1 Education

The theme of education can be seen from two points of view – firstly, Charlotte’s job as a teacher and secondly, the educational process which she underwent and her knowledge concerning literature. The first case is described in subchapter 2.1.2. She was a teacher at two situations and also governess in two families. This is one of the things which she had in common with Jane Eyre who also worked as a teacher and later as a governess.

The second case is described in subchapter 2.1.1. Charlotte visited two types of school with totally different conditions but gained something from both of them. As for the literature, she was a very eager reader and knew many authors and their works so she could recommend what was worth reading to her friends.

3.4.2 Society and class

This novel can be seen as a critique of class differences in Victorian times. Jane, as a governess, is regularly despised, for example at Thornfield when “cream of society” comes and sees her. She has a humble background but is used to deal with people from every level of society, either poor (servants) or rich (masters or aristocracy). It was believed that

governesses had to possess qualities almost comparable to those of the aristocracy because they did not only teach children subjects like reading, writing, or singing but also etiquette. It can be stated that Jane belongs neither to the working class nor to the higher society, she is somewhere between them.

Jane's ambiguous social position causes problems with her relationship to Mr. Rochester. She wants to marry him but knows that they are on different social levels, they are equal only on an intellectual level. This can be seen as a critique of 19th century society which did not allow such marriages, as they were against conventions. Turning back to Jane, she is able to marry Rochester after she finds out she inherited a lot of money from her uncle. Only then it is acceptable for her to become Mr. Rochester's wife.

3.4.3 Love

There is no doubt that this novel is mainly about love. But not only Jane's love to Rochester is dealt with here, also her desire to be loved and belong somewhere. She never had, strictly speaking, a family that could love her. Her first feelings are towards her nursemaid Bessie who is the closest person to Jane at Gateshead. Other members at Gateshead Hall do not like her, rather hate her because she is a burden to them.

Throughout the novel, Jane finds some other people whom she feels affection to, for example Helen Burns and Miss Temple at Lowood School, Mrs. Fairfax and Adèle at Thornfield, Diana and Mary Rivers at Moor House. And all these characters give their love back to Jane which is something she longs for.

3.4.4 Religion

Religion plays an important role in this novel too. There are three main views of religion which are represented by Mr. Brocklehurst, Helen Burns, and St. John Rivers. Each of them has a different approach to it.

Mr. Brocklehurst is a typical example of a hypocrite who 'preaches water and drinks wine'. He orders Lowood students to wear a simple and plain dress not to be vain while his daughters own only beautiful and opulent robes.

Helen Burns' view of Christianity is to endure everything in silence. Jane mentions that she does not understand why is Helen doing that but she admires her even though she does not

like this approach and attitude, thinking that not everything can be solved in terms of enduring in silence.

St. John Rivers puts his Christian moral values above all. He wants to become a missionary and tries hard to reach it. He asks Jane to be his wife and when she refuses, states that she does not love him, St. John urges her to suppress her emotions and focus on her duty which is, according to him, becoming a missionary's wife.

4 JANE EYRE – FILM ADAPTATIONS

This novel has been adapted into many forms such as films (in earlier years silent films), television series, radio programmes, and even theatre performances including ballet, musical, opera, and symphony. The story of the young governess who falls in love with her older master tempted many directors since the beginning of 20th century when the film industry started to rise.

As it was mentioned above, there are many adaptations. Three of them were chosen for this thesis, namely Jane Eyre from 1944 directed by Robert Stevenson, Jane Eyre from 1996 directed by Franco Zeffirelli, and Jane Eyre from 2011 directed by Cary Fukunaga (Wikipedia, 2001).

4.1 1944 version

This adaptation, which is American, was one of the first attempts to portray the story of Jane Eyre into film. The year of the release of the movie can be sometimes confusing – it was released at the end of 1943 in the United Kingdom but at the beginning of 1944 in the United States. Thus, being produced in the United States, the year 1944 is more often considered as the year of release (Wikipedia, 2001).

The atmosphere of this film is enhanced by the fact that this version is black and white. It has a tinge of a horror movie, considering all Gothic elements (castle, fog, mist). The role of Jane is played by Joan Fontaine, Mr. Rochester is portrayed by Orson Welles. Both of them were experienced actors known to the public – Joan Fontaine had been already given the Oscar and Orson Welles was famous for his film *Citizen Kane* which he directed and acted in three years earlier. In spite of their fame, some people criticized the age of these two main characters. Fontaine seemed to be too old for Jane (26 at that time) and Welles too young for Rochester (28 at that time) (Wikipedia, 2001; LetterPile, 2016).

4.2 1996 version

Zeffirelli's version was created as an American, British, French, and Italian coproduction. Charlotte Gainsbourg is the actress who brought to life the character of Jane, while William Hurt is responsible for the role of Mr. Rochester. They put on a fine performance, even though

it was stated that Hurt's Rochester is not as passionate as he should be and thus the relationship between him and Jane is not so believable (Wikipedia, 2001).

4.3 2011 version

This British version is for now the latest adaptation of the novel. Jane is played by Mia Wasikowska and Mr. Rochester by Michael Fassbender. Both of them have already had bigger roles in films, for example Mia Wasikowska starred as Alice in 2010 film adaptation of *Alice in Wonderland* (Wikipedia, 2001).

This adaptation of *Jane Eyre* is different from other versions because the story begins nearly at the end, specifically at the moment when Jane escapes from Thornfield and is found by St. John Rivers. This new approach gives totally new feeling into and of the film. We can also see all Jane's stages of life and we can experience them with her. It focuses on emotions and feelings of main characters, especially on Jane's, and her relationship with Rochester.

5 COMPARISON OF THE BOOK AND FILMS

The aim of this chapter is to present the most important scenes of the novel and compare them with their film adaptations and then evaluate and define their benefit. Those scenes are concentrated on significant events, places, or persons that have an impact on Jane's story. An attention is focused on the evolution of the story with or without those selected scenes or characters.

5.1 The red-room

5.1.1 *The book*

Jane is locked in the red-room after fighting with her cousin John who did not like the fact she was secretly reading "his" book so he hit her with it. Jane tells him he is like a murderer and cruel like the Roman emperors. Then their quarrel follows. Mrs. Reed later orders that Jane will be locked in the red-room as a punishment. Jane's nursemaid Bessie and maid Miss Abbott take her there while she resists all the way. Miss Abbott states that this behaviour was always in Jane and thus God will punish her. They leave her in the room a moment later.

The red-room is a place where Mr. Reed, Jane's uncle, died and was exhibited in his coffin. Since that day no one dared to stay in that room. The most significant object in that room is a big mirror which scares Jane the most. She is afraid that she can see her dead uncle in it. Bad thoughts comes to her mind and she is more and more frightened as it is darker in the room. She thinks about her uncle and his visit there and starts panicking when she sees a glimpse of light on the wall that is moving. She expects something terrible to come and her courage leaves her. The next moment she rushes to the door and banging so loud that Bessie and Miss Abbott finally unlock them.

Jane confesses that she thought a ghost would come and thus she wants to leave the room. Mrs. Reed comes and orders to lock her there again. Bessie tries to stand up for Jane but it is pointless. Jane begs Mrs. Reed to be punished in a different way but she closes the door and leaves Jane there. Jane later falls into unconsciousness. (2008, p. 10-18)

5.1.2 1944 version

The film begins with a voice-over narration by adult Jane about who she is. Then we can see a candlelight holding by a manservant who is accompanied by Jane's nursemaid Bessie, approaching to a door. The manservant warns Bessie that Jane bites. Then he unlocks and opens the door then and we can see Jane sitting on the floor in a small room which seems to be some kind of a chamber with old stuff. The manservant tells Jane that Mrs. Reed wants to see her.

A scene later we can see Mrs. Reed accompanied with her son and Mr. Brocklehurst and after a few sentences we are told that Jane attacked her cousin John earlier that day. Jane defends herself, stating that John hit her first. They quarrel about who struck the first until John is provoked and attacks Jane. Mrs. Reed ends their conflict.

5.1.3 1996 version

The scene with the red-room can be seen right from the beginning of the film. We can see three cousins who scream at Jane and drag her to the room. She seems like she does not want to resist. The children are followed by Mrs. Reed whom Jane begs not to leave her in that room that she will not endure it but Mrs. Reed is unmerciful and pushes Jane in. She bumps into a mirror which starts to swing wildly and it can be stated that the room gets a new dimension as it seems bigger and moving in the reflection of the mirror. Jane is scared to death and cries. The camera makes quick shots around the room whilst Jane cries in despair and fright and collapses on the floor.

5.1.4 2011 version

After the opening scene when adult Jane is rescued by the Rivers family, we can see a flashback to her younger self at Gateshead. She returns back to the time when her cousin, John Reed, attacks her because she is reading a book which, according to him, does not belong to her. He takes the book and strikes Jane in the head with it which causes Jane's bleeding. She becomes furious and starts beating him. He screams for help and later Mrs. Reed comes and ends their fight. She orders two servants (who are believed to be Bessie and Miss Abbott) to take and lock her in the red-room.

As the servants put Jane in the red-room, Miss Abbott tells her to pray for forgiveness, otherwise something bad will come down the chimney, next to which she is sitting, and fetch

her away. Bessie locks the room and Jane starts to bang on the door but after some time she gives up. Then she focuses her attention on a fireplace as she hears strange noise coming from the chimney. In the next moment a cloud of dust comes from it and Jane starts screaming hysterically and banging on the door. She tries so hard to open the door that in this effort she accidentally bumps her head on the door and falls to the floor unconsciously.

5.1.5 Analysis

The red-room scene is vital for Jane's future formation. She herself says in the novel that "*... it was cruel to shut me up alone without a candle, - so cruel that I think I shall never forget it*" (Brontë, 2008, p. 23). Jane also states: "*No severe or prolonged bodily illness followed this incident of the red-room: it only gave my nerves a shock; of which I feel the reverberation to this day. Yes, Mrs. Reed, to you I owe some fearful pangs of mental suffering.*" (Brontë, 2008, p. 20)

As we can see, the oldest of those three versions does not depict the scene very well. Jane is locked in some room but it hardly reminds the red-room. Filmmakers probably wanted to show Jane's overbearing character and punishment for it but with omission of the red-room scene, Jane's hatred towards Mrs. Reed is less believable because injustice in a form of locking her in that haunted room is not shown in this film. Apart from this, one of the elements of a Gothic novel is the supernatural which can be seen in Jane's imagination of her dead uncle, appearing in the red-room, which is also not here.

Possibly the most faithful depiction can be seen in the 1996 adaptation because the room is dark and scary enough and we can also see the mirror which plays quite an important role. The room from the 2011 adaptation, on the other hand, is bright and lighted (and actually not very red) and the focus is on a fireplace which nothing is stated in the book about. It was stated that the lack of scary elements (basically throughout the film) "*... deprive[s] the story of half its identity*" (Epist, 2011).

5.2 Miss Temple

5.2.1 The book

Miss Temple is a teacher at Lowood School. For Jane, she is the nicest person there, alongside with Helen Burns (viz. subchapter 3.2.4). Miss Temple (whose first name is Maria)

is nice, kind, and tender-hearted person who tries to make the stay at Lowood more tolerable and bearable. She is also very compassionate and empathic. When Jane is accused for being deceitful, Miss Temple tries to clear her because she believes her.

Later on Lowood Institute underwent many changes. One of them was the departure of Miss Temple who got married and moved with her husband to a remote county and thus she was lost to Jane. (2008, p. 56, 70-71, 74, 84)

5.2.2 1944 version

Miss Temple does not appear in this version at all. Instead, she is replaced by the character of Doctor Rivers who bears some values of hers, such as kindness and kind-heartedness (see subchapter 5.5.2).

5.2.3 1996 version

We can see Miss Temple in this version and it is quite a rare appearance of this character. We first meet her in the scene when Jane is brought to Lowood, placed on a stool (where she has to stand all day) and accused by Mr. Brocklehurst that she is a liar and thus everybody should be on their guard. There is a camera look at Miss Temple who seems compassionate and pitiful.

She appears a few scenes later when Mr. Brocklehurst sees Helen with loose hair after Jane asks her to do so because she wants to draw a picture of her. Helen's hair is beautiful, long and curly which is not in accordance with Mr. Brocklehurst's orders. Miss Temple stands up for Helen, stated that her hair curls naturally. Mr. Brocklehurst does not want to hear it, of course, and orders Jane to fetch him scissors so he can cut Helen's hair.

In the next scene, Miss Temple soothes Helen and Jane, who let Mr. Brocklehurst cut her hair as well, that their hair will grow again soon. She also give speech to all girls about their gift which is intelligence and thus they should not be envious about the girls who were blessed with happier lives and not pity themselves. She also states that she is worried about Helen because her cough seems to be worse. The next morning, Jane is found in bed with Helen who is dead. Miss Temple comforts Jane that Helen has gone to a better place.

The last time we can see Miss Temple is in the moment when Jane is a grown-up and is ready to leave Lowood for her journey to Thornfield. Jane reveals her worries about being ungrateful to Miss Temple, who was her only friend besides Helen, by leaving her. Miss Temple

states that it is good for Jane to start a new life which she cannot have, being God's will that she must stay at Lowood.

5.2.4 2011 version

Miss Temple does not appear in this version. We can see only her counterpart who is impersonated by Ms. Scatcherd, a cruel teacher of Lowood.

5.2.5 Analysis

The character of Miss Temple is quite substantial, considering Jane's evolution. Terry (2014, p. 20) also thinks it will be preferable to portray Miss Temple in the film versions because of her irreplaceable role in Jane's life.

This character is very often omitted due to timing reasons which was also confirmed by Cary Fukunaga, the director of the 2011 version, who stated that Miss Temple surely has a credit in forming Jane's personality but that there was "*no time to feature her*" (Palm, 2012, p. 8). Palm (2012, p. 8) also speculates that the omission of Miss Temple may reflect the director's intention to focus more on bad and cruel conditions at Lowood.

Another reason for not showing Miss Temple in the film can be simplicity and clarity. It was stated that the character of Miss Temple, according to the director of 1944 version Robert Stevenson, did not belong among main characters and thus Stevenson did not want to concentrate neither on her, nor on other not so important characters. He probably thought that too many characters will confuse viewers, therefore he wanted to avoid this situation (Hoeveler and Morse, 2016, p. 505).

5.3 The first official meeting with Bertha Mason and her death

5.3.1 The book

As everybody rushes into the house after the aborted wedding of Jane and Rochester, Bertha is revealed. It is stated that it was hard to recognise what is was, "*whether beast or human being, one could not, at first sight, tell: it grovelled, 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*" (Brontë, 2008, p. 293). Bertha is

also described as a “clothed hyena”. She immediately starts to fight with Rochester until he is able to tie her to a chair. She screams like a madwoman (whom she is). Rochester later asks the onlookers to realise the difference between Bertha and Jane. Then shuts Bertha’s door and leaves.

Another mention of Bertha is at the end of the story when Jane returns to Thornfield but sees only ruins. Then she goes to not so distant inn to get some answers so she asks the host what happened at Thornfield. He says to her that it is quite evident the fire was set by Bertha while Grace Poole was sleeping deep. Rochester helped the servants to get out of the house and then returned for Bertha who was standing on the battlements and screaming. He tried to convince her to get down from there but she jumped over and in the next second was dead. The host also informs Jane about Rochester’s injuries (see the subchapter 5.7.1) and tells her that he lives at Ferndean Manor, about thirty miles away. (2008, p. 292-294, 424-429)

5.3.2 1944 version

Rochester approaches to a hidden door and after opening them, Bertha attacks and starts to strangle and scratch him. We cannot see her face, only her shadow and can hear her screaming. Rochester states that this person is his mad wife with whom he cannot divorce and the only thing he wants is Jane whom he cannot have. He says to the bystanders to look at the difference between Bertha and Jane because only then they can judge him. Then everybody leaves and Rochester shuts Bertha’s door.

That was the only things we can “see” from Bertha. She does not appear in any other scenes, only is spoken about. When Jane returns to Thornfield, Mrs. Fairfax tells her that it was Bertha who set the place on fire after she killed Grace Poole in her sleep. Mrs. Fairfax says that she ran to the nursery from where she carried Adèle away. After that they saw Bertha on the roof, laughing. Mr. Rochester returned back for her but she did not have an intention of coming back to him so she jumped off the roof.

5.3.3 1996 version

Grace Poole, who takes care about Bertha, tries to stop Mr. Rochester in going to Bertha’s room but he wants everyone to see his wife. Bertha is middle-aged woman, she is wearing long white gown, has long black untidy hair, bloodshot eyes and frightened look combined with madness. Grace warns Mr. Rochester not to stay there but he has to tell everybody

the story about how he got married with Bertha. He states that she is mad and this madness runs in Mason's family for three generations but he did not know it until the wedding ceremony was over and he finally saw her. Everything was planned by Rochester's father who considered it as a suitable for his family because Mason's family was rich. The reason why Rochester keeps her at Thornfield is that, according to him, she is better there than in a lunatic asylum. At the end of the scene, Bertha pulls a burning stick out of the fire and tries to attack Jane. Rochester and others present save the situation and try to calm Bertha down as Jane who witnessed it leaves.

We can see Bertha two scenes later after Jane has left Thornfield. The door of her room kept open after everybody left and Grace is looking from a window and not paying attention to Bertha so she again pulls the burning stick out of the fire and leaves the room. Rochester tries to catch Jane who is in a coach while Bertha lights Jane's wedding dress. Rochester mounts his horse and rushes after the coach but after a while he is stopped by a local boy who points out Thornfield is burning. Rochester hesitates whether to chase the coach or to hurry back to Thornfield. He sees mad Bertha standing on the battlements and hastens back. Inside he seeks for Grace who screams for help. Bertha fights with her on the staircase and eventually pushes her over the railing. Grace is dead in the moment. Rochester tries to convince Bertha to go down with him but she refuses and jumps too. Rochester is consumed by flames in his effort to get out of the house.

5.3.4 2011 version

Rochester leads everybody inside the house to the room where Bertha is. We can see not so old woman with very long dark hair who is dressed in a white gown and does not look particularly ugly. She wanders around the room, then sits on the window recess, after that rises and gets closer to Rochester. She examines Jane in her wedding dress and hugs Rochester who states that she is his own demon. Then Bertha spits something black on Jane's dress and attacks Rochester by slapping and scratching his face. Jane leaves the room as Rochester and Grace try to cope with Bertha's struggle.

Bertha does not appear in other scenes. After Jane returns to Thornfield, she is only told by Mrs. Fairfax how the fire started – Grace Poole probably fell asleep and Bertha unlocked the door and set the place on fire. Mrs. Fairfax also states that Mr. Rochester was very brave because he wanted to save all of the servants. Then he returned back for Bertha who was

standing at the edge of the roof and, ignoring his pleas of coming down to him, she jumped off. Mr. Rochester was later consumed by the fire.

5.3.5 Analysis

The most time of Bertha on-screen is given her in the 1996 version. This adaptation is also the only one that (almost) shows her suicide scene, although it differs from the book where she jumps from the battlements. The book does not contain anything about Grace Poole's murder as well. This idea was probably invented by filmmakers who thought this scene with struggling Bertha will become much more dramatic if Grace will be killed. Moreover, maybe it was the deciding factor which made Bertha kill herself. We can see her suffering in the film and maybe this was the final nail in the coffin, literally.

As for her appearance, we can see three (or actually two) totally different approaches on how to portray her. In the 1944 version Bertha is seen only from the back. We cannot see her face but we know she is ferocious and has propensity to violence. The fact that her face does not appear in the film was probably deliberate as filmmakers wanted to make a space for viewers' imagination. In the 1996 version Bertha looks (and behaves) like a mad at the first sight, otherwise the 2011 version gives us a completely new Bertha who is not so ugly, not so ferocious, not so frightening. It does not correspond with what is written in the book. The filmmakers maybe wanted to show her from a different side, as a tender and sensitive woman instead of a beast as it is described in the book.

5.4 Escape from Thornfield

5.4.1 The book

Jane travels by coach for two days but later, as her money runs out, she is forced to get off the coach and become dependent only on her own. She wanders through unknown places for some time and as she has no money, she cannot afford to have something to eat. She tries her fortune in some houses but she is banished from all of them, being considered as a beggar. She also tries to exchange her handkerchief for a piece of bread, unsuccessfully as well. She visits few cities but is not fortunate in any of them. Then she wanders on the moors until finally finds a house from which she is banished at first by local servant but is taken in later by St. John. (2008, p. 322-336)

5.4.2 1944 version

In a voice-over narration Jane says that she had nowhere to go but her old memories directed her to Gateshead and to her nursemaid Bessie who was kind to her. As Jane approaches Gateshead, she sees Bessie throwing away a trash. Jane addresses her but Bessie does not recognise her and tells that there is no employment available but offers her that she can sit by the fire for a moment. As Jane enters the room and sits down, she also takes off her cloak. Underneath it, on her dress, there is a brooch that Bessie gave to Jane on the day she left for Lowood so Bessie finally recognises her. Jane stays there for few months.

5.4.3 1996 version

In a voice-over narration Jane states that she travelled with no direction for many days but her memories brought her back to Gateshead and to Rivers' who were kind to her when she was at Gateshead because of her dying aunt. As she approaches Gateshead, she is so exhausted that she collapses while getting off the carriage. In the next scene we can see her in a bed in Rivers' house. She protests that it is almost a month she is in their house and thus she has to find a job and think what to do.

5.4.4 2011 version

Jane wanders through wastelands, day and night, even in the rain, as she has nowhere to go. After some time, on one rainy evening, she sees a light in not so distant house. After she reaches it, she knocks on the door but immediately collapses on the doorstep. At the same time, St. John approaches and takes Jane inside the house.

5.4.5 Analysis

We can see that only one film, the latest adaptation, keeps up with what is written in the book. The other adaptation changed the plot and decided to bring Jane back to Gateshead, in the 1944 version to Mrs. Reed's house, more specifically to Bessie, and in the 1996 version to the Rivers family.

The reason for it in the 1944 adaptation can be similar to those described in subchapter 5.2.5, namely time restrictions and simplicity. The whole Rivers sequence can be long for some filmmakers so those of the 1944 version decided to bring Jane back to Gateshead, to the place where she had already been and which is familiar to the viewers. It is also stated that this film

“has a clever symmetry: for example, eliminating Moor House in favour of a second return to Gateshead after Jane’s escape. This adaptation repeats the device of highlighting “excerpts” from the novel onscreen to broach time transitions...” (Istoria Books Blog, 2011).

The 1996 version follows almost the same structure of returning back to Gateshead. The reason for it might come from the director, Franco Zeffirelli, as he probably admits Stevenson’s version from 1944. Zeffirelli, however, brings Jane back to Rivers’ and at least partially retains the original story. Jane can nurture her relationship with St. John Rivers and his sister Mary, even though it is not revealed that they are Jane’s blood relations, and also receive an offer of marriage by St. John (Adaptations Wiki, 2006).

5.5 St. John Rivers, the Rivers family, Moor House

5.5.1 *The book*

Jane escapes from Thornfield and wanders through nowhere. Finally, she sees a light that comes from the Moor House. She is banished by Rivers’ servant at first but later is accepted by St. John who just returned home. He believes Jane is not a beggar and lets her in, provides first aid for her and puts her in bed because she is not able to explain what happened to her. That was possible after four days spent at Moor House and she tells him and his sisters, Diana and Mary, her story but omits things such as Rochester’s name or the relationship with him.

After some time at Rivers’, Jane asks St. John if he can find a work for her. He offers her a job as a teacher at the local school and also the possibility of living in a nearby cottage house. She gladly accepts. Later, St. John tells that his and his sisters’ uncle John died and left them only a small amount of money, the rest is left to another heiress whom they do not know. It is revealed afterwards that this uncle John is also Jane’s uncle John and thus she is the mysterious heiress and Rivers’ cousin as well.

St. John is in love with a beautiful girl from neighbourhood, Rosamond Oliver, but he does not consider her a potential good wife. He insists on Jane instead, to be his wife, even though they are cousins. He is convinced that it is her destiny to go with him to India as his wife. Jane does not agree with it and their ways are parted. Jane realises that she still loves Rochester and rides back to Thornfield. (2008, p. 331-422)

5.5.2 1944 version

In this version, there is a mention of a certain character called Rivers. It is later revealed that Rivers is a doctor who comes to visit Lowood students for examination of their health condition. Doctor Rivers seems like a kind man who disagrees with the behaviour of Mr. Brocklehurst, for example when he finishes the examination, he tells Mr. Brocklehurst that it is cold in the schoolroom and shuts the wide open window. When he leaves, Mr. Brocklehurst angrily opens the window again.

Doctor Rivers also serves as Jane's friend. When Helen dies and Jane has the intention to run away from school, Dr Rivers calms her down and convinces her that school and education make sense and are important if she wants to be useful for God's work in this world.

We meet Doctor Rivers again almost at the end of the film where Jane is at Gateshead Hall after escaping from Thornfield and revelation of Bertha Mason. He finds Jane there and asks her about a letter which he received from a lawyer representing Mr. Rochester. In that letter he asks Doctor Rivers, who was acquainted with Jane previously, if he knows where Jane is but Jane wants Rivers not to answer and not to reveal her shelter.

5.5.3 1996 version

We first meet St. John Rivers in the second half of the film when Jane receives a letter that her aunt, Mrs. Reed, is dying and wishes to see her. Jane then travels to Gateshead where she meets St. John Rivers who introduces himself as a parson of Gateshead and tells her news about Reed's family, later escorts Jane to Gateshead Hall.

St. John again appears after Jane's getaway from Thornfield. This is similar to the previous version but this time Jane is exhausted and on the verge of her strength so St. John and his sister Mary take care of Jane. At that time Jane is told by St. John that her uncle from Madeira died and thus she inherits his entire estate, as his only living relative, and becomes a wealthy woman.

Jane lives with Rivers' half a year when St. John proposes to her, stating that love will follow after the marriage. Jane replies that she is unable to give him her answer immediately because she needs some time to think. St. John leaves and Jane realises that she loves Rochester and goes back to Thornfield.

5.5.4 2011 version

This version gives a completely new approach to the story. We meet the Rivers family right from the beginning of the film which starts with Jane fleeing from Thornfield and finding a shelter at Moor House. We can see St. John and his sisters, Mary and Diana, who take care of Jane. She later tells her story retrospectively.

After everything that preceded Jane's escape from Thornfield is told, the story continues in the present when St. John visits Jane at the school, where he offered her a place, and later at her small cottage house. He comes to tell her that there was an advertisement in the newspaper concerning her. A lawyer was looking for Jane to tell her that her uncle from Madeira is dead and she inherited a lot of money. Jane begs St. John for the opportunity to live in the Moor House together with his sisters and so they will share Jane's inherited money.

Later on, St. John proposes to Jane, stating that she was born to be a missionary's wife. He wants her to come with him on the mission to India. Jane responds that she will go with him if she can be free. She tells him that her love for him is a sisterly one, nothing more. At the time of the dialogue between them, Jane hears Rochester's voice calling for her and therefore abandons St. John for Rochester and goes back to Thornfield.

5.5.5 Analysis

We can see that St. John Rivers appears properly in only one out of the three chosen films. In the 1944 version he appears as Dr Rivers taking care of Lowood students, in the 1996 version he is a vicar at Gateshead, and only in the 2011 version he is the real St. John Rivers of Moor House who has two sisters, according to the novel.

The most frequent reason why his character is omitted is the length of the films (Talking Pictures, 2016). As for the 1944 film, Ellis and Kaplan in Terry (2014, p. 7) comments: "*One can only speculate on the reasons for a change like this: balancing the hateful Brocklehurst with the kindly Rivers mitigates an absolute condemnation of male authority that might be implied.*" Later they also state that Dr Rivers substitutes father in relation to Jane and Miss Temple mother. These two characters decrease the bad impact that Mr. Brocklehurst and Mrs. Reed respectively have on Jane. With suppression of 'the mother', however, Jane's upbringing is left for men and their dominance can be seen here (Terry, 2014, p. 7).

A surprising fact is that St. John Rivers was supposed to appear in the 1944 version. One draft of a script contained his character which was more or less the same as it is depicted in the novel. The problem was probably in the persons of director and screenwriter. They did not like the part about St. John Rivers in the novel itself, stated that it is “*a shoddy piece of writing*”. After that, a compromise was made and St. John Rivers became kind and fatherly-like Dr Rivers (Academia, 2016).

The 1996 version shows St. John in a different position which can be a result of not wanting to omit him completely from this film but, on the contrary, not to give him too much time on screen. Another reason can be that filmmakers tried to avoid the relationship between Jane and St. John as it is written in the book because cousin marriages were not usual but rather on the contrary (Adaptations Wiki, 2006).

In the 2011 version, St. John is given much more space. Cary Fukunaga, the director, said that many adaptations just left out this character and concentrated mainly on Jane’s and Rochester’s relationship. He also stated that he wanted to keep a tension whether Jane decides to stay with St. John or to return to Rochester (The Guardian, 2011). This approach for depiction of St. John Rivers is undoubtedly the best and in accordance with fidelity of the book.

5.6 Return to Ferndean / Thornfield

5.6.1 *The book*

Jane returns to Thornfield but finds it in ruins. She goes to a local inn and asks a host about what happened (see subchapter 5.3.1). Later she asks him if he has a coach. Luckily he has and Jane begs him to take her to Ferndean. She arrives there and is surprised on how solitary the manor is, if it is even possible that somebody can live in such a house. Apparently, it is possible because Mr. Rochester suddenly appears. (2008, p. 424-431)

5.6.2 *1944 version*

Jane goes back to Thornfield but finds it in ruins. Mrs. Fairfax tells her what happened there (see subchapter 5.3.2). After she finishes the story, Mr. Rochester appears.

5.6.3 1996 version

Jane goes back to Thornfield and finds it in ruins as well but Mrs. Fairfax does not intervene in this scene and does not explain what happened because the film has already shown it few scenes earlier. Jane goes almost straight inside the house after she heard Mr. Rochester calling his dog Pilot.

5.6.4 2011 version

Jane hears Rochester calling her name and decides to go back to Thornfield but, surprisingly, finds it in ruins. Mrs. Fairfax appears later and explains why Thornfield is almost burned to the ground (see subchapter 5.3.4). Jane asks her where Mr. Rochester is and she directs her to the old chestnut tree where he sits.

5.6.5 Analysis

None of those adaptations bring Jane to Ferndean, all of them return back to Thornfield. It seems that there might be some space left where living can be possible, in an unburnt part of the house. This intention of returning to Thornfield can be for practical reasons, for example the filmmakers wanted to show how Thornfield looks after the fire and explain it. Another reason might be symbolism – Thornfield is responsible for Jane's and Rochester's love and affection, therefore it will not be appropriate to relocate the settings. And/or the filmmakers did not want to complicate the story with a new setting so they ended the adaptations at Thornfield.

5.7 Mr. Rochester's injuries

5.7.1 The book

Jane is in the inn and asks its host questions about what happened to Thornfield. She later learns that Mr. Rochester is alive but blind – “...one eye was knocked out, and one hand so crushed that Mr. Carter, the surgeon, had to amputate it directly. The other eye inflamed: he lost the sight of that also. He is now helpless, indeed – blind and a cripple.” (2008, p. 429)

5.7.2 1944 version

Mr. Rochester is only blind here, having both his hands where they belong. He has some problems with walking because he is seen using a walking stick.

5.7.3 1996 version

In this version Mr. Rochester is also ‘only’ blind, he has both hands, but it seems that one eye was knocked out, as it is stated in the book, because we can see only a big scar in the place where the eye is supposed to be. He also has some difficulties with walking, therefore he uses a walking stick.

5.7.4 2011 version

Mr. Rochester is only blind, with one eye more turbid. Both his hands are where they supposed to be.

5.7.5 Analysis

None of those versions depict Mr. Rochester’s injuries properly. In all adaptations he is “only” blind with no knocked-out eye (except from the 1996 version in which it is not clear though) and no amputated hand. It is stated that “*this detail is a crucial one to some critics as dismemberment of a man’s hand may symbolize a loss of masculinity*”. Those critics even “*suggest the blinding and the maiming symbolize Rochester’s castration*” (Forina, 2014, p. 86).

It is quite an important moment so it is a pity that Rochester’s injuries are not depicted in the films as they are depicted in the book. It is also important for Jane who was dependent on Rochester all the time but the card has turned and now it is Rochester who is dependent on Jane, being blind and crippled, unable to do anything without help. Only after the accident that happened to him is Rochester able to put aside his dominant behaviour and truly consider Jane as his equal, even on a social level because she inherited her uncle’s estate and became a wealthy and independent woman (Forina, 2014, p. 86).

5.8 Scenes from the book missing in the films

There are many scenes in the book that are not often included in the films. Two such scenes were chosen for this chapter and their analysis follows.

5.8.1 *Game of charades*

5.8.1.1 *The book*

The game of charades appears in the story few days after an accident which happened to Mr. Rochester while he was sleeping – Bertha sneaked out from the attic and tried to set fire to Rochester's room. Luckily, Jane helped him to put out the fire and to prevent the worst. Mr. Rochester later invites a few guests from the upper class to Thornfield Hall. One evening they decide to play the game of charades. This game is, de facto, a miming game. Two teams competing against each other in portraying scenes that must depicted a word or a phrase which the other team has to guess.

Mr. Rochester's team is the first to present a two-part scene as they have a two-part word. Among others from his team there is beautiful Blanche Ingram whom everybody thinks he will marry. In the first scene Rochester and Blanche portray the miming game of marriage which the other team correctly guesses. In the second scene they perform a Biblical scene about lovers Rebecca and Eliezer which is very complicated and nobody can guess it. Therefore they act out the whole phrase in which is Rochester dressed as a prisoner because the correct answer of this charade is Bridewell (a prison). Jane watches it but when the teams switch, she has eyes only for Rochester who flirts with Blanche and vice versa. (2008, p. 181-186)

5.8.1.2 *Analysis*

Jane obviously does not like when Rochester and Blanche act out the wedding or the lovers scene. On the other hand, she is convinced that they will marry soon, even though they do not love each other. Jane thinks that Blanche would like to marry Rochester for his wealth and he for her beauty and social position. She does not know, however, that this game reveals more that can be thought.

The fake wedding ceremony between Rochester and Blanche can foreshadow the future events. It can be an image of Rochester's and Jane's future failed wedding. If the wedding is not interrupted it would be invalid because of Rochester's still-living wife.

Also the scene in which is Rochester dressed as a prisoner foreshadows certain events which can be perceived in two ways. Firstly, a prison itself has connection with Bertha as she is imprisoned in the attic. Secondly, Rochester himself is a prisoner of his own mind because he cannot let nobody to know his secret concerning Bertha.

This game of charades is unlikely to appear in the films because it seems just like a leisure entertainment with not much importance for which is no time. But as it is mentioned above, it is important due to all of those hidden meanings. If portrayed authentically, it could be very interesting to watch.

5.8.2 Gypsy fortune-teller

5.8.2.1 The book

The scene with the gypsy fortune-teller appears a few days after the game of charades. On this particular day Mr. Rochester has to leave Thornfield due to some business affairs. When he is away, the guests have nothing to do because Mr. Rochester is considered to be the centre of conversations. The party wants to visit the gypsies who settled down nearby but bad weather conditions do not allow it.

Later that day, one gypsy woman comes to them with the offer of telling them the future. Men of the party want to banish her while women want to hear their prophecies as the gypsy says she will only tell it to young, unmarried women. Blanche Ingram goes first but she seems rather displeased and disappointed. The last young and unmarried woman remains Jane.

Jane goes to see her but her face is hidden. Jane does not believe a word of the gypsy's fortune telling at first but later is amazed and shocked that the gypsy knows so many things about her. One of the things the gypsy says to Jane is that happiness is very near to Jane. She tries to speak about Mr. Rochester but Jane interrupts her that she wants to hear her own fortune, not Mr. Rochester's. The gypsy reads from Jane's face and suddenly her voice changes and it turns out that the gypsy is Mr. Rochester in disguise. He then asks for Jane's opinion. She chastens him but, on the other hand, she is proud of herself because she was answering wisely

and did not say anything wrong which could confirm her attraction towards him so she forgives him. (2008, p. 191-203)

5.8.2.2 *Analysis*

There can be many reasons why the filmmakers do not want to show this scene in their films. Some of the reasons might come from actors portraying Mr. Rochester. Maybe the idea of dressing them as a female gypsy would not appeal to them. Another reason can be the fact that with this scene Rochester would lose its typical style of behaviour, he would be seen as a playful man which is another side of his personality and his own kind of humour (Glad, 2013, p. 32).

The main reason surely relates to the time. A two-hour limit is merciless thus it is quite impossible to cover everything from the book. This part seems like the best for cutting off because the plot is not significantly affected by its omission. In fact, some directors' reason might be simple – they just do not like it. In an interview, Cary Fukunaga, the director of 2011 version, stated that this “... *is the most contrived scene in the entire book*” and therefore he did not include it in the film. He continued: “*That was never even considered to be a scene in the movie. When I read that scene I was like, I don't know what Charlotte was thinking when I read that chapter.*” (Den of Geek, 2012)

CONCLUSION

This thesis focused on the novel *Jane Eyre* and its three film adaptations – *Jane Eyre* from 1944 directed by Robert Stevenson, *Jane Eyre* from 1996 directed by Franco Zeffirelli, and *Jane Eyre* from 2011 directed by Cary Fukunaga.

The first chapter presented a historical background for 19th century England as well as life in those times. Victorian era was spoken about, how the life was led and how literature looked like back then.

The life of *Jane Eyre*'s author Charlotte Brontë was described in the second chapter. It was depicted quite in a detailed way because there were a lot of similarities between Brontë's life and Jane's life from the novel.

The third chapter dealt with the novel itself. After a note about the authorship and criticism, characters, location, and main themes were presented, to introduce the book and to get a general idea about it.

The fourth chapter introduced the three chosen film adaptations stated above which were the source for the comparison. The director, origin, and lead actors were introduced there.

The comparison itself was done in the fifth chapter. Some scenes or characters were analysed and statements were made on them, sometimes with a commentary from particular filmmakers.

The analysis of selected scenes and characters revealed how different the attitude of filming them was. It can be seen on the first scene, the red-room scene. All of the three directors filmed it diversely but only one remained faithful to the book and thus described Jane's life in a more believable way. The same applies for Jane's escape from Thornfield.

It was also stated that many scenes and characters (for instance Ferndean Hall, the Rivers family or Miss Temple) were omitted mainly due to time restrictions. It is rather inappropriate especially in the Rivers family's case because this part of the story is very important and reveals major facts that have an impact on the future course of events.

The main difference between the adaptations is the beginning. While the older adaptations hold to the structure of the novel, the latest adaptation is more daring because the story begins nearly at the end and is told through Jane's flashbacks.

It cannot be said there is one ultimate adaptation. All of them possess some moments which can be seen as the most faithful to the book. On the other hand, some scenes were invented or dramatically changed by the filmmakers which makes the story line different. All the versions have their pros and cons. What is considered as a good idea in one version cannot be that good in the other one and vice versa. The question of fidelity versus film aesthetics still stays open. Such a story as *Jane Eyre* is one of a few which, although old, remains modern for contemporary readers. It is in fact timeless.

The novel and its three film adaptations were compared in this thesis. What was not analysed, however, was the ability of actors on how to portray particular scenes and characters of the story. An important, yet not analysed part is also a depiction of nature and even a description of buildings. The music may be dealt with as it is also significant in film adaptations. Further analysis would give an insight into these problematics and would present the adaptations in a new light.

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RESUMÉ

Bakalářská práce se zabývá románem *Jana Eyrová* spisovatelky Charlotty Brontë a jeho třemi vybranými filmovými adaptacemi. Na začátku práce je představena doba, ve které autorka žila, následuje vylíčení autorčina života a popis její literární kariéry. Poté se práce zabývá románem samotným, nejprve jsou popsány okolnosti jeho vzniku a autorství, následně jsou uvedeny hlavní postavy, místa a témata. Další kapitola se zmiňuje o filmových adaptacích, které byly pro komparaci vybrány. Poslední kapitola se věnuje samotnému srovnávání a porovnává vybrané části příběhu s jejich filmovými zpracováními. Bylo dokázáno, že některé scény byly záměrně přeměněny či zcela vynechány z rozhodnutí tvůrců filmů. Tyto změny vesměs nebyly pozitivní, jelikož příběh následně dostal zcela jiný rozměr. I přesto, že v každé z adaptací byla určitá scéna či scény, jež se s knihou téměř dokonale shodovaly, bylo prokázáno, že žádná z těchto adaptací není zcela shodná s knižní předlohou.

ANNOTATION

Jméno a příjmení:	Eva Honková
Katedra:	Ústav cizích jazyků
Vedoucí práce:	Mgr. Blanka Babická, Ph.D.
Rok obhajoby:	2017

Název práce:	Literární díla a jejich filmové adaptace – Jana Eyrová
Název v angličtině:	Literary works and their film adaptations – Jane Eyre
Anotace práce:	Tato bakalářská práce se zabývá románem <i>Jana Eyrová</i> spisovatelky Charlotty Brontë a jeho třemi vybranými filmovými adaptacemi. Je zde představeno dílo a život autorky, doba, ve které žila, a také její zásadní dílo <i>Jana Eyrová</i> . Práce je zaměřena na srovnávání určitých částí knihy a jejich filmovým zpracováním.
Klíčová slova:	Charlotte Brontë, Jana Eyrová, filmové adaptace, srovnání
Anotace v angličtině:	This bachelor thesis deals with <i>Jane Eyre</i> , the novel by Charlotte Brontë, and its three chosen film adaptations. The life and literary works of the authoress are presented there as well as the historical background of that time and her crucial work <i>Jane Eyre</i> . The thesis is focused on comparison of certain parts of the book and their film adaptations.
Klíčová slova v angličtině:	Charlotte Brontë, Jane Eyre, film adaptations, comparison
Přílohy vázané v práci:	-
Rozsah práce:	51 stran
Jazyk práce:	angličtina