

UNIVERZITA PALACKÉHO V OLOMOUCI

Pedagogická fakulta

Katedra anglického jazyka

NADĚŽDA KOLMANOVÁ

III. ročník – kombinované studium

Obor: Speciální pedagogika pro 2. stupeň základních škol a pro střední školy –
Anglický jazyk se zaměřením na vzdělávání

Literary works and their film adaptations – Nemesis by Agatha

Christie

Bakalářská práce

Vedoucí práce: Mgr. Blanka Babická, Ph.D.

OLOMOUC 2013

Prohlašuji, že jsem bakalářskou práci vypracovala samostatně a použila jen uvedených pramenů a literatury.

Ve Slaném 10. 12.2014

.....
vlastnoruční podpis

I would like to thank Mgr. Blanka Babická, Ph.D. for her support and valuable comments on the content and style of my bachelor project. I would also like to thank my husband Jiří and children Eliška a Lucie for their support.

ABSTRACT

This Bachelor's project describes personality and life of Agatha Christie as well as her literary works for which she is known all around the world. Miss Marple who is a crucial character in Christie's Novel „Nemesis“ is introduced too. The practical part deals with the assessment of Christie's novel „Nemesis“ and its two film adaptations by Tucker (1987) and Fern (2007) applying Cahir's (2006) theory of translation as far as fidelity is concerned.

CONTENTS	Page
ACKNOWLEDGEMENTS	
ABSTRACT	
1 INTRODUCTION	6
2 AGATHA CHRISTIE	7
2.1 Life and Personality of Agatha Christie	7
2.1.1 Early years in Ashfield	7
2.1.2 Education	8
2.1.3 Away from home	8
2.1.4 Engagement	8
2.1.5 First World War	9
2.1.6 Marriage, Motherhood and Writing	10
2.1.7 Divorce	11
2.1.8 Traveling, Archaeology and Max	12
2.1.9 Second World War	13
2.1.10 Autumn years	14
2.2 Literary works by Agatha Christie	15
2.2.1 From 1920's to 1970's	15
3 MISS MARPLE...	18
3.1 About Miss Jane Marple	18
3.2 Agatha Christie and Miss Marple	19
4 FILM ADAPTATION OF CHRISTIE'S NOVEL "NEMESIS"	20
4.1 Agatha Christie's Novel "Nemesis"	20
4.1.1 More about the plot	20
4.2 Theory about film adaptations	22
4.3 One novel and two films	23
4.3.1 The Opening Scene – by Agatha Christie	23
4.3.1.1 The Opening Scene – Adaptation by Tucker	26

4.3.1.2 The Opening Scene – Adaptation by Fern	29
4.3.2 The Real Murderer Revealed – by Agatha Christie.....	31
4.3.2.1 The Real Murderer Revealed – Adaptation by Tucker...	33
4.3.2.2 The Real Murderer Revealed – Adaptation by Fern.....	35
4.3.3 Verity - A Character from the Story	37
4.4 Result of the Assessment	38
4.4.1 Result of the Assessment of adaptation by Tucker (1987)...	38
4.4.2 Result of the Assessment of adaptation by Fern (2007)	38
5 CONCLUSION	39
BIBLIOGRAPHY	41
APPENDIX 1: Agatha Christie’s Literary Works	44
APPENDIX 2 : Miss Marple’s Reading List	51
APPENDIX 3 : Agatha Christie (Figure 1)	52
APPENDIX 4 : „ <i>NEMESIS</i> “ by Tucker (1987) Figures 2 – 7	53
APPENDIX 5 : „ <i>NEMESIS</i> “ by Fern (2007) Figures 8 – 11	55
APPENDIX 6 : Pictures of Miss Marple on DVD’s	56
RESUMÉ	58
ANOTACE	59

1 INTRODUCTION

We are living in a world where a lot of movies have continuously been coming out. Since the beginning of the film industry all types of literary works have been adapted for a film.

The aim of this work is to introduce the most famous author of crime stories Agatha Christie as well as one of Christie's main featured detective characters Miss Marple. Agatha Christie's life and personality will be observed in more details in relation to her literary works. Not only, the character of Miss Marple will be dealt with in more details, but also other Christie's detective characters, such as Hercule Poirot or Tummy and Tuppence, will be mentioned.

This bachelor's work deals with Agatha Christie's novel *Nemesis* and its two film adaptations of the same name. A film adaptation directed by David Tucker in 1987 starring Joan Hickson as Miss Marple and a later film adaptation directed by Nicolas Winding Fern in 2007 featuring Geraldine McEwan as the main detective character.

According to Bunson (2007) "*Nemesis*" is Christie's last novel featuring Miss Marple. Miss Marple is asked by her acquaintance Mr Rafiel to investigate a certain injustice from the past. She is disguised as a tourist on a couch tour traveling around English houses and gardens. Soon she discovers a dark past of love and jealousy and a murder. So once more she acts like "*Nemesis, the Goddess of Justice*" (Bunson, 2007, p. 273).

In the final part of this work, the both film adaptations (1987) and (2007) of Christie's novel *Nemesis* (2002) will be assessed applying Cahir's (2006) theory of translation in order to classify them either as Literal, Traditional or Radical as far as fidelity to the original is concerned.

2 AGATHA CHRISTIE

1.1. Life and Personality of Agatha Christie

“Writer, Traveller, Playwright, Wife, Mother... “ these names found on Agatha Christie’s official websites (2013) would be the words most often used when describing Agatha Christie . Christie’s grandson Mathew Prichard describes Agatha Christie as *“a person who listened more than she talked, who saw more than she was seen.”* (Agatha Christie Ltd, 2013). To know more about Agatha Christie’s life and personality it is vital to look at different stages of her life first (see Figure 1).

1.1.1. Early years in Ashfield

Agatha Mary Clarissa Miller was born in Torquay, an English town in Devon southwest of England, on September 15th in 1890 as a third child to an American called Frederick Alvah Miller and his English wife Clarissa Boehmer Miller (Bunson, 2007, p.11).

In her Autobiography (1999) Christie often recalls on a family house called Ashfield, a place where she was born, grew up and had strong emotional attachment with for the whole of her life. Ashfield was situated at the end of a street in the quiet part of Torquay. It was a Victorian villa with a nice view of the Devon’s countryside. There was a large garden where Agatha Christie used to spend a lot of time from her early childhood and throughout the rest of her life (Christie, 1999, p.16).

According to Bunson (2007) Agatha Christie spent her early years mostly among adults. There were no children of her age to meet with on daily basis except for special occasions during social visits. Her older siblings, sister Madge and brother Monty were at school away from home for most of the year (Bunson, 2007, p.11). Christie (1999) herself admits remembering her sister less than her brother in her early childhood. As she points out she spent most of her day either in the company of her loving parents and grandmothers or of her nanny who enjoyed telling out stories based on aristocratic backgrounds. Still there were a lot of occasions when little Agatha played all alone. That was the time when she used her imagination and created imaginary friends and made up stories with them (Christie, 1999, p.33, 62).

2.1.2 Education

As Christie (1999) recalls her mother did not want her to start with any education at all until she was eight. Nevertheless, little Agatha was curious about everything and kept asking her nanny to read all kinds of signs on shops and streets which she memorized them and thus taught herself to read. She was five at that time. Once she could read her father decided she should also learn to write and count arithmetic and he himself began to teach her. When she was around six she started taking lessons on playing the piano and sometime later visited dancing classes in Torquay. She learnt to read and speak French by her new French nanny (Christie, 1999, p.22, 23, 78 - 115).

Bunson (2007) points out that Christie received basic education at home for her parents were worried about little Agatha's development due to her shyness. Later when she was about sixteen her mother sent her to study in Paris. There, in Paris, young Agatha discovered her musical talent and for a while had an ambition to become a professional singer (Bunson, 2007, p.11).

2.1.3 Away from home

In her Autobiography (1999) Christie remembers the times when her parents had to face financial difficulties. They let their house for about six months to rich Americans and the family moved to the south of France where the hotels were cheaper. Thus they were able to lead a decent way of life at a lower cost. It was also a good opportunity for travelling. However, in 1901 Christie's father died and not only the financial situation of the family became unbearable it was a big personal loss too, which led to making a decision about letting Ashfield out for winter and moving to Egypt (Christie, 1999, p.70 – 76, 120 - 131).

2.1.4 Engagement

Bunson (2007) says that Christie, being an attractive and intelligent young lady, received many proposals of marriage which she all refused except one made by an artillery- major in 1912. However, in 1913 Agatha Miller met and after a short acquaintance fell in love with Archibald Christie and accepted his proposal. She married

Archibald on Christmas Eve in 1914 (Bunson, 2007, p.11) According to Christie (1999) it was a common custom to meet and coquet with young men and for this there were many occasions either during social visits, parties or other social activities such as playing the polo. Not only was coquetting with men entertaining it was also considered a special artistic skill. Young Agatha herself met many young men with whom she would coquet but with most of whom she would remain friends (Christie, 1999, p. 184-194, 201, 222-233).

In her book (1999) Christie describes her first engagement to Charles and second engagement to Wilfred, both ending after few months. She also recalls on accepting one more proposal of marriage made by an artillery- major Reggie Lucy. Agatha cancelled their engagement after accepting her future husband Archibald Christie (Archie) a subaltern, with whom she met during Reggie Lucy's staying away for a long time. Agatha and Archie were engaged for over a year and a half. Although their relationship was unsteady and full of despair they got married on 24th December in 1914 (Christie, 1999, p. 237-266). As Christie (1993) writes: "*Archie and I were poles apart in our reactions to things. ... from the start that fascinated us. ... the old excitement of 'the stranger'.*" (Christie, 1993, p.221)

2.1.5 First World War

Bunson (2007) writes that only two days after getting married Archibald Christie had to leave to fight in the World War I and Agatha Christie volunteered to work in the local hospital. She had worked as a nurse for a few weeks and then at the dispensary (Bunson, 2007, p.11-12).

According to Agatha Christie's official websites (2013) both Agatha and Archie had experienced war before they got married and just two days of holiday after the wedding on Christmas Eve in 1914, they both returned to their war posts, Agatha Christie to the hospital and Archie Christie to France (Agatha Christie Ltd, 2013).

Christie (1999) describes this unsteady period of her life with a lot of details concerning both her work as a nurse in the hospital as well as her relationship with Archie. Such as all the obstacles they had to overcome before the wedding ceremony could even take place as everything was in a rush due to the final decision about getting

married being made at the last moment. It is important to realise that at that time the First World War had started and the future was uncertain. In the course of the next three and a half years the couple could meet only a few times and for a few days only. That way it also happened that they did not see each other for two years at all (Christie, 1999, p. 260 - 266, 275, 276, 290).

Agatha Christie (1999) points out that during this time she was offered to work at a newly opened dispensary department. Where not only Agatha Christie gained knowledge about ointments and medicines but she also learnt about toxins and poisons there as she also had to prepare for and take an examination at Apothecaries Hall. During this time Christie made her first attempt to write a detective story called "*The Mysterious Affairs at Styles*". Christie had worked at the dispensary for two years till her husband returned in 1918 after he had been posted from France to England to work at the War Office in London (Christie, 1999, p. 276 - 291).

2.1.6 Marriage, Motherhood and Writing

According to Bunson (2007) the married couple moved to settle down in London after the end of the war. Here Christie's husband started to work in a bank and in 1919 Agatha Christie gave birth to her daughter Rosalind and carried on with writing (Bunson, 2007, p.12). Agathachristie.com (2013) points out that 1919 was "... a momentous year..." for Christie because of her only daughter Rosalind being born as well as her first detective story "*The Mysterious Affair at Styles*" being accepted for publishing by John Lane on behalf of The Bodley Head publishing house (Agatha Christie Ltd, 2013).

Christie (1999) writes that at this time their married life truly began. She remembers looking for a flat which was not at all easy since after the war there were not many flats available. They also had to get used to living together as a husband and wife. Before their only daughter Rosalind was born Agatha Christie felt lonely waiting all days for her husband to come home from work, so she took up courses of stenography and accountancy. After becoming a mother Christie hired a baby-minder and being supported and encouraged by her husband she began writing another book (Christie, 1999, p. 292 - 316). As Christie (1999) recalls their family life went steadily on until the time when her husband's friend Major Belcher paid them a visit and offered them both

to join him on a world tour, The British Empire Mission, as well as to help him to organize and make arrangements for the Empire Exhibition. The Christies accepted the offer and travelled together around the world for ten months. They began their journey in South Africa and carried on via Australia, New Zealand and Hawaii to Canada. This was an unforgettable experience for them both and people they met and places they visited such as The Cape Town and Victoria Falls were an inspiration for other Christie's books. Christie's mother and sister stayed in Ashfield and looked after little Rosalind (Christie, 1999, p. 321 – 346).

2.1.7 Divorce

In her book (1993) Christie describes their coming back home from the world tour in 1923 with these words: "*Arriving home may have started with joyous reunions, but reality soon raised its ugly head.*" (Christie, 1993, p. 319).

As Christie (1999) recalls there were more problems the Christie's had to face now after they have come back from the world tour. They were out of money and neither of them had a job which led to frustration and irritation on both sides. In order to earn some money Agatha Christie began writing another book called "*The Mystery of the Mill House*" using, for the first time, experiences gained by traveling, whereas her husband kept looking for a job and succeeded but was not happy. After some time later Christie was offered more money for her book and her partnership with literary agent Edmund Cork began. At the same time her husband accepted new employment in the City where he had not only earned more money and was content with the job itself but also found friends and became a keen golfer.

As soon as the Christie's financial situation improved they made a decision to move to a countryside where it would be easier for Agatha Christie to look after little Rosalind. They bought a house in Sanningdale near London, where Archie joined the Sanningdale Golf Club and spent most of his time off there. The result was that the Christies hardly spent any time together (Christie, 1999, p.348 - 381). According to Bunson (2007) during this time Christie wrote a novel called "*Murder on the Links*" in which the murder in question took place on a golf course (Bunson, 2007, p. 162).

Bunson (2007) and Christie (1999) both agree that the couple's alienation resulted from Archie's obsession with golf (Bunson, p.12, Christie, p. 380 – 381). As

Bunson (2007) says the estrangement reached its peak in 1926. Christie went for a holiday alone and here wrote a novel *The Mystery of the Blue Train*. On her return home she learned her mother Clara Miller became ill and died a few weeks later. At this difficult time Christie's husband went away and gave no support to his wife at all (Bunson, 2007). Christie (1993) admits Archie had never been a man for bad times. Only a few months later Archie told Agatha that he had fallen in love during his stay in London and asked her for a divorce (Christie, 1993, p. 356 – 364). In her book Christie (1993) writes: "*So, after illness, came sorrow, despair and heartbreak. There is no need to dwell on it. I stood out for a year, hoping he would change. But he did not. So ended my first married life*" (Christie, 1993, p. 364).

As Christie (1999) recalls she was not at all able to write under such circumstances, nevertheless, being due with another book in order to meet her obligation towards the publisher her short stories called "*The Big Four*" were released.

2.1.8 Traveling, Archaeology and Max

Agatha Christie's official websites cite from Christie's autobiography "*I have sometimes been wildly, despairingly, acutely miserable, racked with sorrow, but through it all I still know quite certainly that just to be alive is a grand thing*" (Agatha Christie Ltd, 2013).

Christie (1999) in her book says that the only solution to the unbearable situation is to leave England. Rosalind was in boarding school Caledonia at Bexhill and Christie having all the time, decided she would make a trip to the West Indies. At the last moment she changed her mind being inspired by her friend's enthusiasm and set off for Baghdad. Christie was travelling by the Orient Express which was something she had always dreamed of (Christie, 1999, p.403, 408 – 410).

Bunson (2007) adds that shortly after her divorce in 1928 Christie visited an archaeological excavation in the Middle East nearby an ancient town Ur where she met and made friends with the chief archaeologist Leonardo Woolly and his wife Catherine who was enthusiastic with Christie's novel "*The Murder of Rodger Ackroyd*" (Bunson, 2007, p.13). Here, as Christie (1993) recalls "*I fell in love with Ur. ... I enjoyed the workmen, ..., the whole technique and life*" (Christie, 1993, p. 389) and as both Bunson

(2007) and Christie (1999) point out it was on her second visit to Ur when Agatha Christie met Max Mallowan a young archaeologist and slowly their relationship developed. They got married two years later on 11th September in 1930 (Bunson, 2007, p. 13, Christie, 1999, p. 442 - 479).

In her autobiography Christie (1999) remembers that during the first six months of their marriage Max continued working for the last season in Ur while she stayed in London. The couple kept in touch by writing letters mainly about Max's archaeological work. At the end of this archaeological season Agatha Christie Mallowan visited her husband in Ur where she has learned a lot about archaeology and also become a keen archaeologist herself. Since then Agatha Mallowan accompanied and helped her husband on many archaeological excavations and in her free time she proceeded with her work as a writer (Christie, 1999, p. 490 – 547).

According to Bunson (2007) Agatha Mallowan continued using surname Christie as her professional name (Bunson, 2007, p. 13). Nevertheless, in her book "*Come, Tell me How You Live*" Mallowan (2003) describes in detail their exhilarating experience from a successful excavation in Syria and this book has been released under her full name Agatha Christie Mallowan (Mallowan, 2003, p. 9 - 220).

Christie's official websites (2013) add "*The atmosphere of the Middle East... can be seen in books such as The Murder on Orient Express, Death on the Nile, Murder in Mesopotamia, Appointment with Death and They Came to Baghdad*" (Agatha Christie Ltd, 2013).

2.1.9 Second World War

In her book Christie (1999) remembers that shortly before the Second World War began they had bought and arranged their Greenway house. The Mallowans could not live in their house during the War as it had to be let to the British army. The couple moved to London where Max worked at the Ministry of Aviation for a few months and later was sent to assist in the Middle East because of his good knowledge of Arabic language. It was the first time after ten years of their marriage the Mallowans had to part. Rosalind married Welsh Major Hubert Prichard and moved to Wales with him. Christie stayed in London where she worked in a hospital again and in her free time

began writing two books at the same time in order to keep her mind busy not thinking about the frequent bomb attacks. Thus she wrote the Miss Marple's novel "*The Body in the Library*" and "*N or M*" a novel about a married couple Tony and Tuppence who spied for the British Government. In 1943 Rosalind gave birth to her only son and Christie's only grandson Mathew Prichard. Max returned at the end of the War in 1945 (Christie, 1999, 545 – 576). According to Christie's official websites (2013) during this difficult period of time Christie "...wrote other classics such as *Evil Under the Sun*, *Five Little Pigs* or *The Moving Finger*" (Agatha Christie Ltd, 2013). Bunson (2007) adds titles such as "*Sad Cypress*", "*One, Two, Buckle My Shoe*", "*Towards Zero*", "*Sparkling Cyanide*". As Christie was not sure whether she would survive this war she wrote two novels "*The Sleeping Murder*" and "*Curtain*" which were to be released in case she had died (Bunson, 2007, p. 14, 16 – 28).

2.1.10 Autumn years

According to Christie's official websites (2013) "...Christie became less prolific and enjoyed a slower pace of life..." (Agatha Christie Ltd, 2013).

In her book Christie (1999) writes she had reduced writing books due to higher taxes and decided to write one book a year only. She admits enjoying writing dramas for the theatre more than other type of writing. Some of her plays had already been performed and in 1952 a premiere of the most successful drama "*The Mousetrap*" took place (Christie, 1999, p. 577 – 582). Bunson (2007) adds that this drama has become one of the most often performed stage play ever and a year later Christie celebrated similar success with her play "*Witness for the Prosecution*" (Bunson, 2007, p. 14). In her book Christie (1999) writes that three years after the end of the War she and Max set off for Iraq where they began their archaeological work again (Christie, 1999, p.593 – 601). According to Bunson (2007) in 1949 Max and his team discovered and opened the most significant excavation in Nimrud in Iraq for which Max received a special award from the Queen "*Commander of the British Empire*" and became a *Knight*. However, in 1971 Christie received the same award for her art in literature and became a *Dame*. Christie continued writing till the very end of her life. She died peacefully in January 1976 and her husband Max died only two years later. Their happy marriage lasted for forty six years (Bunson, 2007, p. 13 – 15).

2.2 Literary works by Agatha Christie

Christie's official websites call themselves "*Official Home of the Best-selling Author of All Time*" (Agatha Christie Ltd, 2013). According to Bunson (2007) it has been estimated that over two billion of Christie's books had been sold all around the world. Over 300 of different literary works such as crime fiction, novels, stories, poems, dramas and stage plays have been written by Agatha Christie for which she has been titled "*Grand Dame of Mystery*" (Bunson, 2007, p.8). Curran (2012) adds that in the course of her career lasting over fifty years Christie wrote at least one or two books a year plus other literary works (Curran, 2012, p. 67).

According to Bunson (2007) Christie wrote her first detective novel: "*The Mysterious Affair at Styles*" mainly because she was bored as a young wife whose husband had been taken away to fight in a war. (Bunson, 2007, p.21) In her autobiography Christie (1999) adds that being surrounded by poisons while working at the dispensary enabled her to start thinking about a plot of a detective story and all the same, refugees from Belgium living nearby inspired Christie creating Hercule Poirot one of her two most famous detectives with ingenious way of thinking (Christie, 1999, p.284- 287).

2.2.1 From 1920's to 1970's

Curran (2012) in his book divides Christie's literary works into six decades according to their date of release in Great Britain (Curran, 2012).

According to Curran (2012) in the 1920's after the success of her first novel Christie wrote and released other novels such as "*The Secret Adversary*" (1922) Christie's first novel with detectives Tommy and Tuppence, novels including Hercule Poirot "*Murder on the Links*" (1923) or other detectives "*The Man in the Brown Suit*" (1924) and "*The Secret of Chimneys*" (1925). Bunson (2007) adds that "*The Murder of Roger Ackroyd*" (1926) was Christie's first novel released by her new publisher William Collins Sons and Co., Ltd. with whom she remained in partnership for the rest of her life (Bunson, 2007, p.12). Curran's (2012) list continues with "*Mystery of the Blue Train*" (1928) and "*The Seven Dials Mystery*" (1929). Apart from novels Christie released three collections of stories some of them including Miss Marple for the first time in "*The Tuesday Night Club*" and other stories such as "*The Listerdale Mystery*" or "*Traitor Hands*". However, Christie's first collection of poems "*The Road of*

Dreams” was released, too and in May 1928 a first dramatization of Christie’s work ever has taken place (Curran, 2012, p.26 – 122).

Curran (2012) describes 1930’s as “*Golden era*” of Christie’s work as far as the crime genre is concerned as the plots and characters are completely different. During this period of time Christie wrote some of her most famous novels such as “*And Then There Were None*”, “*Murder on the Orient Express*”, “*The A.B.C. Murders*”, “*Death on the Nile*” or “*Why didn’t They Ask Evans?*”. At the same time in 1930 she wrote her first novel under a pen name Marry Westmacott called “*Giant’s Bread*”. In the same year Christie also wrote “*The Murder at the Vicarage*” which was Christie’s first novel featuring Miss Marple as well as Christie’s first novel released under the head of the Crime Club. Apart from publishing novels and stories Christie began writing stage plays “*Black Coffee*” and “*Akhmaton*” and also a first radio drama “*Yellow Iris*”. Christie’s literary works have become famous worldwide and first film adaptations of her works were shown at cinemas (Curran, 2012, p. 32, 145 – 189).

Curran (2012) writes that in the 1940’s Agatha Christie wrote thirteen novels. In most of them such as in “*Sad Cypress*”, “*Towards Zero*”, “*The Body in the Library*”, “*Sparkling Cyanide*” or “*The Hollow*” and “*Five Little Pigs*” emotions and characters were dealt with more in detail rather than with a plot of a crime. A novel “*N or M?*” was a war thriller and in a novel “*Death Comes As the End*” a crime plot was set in ancient Egypt. Christie’s autobiographical novel about the Mallowans’ archaeological experience was released as well as one collection of stories “*The Labours of Hercules*”. In this decade Christie wrote but not released her very last novel with Hercule Poirot “*Curtain*”. Christie also adapted her novels for stage such as “*Ten Little Niggers*” in 1943 which was a great success and in 1947 Christie wrote a radio drama “*Three Blind Mice*” on request of the Queen Mary (Curran, 2012, p.205 – 280).

Both Bunson (2007) and Curran (2012) agree that Christie’s literary works in the 1950’s were not only writing novels but mostly stage plays or stage adaptations of some of her previous novels. Some of these plays were a great success lasting upon till today such as “*The Mousetrap*” which has been performed continuously since its premiere in May in 1952 and “*Witness for the Prosecution*” which was also adapted for film by Billy Wilder and was considered to be the best film adaptation of Agatha Christie’s works. In this decade Christie wrote novels such as “*A Murder Is Announced*” or “*They Do It with Mirrors*”, “*4.50 from Paddington*” and “*Cat among the Pigeons*” in which she reflected on the social order after the Second World War.

Christie also began writing her own biography and wrote her last novels "*A Daughter's a Daughter*" and "*The Burden*" under her pseudonym Mary Westmacott (Bunson, 2007, p. 14, Curran, 2012, p. 281 - 348).

According to Curran (2012) in the 1960's Christie wrote and released ten novels and collections of stories altogether. Novels with Hercule Poirot such as "*The Clocks*", "*Third girl*" or "*Hallowe'en Party*" were mysterious in an original way whereas in novels with Miss Marple "*The Mirror Crack'd from Side to Side*", "*A Caribbean Mystery*" and "*At Bertram's Hotel*" the solution of a crime is based on a detailed observation. In novels "*The Pale Horse*" and "*Endless Night*" Christie reflects on the loosen mood of the 1960's in Great Britain. In this decade Christie wrote an original stage play "*Rule of Three*" and a medley of Christmas poems and stories called "*Stars over Bethlehem*". Christie also finished her own biography called "*An Autobiography*" which she had been writing for fifteen years (Curran, 2012, p. 359 -398).

Curran (2012) also adds that "*in 1961 Agatha Christie accepted doctorate by the Exeter University and in the same year Christie was declared the best-selling author in the world by the UNESCO* (Curran, 2012, p.365).

According to Curran (2012) in 1970 at the occasion of her eightieth birthday Christie wrote and released her eightieth book "*Passenger to Frankfurt: An Extravaganza*". In this novel Christie reflects on the international terrorism. In her last years of life Christie wrote three novels "*Nemesis*", "*Elephants Can Remember*" and "*Postern of Fate*" in which crime had been committed in the past and plots were about emotions and dealings with the past. She also wrote one stage play "*Fiddlers Three*" and Christie's publisher Collins released her historical drama "*Akhnaton*". In 1974 Christie released a collection of stories "*Poirot's Early Cases*" and a year later the last novel with Hercule Poirot. The last novel with Miss Marple "*Sleeping Murder*" was released in 1976 and a collection of stories "*Miss Marple's Final Cases and Two Other Stories*" was released in 1979 (Curran, 2012, p. 406 - 439).

3 MISS MARPLE

3.1 About Miss Jane Marple

In her book Hart (2002) writes that the address of Miss Jane Marple is “ *St. Mary Mead, Much Benham, England*” (Hart, 2002, p.97). According to Hart (2002) St. Mary Mead was a very small town or a bigger village which was over twenty miles South from London. It consisted of one main street surrounded by small shops and houses. There in the middle of the village was a church, a vicarage and Gregorian style houses belonging to Miss Marple and her neighbours and good friends doctor Haydock and Miss Hartnell (Hart, 2002, p. 32-41, 91, 125).

According to Bunson (2007) Miss Marple’s logical way of thinking ideal for solving crimes had never occurred in crime stories before. She would always be watching people and gathering all information while doing her daily activities such as knitting, gardening, shopping or drinking tea and chatting with neighbours. All information gathered would later prove vital when solving any mystery there was. She herself admitted that it was her deep understanding of human nature that often helped her on many occasions. Jane Marple used to sort out all kinds of information about a crime or a mystery and put them in a logical order. After that not only would Miss Marple solve the mystery but she would also set a trap for the criminal in question. She would always cooperate with the police and help them to place the criminal under arrest. Miss Marple has always been able to explain in detail how she had come up with her solution of a mystery (Bunson, 2007, p. 205 - 208).

Hart (2002) writes that some of Miss Marple’s friends were in the police force among them her neighbour doctor Haydock, colonel Melchett, colonel sir Henry Clithering and his godson Dermot Craddock an inspector from the Scotland Yard. There were also other friends of a different kind such as Lucy Eylesbarrow and Cherry Baker one of her nurses, Dolly Bantry and her husband colonel Bantry, reverend Clement and his wife Griselda (Hart, 2002, p. 63,125 - 129).

Both Bunson (2007) and Hart (2002) agree that there have been only scarce information about Jane Marple’s youth. She has often been described as an elderly woman wearing old-fashioned Victorian clothes including a tweed coat and a skirt, a felt hat and laced gloves as well as a woman who has got kind light-blue eyes and her white hair combed up (Bunson, 2007, p. 206 - 207, Hart, 2002, p. 42- 44).

As Hart (2002) points out Jane Marple would often give the impression of being an innocent, cranky and chatty old lady whose only interest is her knitting (Hart, 2002, p. 141). Bunson (2007) adds that this delicate lady could be very nice and helpful as well as merciless and act as a true “*Messenger of Justice*” whenever she met with the evil. Which is why she had also been sometimes called “*Nemesis*” (Bunson, 2007, p.208). Bunson (2007) points out that according to Hart (2002) there in St. Mary Mead in over forty years of Miss Marple’s career as an amateur detective sixteen murders and four cases of attempted murders took place. These included poisoning, shooting, drowning and strangling. There were also other incidents such as stealing, misappropriation of church money, threatening or blackmailing, too (Bunson, 2007, p. 209).

3.2 Agatha Christie and Miss Marple

In her book Christie (1993) writes: “*I think it is possible that Miss Marple arose from the pleasure I had taken in portraying Dr Sheppard’s sister Caroline ... an acidulated spinster, full of curiosity, knowing everything, hearing everything: the complete detective service in the home*” (Christie, 1993, p. 448)

Christie (1999) says that there was more than one person who inspired her when she was creating Miss Marple’s character. Firstly, she drew her inspiration from Caroline, one of the characters in “*The Murder of Rodger Ackroyd*”, and secondly she drew inspiration from her grandmother and her grandmother’s friends living in Ealing (Christie, 1999 p. 492 - 495). Agatha Christie’s official websites cite from Christie’s autobiography these words on Miss Marple “*There was no unkindness, in Miss Marple, she just did not trust people. ...*” (Agatha Christie Ltd, 2013).

According to Bunson (2007) the first novel with Miss Marple was released in 1930 and it was Miss Marple who appeared in Agatha Christie’s last novel released in 1976 (Bunson, 2007, p. 211). Agatha Christie’s official websites (2013) cite from Christie’s autobiography her words on Miss Marple “*I myself incline to her side*” to point out that Agatha Christie preferred Miss Marple to Hercule Poirot her first most famous detective (Agatha Christie Ltd, 2013).

4 FILM ADAPTATION OF CHRISTIE'S NOVEL "NEMESIS"

4.1 Agatha Christie's Novel "Nemesis"

According to Christie's official websites (2013) her novel *Nemesis* had been adapted as a radio play in 2004 for the BBC radio and there were two adaptations for the screen, too, in 1987 and in 2007 (Agatha Christie Ltd, 2013). IMDb.com (2013) adds that the first film was adapted by BBC Television with Joan Hickson starring as Miss Marple, dramatized by T. R. Bowen and directed by David Tucker in 1987. The later film was adapted by ITV Television Granada Company with Geraldine McEwan as Miss Marple, screenplay by Stephen Churchet and directed by Nicolas Winding Refn in 2007 (IMDb.com, ©1990-2013).

Agathachristie.com (2013) on this novel: "*Written in her eighties, Nemesis is a testament to Agatha Christie's enduring skill at mystery and deception. It was in fact the last novel Christie wrote featuring Miss Marple, although not the last to be published.*" However, cited from the same source (2013) a periodical *The Guardian* says "*Not a Christie classic but the old hand is astonishingly fresh and the mixture as relaxing as a hot bath*" (Agatha Christie Ltd, 2013, *The Guardian*, 1971).

Bunson (2007) adds that "*a novel Nemesis is distinguished by one of Jane Marple's most momentous feats as she portrays herself as the Goddess of Justice*" whose main task is to investigate a crime according to certain instructions given to her by an old acquaintance Mr Rafiel and in order to find the required solution she has to travel around England to find clues (Bunson, 2007, p. 93, 273).

4.1.1 More about the Plot

On the back cover of her book Christie (2002) writes: "*... In utter disbelief, Jane Marple read the letter addressed to her from the recently deceased Mr Rafiel. ... He had left instructions for her to investigate a crime after his death, ... he had failed to tell her who was involved or where and when the crime had been committed. ...*" (Christie, 2002).

Christie (2002) has written a novel which opens up with a character called Mr Jason Rafiel a tycoon who is seriously ill. Shortly before Mr Rafiel died he sent a letter via his solicitor Mr Broadribb to Miss Jane Marple with whom he had met in the Caribbean. In this letter he asks her for investigating a certain mystery connected with justice which had troubled him for some years. He calls her "*Nemesis*" because he

believes she has a natural flair for justice and crime. In order to tempt her Miss Marple is offered a large sum of 20 000 pounds as a reward plus a ticket on a Tour of the Famous Houses and Gardens of Great Britain. Miss Marple accepts the offer and goes on the tour. She had not been given any direct instructions about the mystery; it is for her to find out. Eventually she learns that some of her fellow passengers are on a similar mission and were in an acquaintance either with Mr. Rafiel or with Verity Hunt a girl who had been engaged to Mr. Rafiel's son Michael but was murdered before they could marry. Above all, Michael had been accused of this murder and sentenced for life.

On one of the stops of the couch tour in the Golden Boar hotel Miss Marple is approached by Mrs Glynne who on behalf of their mutual friend Mr Rafiel offers her an accommodation in their house called "*The Old Manor House*" during her stay in Jocelyn St Mary. Thus Miss Marple meets three sisters called Miss Clotilde Bradbury-Scott, Mrs Glynne and Miss Anthea Bradbury-Scott.

During her stay Miss Marple learns about their close relationship with Verity and their view of how she had been murdered. At the same time one of the tour passengers Miss Elisabeth Temple dies after being badly hurt while walking on a footpath among Bonaventure rocks. However, on the day before the accident Miss Marple and Miss Temple had a dialogue where Miss Temple revealed that the most probable cause of Verity's death was "*Love.*"; adding: "*... One of the most frightening words there is in the world*"(p.101). She was a retired Headmistress of a school which Verity had attended. Miss Marple as well as another fellow passenger Professor Wanstead became suspicious that Miss Temple's death was not an accident. Professor Wanstead under the circumstances reveals his true identity to Miss Marple. Professor used to work for the Home Office and he had been engaged by Mr. Rafiel to investigate or to help Miss Marple to investigate a crime from the past. Due to the inquest of the accident the tour must remain in Jocelyn St Mary. At the local church the memorial service for Miss temple is held after which Miss Marple meets Archdeacon Brabazon who was an old friend of Miss Temple as well as a priest who knew Verity very well and who was supposed to marry Verity and Michael. Archdeacon confirms Miss Marple that Verity never broke off the wedding. This was the last piece of information Miss Marple needed in order to solve the puzzle. She returns to the Old Manor House where she sets a trap for Miss Clotilde Bradbury-Scott the real murderer of three people Verity, a girl called Nora and Miss Temple. Michael is dismissed of charges against him and hopes to start a new life (Christie, 2002, p. 9 - 360).

4.2 Theory about film adaptations

”*Film, we are reminded, is a form of writing that borrows from other forms of writing*” written by Robert Stam (Stam et al., 2005, p.1). Hutcheon (2006) points out that adaptations of many different kinds of literary works had been performed since the Victorian era continuously (Hutcheon, 2006, p. xi, xiv).

McFarlane (1996) recommends establishing narrative elements as a starting point for a study of an adaptation. He points out the importance of taking into account the distinction between narrative elements called “*functional equivalents*” being available to novelists such as narrating pronoun, tense or sentence structure and those being available to a film-maker such actors, camera angles, editing procedures or soundtrack when comparing a novel and its film adaptation (McFarlane, 1996, p. 194 – 197). Monaco (1977) says that prose narrative can be divided into the *first person narrator* (e.g. a character in the story) and the *omniscient narrator* (e.g. the author). The later has been used in most films and novels (Monaco, 1977, p. 177).

Cahir (2006) explains that it is important to understand a film adaptation as a “*translation*” of the source material which after the process of translation becomes a new independent entity. In order to explore the merits of literature based films translations are divided into three categories: *Literal, Traditional and Radical*. In a *Literal translation* the reproduction is very close to its original text. In a *Traditional translation* some insignificant details are altered, scenes might be added or deleted as needed. Whereas, in a *Radical translation* one or more vital aspects of the original text are reshaped (Cahir, 2006, p. 14 – 30).

4.3 One Novel and Two Films

The aim of this thesis is to assess Christie's novel *Nemesis* film adaptations by Tucker (1987) and by Fern (2007) in order to classify them as either Literal, Traditional or Radical applying the Cahir's Theory of Translation. This assessment concentrates on functional equivalents complying with McFarlane's (1996) recommendations. A fidelity of two chosen scenes in both film adaptations by Tucker (1987) and by Fern (2007) to the original Christie's (2002) novel will be compared; supposing that both films each is an independent entity while the idea of the parent source remains, which is in accordance with a basic rule of Cahir's (2006) theory. These two scenes are called "*The Opening Scene*" and "*The Real Murderer Revealed*". Moreover, one of the crucial characters Verity Hunt, a girl who had been murdered and whose love was the motive for a crime, will be assessed too.

4.3.1 The Opening Scene – by Agatha Christie

The opening scene in the book (2002) finds Miss Marple in her armchair reading daily newspapers from which she learns about a recent decease of a man called Mr Rafiel among other names in the column of births, marriages and deaths. At first she does not recall anyone of a name *Jason Rafiel*, yet it is familiar to her and Miss Marple thinks for herself: "*It will come to me. ...It'll come to me, I have no doubt*" (p.12). Eventually, while she is knitting a sweater using a pink wool, she remembers: "*The pink wool, ...the Caribbean sea and ...the name she'd just read in the newspaper...*" (p. 13).

Thus Miss Marple remembers her old acquaintance Mr Rafiel which makes her think back on holiday on "*the island of St. Honoré*" in the West Indies where they had met and eventually became "*allies*" when solving a crime together there (p.13 – 20).

Over a week later Miss Marple receives a letter from Mr Rafiel's solicitor Mr Broadribb suggesting a meeting in his office in London regarding Mr. Rafiel's last will "*... to discuss a proposition that might be to her advantage...*" (p. 25 – 28).

Before the meeting takes place solicitors Mr Broadribb and his partner Mr Schuster talk about Miss Marple and wonder what she might be like: "*...Wonder if she'll be punctual? ... the other answers: "Oh, I should think so, she is elderly, I gather..."*"(p.28).

When Miss Marple arrives she is ushered and comfortably seated. After a polite small talk a vital dialogue between Miss Marple and Mr Broadribb follows.

Mr Broadribb to Miss Marple: *“You will be wondering what all this is about, ... what this proposition is that I have been instructed to put to you...”* Miss Marple answers: *“I cannot imagine what possible kind of proposition Mr. Rafiel might have wanted to put up to me.”*(p. 30 - 31).

Mr Broadribb continuous: *“... I am instructed to tell you that a sum of money has been laid aside to become yours absolutely at the end of one year, but conditional on your accepting a certain proposition, ...”* he hands Miss Marple a sealed envelope with a letter from Mr Rafiel. After reading it's content Miss Marple is told that: *“...the sum in question is 20 000 pounds free of legacy duty...”* (p.33) Miss Marple is surprised and in reaction she says: *“This is a very large sum of money ... I am amazed ... I could benefit certain charities. ...I think Mr Rafiel knew quite well that would give an elderly person a great deal of pleasure. Partridges. It's difficult to get partridges nowadays, and they are very expensive. ...”* (p. 36).

The dialog continues with Miss Marple asking: *“Why Mr. Rafiel should think that I could be of service to him ...?”* Mr. Broadribb answers: *“Does the word Nemesis mean anything to you?”* Miss Marple in answer with dignity: *“Yes. ...it meant something to me and to Mr. Rafiel. ... he was much amused by my describing myself by that name”* (p. 36, 37). This time Mr. Broadribb is surprised and thinks for himself about Miss Marple: *“A nice and quite intelligent old lady. But really – Nemesis!...”* (p. 38).

Later that day Miss Marple reads the letter from Mr Rafiel : *“... our code word is Nemesis. ...You, my dear, have a natural flair for justice, ... and for crime. I want you to investigate a certain crime.... I have set a year for you to engage on this mission... I think the work will not be distasteful to you. ... I offer this to you as an alternative to what may be your life at present. ... I see you, as I saw you once one night ... in a cloud of pink wool. ... If you prefer to continue knitting, that is your decision. If you prefer to serve the cause of justice, I hope that you may at last find it interesting. ...”* (p. 40 – 41).

The letter ends with a quotation: *“Let justice roll down like waters. And the righteousness like an everlasting stream. Amos”*(p.40).

A few days later Miss Marple receives another letter by Mr Rafiel in which he informs her about her next step she should take and wishes her good luck: *“...The best of luck and may your guardian angel be at your side looking after you. You may need*

one... ” (p. 74). Two days later Miss Marple receives an invitation to join a couch tour by a travel company in London saying: “*Dear Miss Jane Marple, Obeying instructions given to us by the late Mr. Rafiel we send you particulars of our Tour No 37 of the Famous Houses and Gardens of Great Britain which starts from London ...*” (Christie, 2002, p. 9 - 74).

4.3.1.1 The Opening Scene- adaptation by Tucker

The beginning of the BBC version by Tucker (1987) starts with a bird view of an exotic island with only one big round white house. The camera moves around an affluent old man who sitting in his armchair with a blanket over his knees and watching a sunset or a sunrise while the seagulls calling can be heard. Almost everything is in white colour including the man's clothes as well as clothes of his secretary who comes on this scene and says to the gentleman: *"Everything is tied up now, Mr. Rafiel. Nothing outstanding"*(see Figure 3).

Mr Rafiel tries to answer, however, due to his physical weakness he has to use an amplifier and through this gadget he says: *"Only one thing. ... Only Michael, my son. Do you believe in faith?... Nemesis"*. The secretary does not understand, but is ready to fulfil all Mr Rafiel's orders when he asks her: *"Are you ready? ... We got a web to weave!"* adds with a smile on his face and twinkle in his eyes.

There is a cut and Miss Marple comes on a scene cutting off her roses while she is talking to her godson Lionel, who came to stay with her as his marriage had broken down. Miss Marple to Lionel: *"Well Lionel, ... perhaps it's all for the best. So many marriages end disastrously these days, ... I am sure you tried your best, ..."*. Lionel answers: *"Of course, Aunt Jane, ... I tried to stay at home, but my wife ... locked me out ..."*.

Then again there is a cut and Mr Rafiel's house on the island comes on the scene. His secretary is coming with documents for Mr Rafiel to sign. Mr Rafiel asks his secretary: *"The Angels?"* the secretary confirms that: *"They have accepted"*. Mr Rafiel adds: *"And the brochure to the Temple?"* She confirms that as well and adds: *"Yes. The professor has accepted and the airplane tickets are on their way to the Archdeacon"*. Mr Rafiel sighs with a relief: *"Good. It's up to her now... "*.

Similarly to the original book (2002) Mr Rafiel talks about the Goddess of Justice and compares Miss Marple to her: *"...Thousands of years ago, she had a measuring rod, a sword and a whip... it's called a scourge...Nemesis"*. Then with a smile he adds: *"Last time I saw her, she was wearing a pink woolly shawl"*.

Then he signs the documents, the secretary is leaving with him. There is a close up on her feet walking away and the next shot shows those signed documents lying next to Mr Rafiel who had just passed away.

A headline *Cockney Millionaire Dead!*” comes on a screen followed by a display of Miss Marple sitting in her garden with Lionel and reading her newspaper. She exclaims: *“Oh, poor Mr Rafiel!”* then she explains to Lionel: *“Someone I once knew has died. ...I once helped him to prevent a murder. He called me Nemesis”*.

A short shot at a young man being homeless yet reading the same news suggests it might be Mr Rafiel’s son. Next scene concentrates on Mr. Rafiel’s solicitors Mr. Broadribb and Mr Schuster talking about their client. Broadribb to Schuster: *“He was a valued client,...”* Schuster answers: *“... he still is a client. ... he keeps us busy from beyond the grave”*.

Miss Marple finds an unusual letter among her daily post. As soon as she opens it up, she says: *“Oh, a letter from Mr. Rafiel’s solicitors. How strange, how very strange...”*. And the next letter she has opened up is from Mr Rafiel in which he asks Miss Marple for an investigation. Miss Marple to Lionel: *“Mr Rafiel wants me to investigate something I can only take as being a... But he tells me nothing about it. What kind of crime, if it was a crime. When it was committed, where, anything. I’m most bewildered”*.

At the same time a middle aged woman is watching Miss Marple through binoculars. This again is similar to the book (2002) as in later scenes in both book (2002) and film (1987) it is revealed that this woman is one of the *“Guardian Angels”* who had been appointed by Mr Rafiel to bodyguard Miss Marple on her mission.

Miss Marple continues: *“It’s like being asked to do a crossword puzzle without any clues... I’m to go and see his solicitors”*.

Next scene finds the solicitors talking about Miss Marple, while they are waiting for her. Which, again is similar to the original book (2002) as well as the rest of the scene (1987).

In this film (1987) Broadribb says: *“I wonder what she’ll be like”*. Schuster answers: *“She is elderly ... so she’ll be punctual”*. As soon as Miss Marple is seated she is given a brochure of *“Historic Homes and Gardens”* and a dialogue between Miss Marple and solicitors begins. Miss Marple asks: *“A coach tour?”* Mr. Broadribb answers: *“I’m afraid so...that is to say, yes. I’m little embarrassed,..., I have so little to tell you. I have two tickets for this particular tour to be put at your disposal... the second is in case you would like to take a companion”*. Miss Marple: *“Yes, I see, thank you...”*.

Mr Broadribb continues: *“The financial reward will be yours when you have completed your investigation to your own satisfaction or at the end of a year, unconditionally. The reward is 20 000 pounds”*. Miss Marple in astonishment: *That is a large sum of money... Oh...well... Partridges....Partridges are very difficult to get and rather expensive. ... Tell me, didn't Mr Rafiel have a son? Michael?”* Schuster answers: *“...I'm afraid there was an estrangement between him and his father. ...Michael was suspected of being involved in a murder...seven or eight years ago...”*

Miss Marple learns more information about Michael including his being a homeless and then she asks the solicitors for the exact circumstances of the murder. At the end of this scene Miss Marple confirms that she has accepted the proposal and that she will go on the tour with a companion (see Figure 2). With that Miss Marple leaves the office (Tucker, 1987).

Partial conclusion:

The plot and idea of this scene remains mostly the same as described above. As to the exchange of dialogues in the film (1987) it is very similar to the same dialogue in the book (2002) as far as the content of it is concerned. There are only few minor alternations made such as adding a character of Miss Marple's godson Lionel or an alternation in the order as well as in a way Miss Marple receives and gains certain information. In the book (2002) Miss Marple receives a lot of information via letters by Mr Rafiel, his solicitors and other people as well, whereas; in the film (1987) only one letter by Mr Rafiel and one letter by his solicitors appear in the scene. Likewise, in the book (2002) Miss Marple is sent an invitation by a tour company, whereas in the film (1987) the invitation comes directly from Mr Rafiel's solicitor Mr Broadribb.

The assessment of this scene indicates that Tucker (1987) kept close to the original book (2002) with a few minor alternations such as Miss Marple taking her godson Lionel with her on the tour whereas in the book Miss Marple travels alone or an added scene of introduction and display of Mr Rafiel at the beginning which makes it all more interesting yet it doesn't take away the story, therefore, as far as fidelity to the original is concerned this alternation could be considered as minor. Overall, the assessment of this scene suggests that the BBC adaptation by Tucker (1987) might be classified as Traditional.

4.3.1.2 The Opening Scene- adaptation by Refn

The beginning of the Refn's (2007) film is set in the open space in the middle of England in 1940 with a scene of a young girl rescuing a young German pilot after she had witnessed his plane crash. When the pilot opens his eyes and looks at the girl holding his head he says: "*Bin Ich im Himmel? ... am I in heaven?..*"

This might evoke a different kind of story line which is supported by a long close-up on a red rose while subtitles are on. However, just before the subtitles finish many roses are on a close up. Other subtitles appear on a screen saying: "*11 years later*". A scene of Miss Marple sitting in her garden and reading newspapers comes up smoothly and here in this brief scene Miss Marple learns about Mr. Rafiel's death. In the newspaper section Obituary Miss Marple reads: "*Jason Rafiel a philanthropist and man of letters was announced dead after a short illness...*".

A solicitor Mr. Broadribb pays a visit to Miss Marple with a letter and a record which had been recorded by Mr. Rafiel shortly before his decease. Mr. Broadribb to Miss Marple: "*... you are not terrifying after all. Mr. Rafiel called you Nemesis*". Thus posthumously, Miss Marple is asked to investigate a possible crime or injustice when Mr. Broadribb plays the record for Miss Marple: "*Jane, I wish you to investigate a possible crime and right a dreadful wrong. The pieces of the puzzle I have myself assembled but it will be for you to put them together into a complete, and I suspect most terrible picture. ... You must once more become the goddess of retribution ... once more be Nemesis*". The record finishes with the same citation as in the original book (2002) as well as in the version by Tucker (1987): "*Let justice roll like waters. And righteousness like an everlasting stream*". With this Miss Marple is given two tickets on "*A Mystery Coach Tour*" for herself and a reliable and trustworthy companion of her choice (see Figure 8) and a promise of a reward of 500 pounds after finishing her mission (Refn, 2007).

Partial conclusion:

It indicates that Refn (2007) did not keep too close to the original book (2002) in this scene as there are minor and significant alternations made. As minor alternation could be considered for instance the amount of Miss Marple's reward of 500 pounds instead of 20 000 pounds as it is in the original (2002). A more significant alternation was made in the way Miss Marple receives information. In the book (2002) Miss Marple receives letters and exchanges of dialogues follow, whereas in this film (2007)

the main message is heard from a record by Mr Rafiel and only a brief exchange of dialogue between Miss Marple and Mr Rafiel's solicitor follows. More radical alternation in this scene was made as far as characters are concerned. In the book (2002) Mr Rafiel's son Michael is almost unknown to a reader, however, in the adaptation by Tucker (2007) it indicates that Michael is one of the main characters as he appears on a screen from the beginning (a German pilot) to the end (one of the fellow passengers) of the film. Furthermore, the tour is called "A Mystery Tour" which indicates a different plot from the one in the original book by Christie (2002).

Overall, the assessment of this scene suggests that the BBC adaptation by Fern (2007)) might be classified as Radical.

4.3.2. The Real Murderer Revealed – by Agatha Christie

In her book Christie (2002) writes that Miss Marple confronts Clotilde after she had tried to poison her and had come to check on Miss Marple into her bedroom. Miss Marple to Clotilde: *“I’m afraid ... that I have not drunk my milk. ... I did not think it would be very good for me”* (2002, p. 326).

Miss Marple came to a conclusion that Clotilde loved Verity so much and in such a possessive way that she was not able to part with her when Verity fell with love with Michael and wanted to marry him. Miss Marple: *“... I’m talking about a girl Verity whom you loved too much. She meant everything in the world to you. ...A different kind of love came into her life. She fell in love with a boy, a young man ...she wanted to live a normal woman’s life... “* (p.327, 328).

Clotilde says: *“What you say is quite true. ...Can you imagine how I have suffered? ... the agony of knowing you are going to lose the thing you love best in the world I had to stop it. ... ”* (p.329). Miss Marple in reaction: *“Yes, ... Sooner than let the girl go, you killed her. Because you loved her, you killed her”* (p.329).

After some exchange of a polite talk Clotilda asks: *“Really, ... what an extraordinary person you are. Who are you?”* (p. 327). Miss Marple with dignity and certainty in her voice answers: *“One of my names is Nemesis”* (p. 327) and in the role of Nemesis full of dignity she continues: *“Nemesis is long delayed sometimes, but it comes in the end”* (p.327).

Miss Marple knows Clotilde poisoned Verity and buried her like a Sleeping Beauty in a greenhouse in their garden. She also knows that Clotilde killed Nora Broad who she later falsely identified as Verity and in the meantime spread a rumour about Michael as a possible killer. Clotilde: *“Do you think I could bash her face in, crush her head to a pulp?”* (p.329). Miss Marple: *“You didn’t do it to her. The girl that happened to was not the girl you loved. Verity’s still here ... in the garden. ... I think you gave her a drink of coffee or milk with a painless overdose of sleeping stuff. ... put her in the greenhouse, ... made a vault for her there ... and covered it over. ... Verity has remained here with you. You never let her go”*(p.330).

Clotilde looks at Miss Marple who continues with accusing her of her crimes: *“... You killed two girls, the girl you loved and you killed a different girl, Nora Broad. And a week ago you committed a third murder, the murder of Elizabeth Temple, ... because you were afraid of what she might have known ... ”* (p.330, 331).

Clotilda loses her temper: *"And who'll stop me from putting an end to you?"* Miss Marple in answer to that: *"Yes, ... I'm an elderly pussy and I have very little strength anywhere... but I am in my own way an emissary of justice. ...I think my guardian angel, ... possibly two guardian angels ..."* (p.332). Miss Marple used a whistle and Miss Cooke and Miss Barrow, the guardian angels who had been appointed by Mr. Rafiel in order to protect Miss Marple, stepped into the room (Christie, 2002, p. 327 - 333).

4.3.2.1 The Real Murderer Revealed- adaptation by Tucker

In the BBC version by Tucker (1987) Miss Marple reveals her real motive for being on the tour to the three sisters by saying: *“I have achieved what I came for ... My little commission... from Mr. Rafiel. I feel I can tell you now...It all started with that poor delightful girl Verity, your ward... “When Mr. Rafiel was dying, he realised he wanted justice done. He wanted her murderer brought to book at whatever cost, so he made some arrangements... I know now, ... It’s a question of proof ...I shall be able to dig it up...”*(see Figure 5).

After that Clotilde offers Miss Marple a *“milky drink”* before she goes to sleep and later at night she creeps into Miss Marple’s bedroom. Miss Marple, wearing her famous pink woolly scarf, is sitting in an armchair in her bedroom expecting Clotilda’s visit. So when Clotilde creeps in she is confronted with words: *“Good evening Miss Bradbury-Scott”* and a similar dialogue to the one in the book begins. Clotilde: *“I saw your light on, ..I wondered...”* Miss Marple adds: *“If I had drunk my milky drink? ...I haven’t, I’m afraid. I didn’t think it would be good for me. I think you know what I mean”*. Clotilde offers more milk but that is rejected. Clotilda says: *“What an extraordinary person you are. Is this a little foible of yours ...?”*(see Figure 6).

Miss Marple does not waste time and continues with certainty and dignity on her face and in her voice: *“... a young girl lived in this house. Well loved... innocent... untouched. Too well loved, too innocent, too untouched. So when a young man came to claim her, ... her very innocence ... guided her to love him.”* Clotilde reacts with anger and disgust in her voice: *“A miserable, depraved delinquent, ... My beautiful, splendid girl, ... she would have realised.”* Miss Marple: *“You never gave her the chance ... The strength of your love must’ve been frightening ... How did you kill her?”*

Clotilda tries to play innocent and says in a soft voice: *“Verity was found in a ditch ...with her head smashed. ...”*. Miss Marple answers still maintaining her dignity and resolution: *“I’m talking about Verity, not Norah Brent whom you battered to death and identified as Verity when her body was found. ...”*.

Miss Marple carries on accusing Clotilde of killing Verity for her own sake: *“You put Verity to sleep, just as she had woken to the beauty of life. ... She wanted a normal women’s life, ... reality. ...you returned her to fairy land ... and now ... Sleeping Beauty lies in the ruins ... and flowers grow around her... No, Miss Bradbury-Scott, she’s a rotted corpse and there is no one to kiss her awake!”*.

Clotilde becomes furious and is ready to strangle Miss Marple. Clotilda cries at her: “...*HAG... you won't leave here alive!*” Miss Marple is calm and answers: “*I believe I shall.*” At that moment Miss Cook and Miss Barrow rush into the room and Clotilde sighs: “*So ... it's over at last.*” She drinks the milky drink she had prepared for Miss Marple and leaves the room.

Clotilde is found dead near the greenhouse. Her sisters are sobbing and Anthea says: “... *You can't help her now. Never been happy. Never. Even when she had Verity, she was terrified of losing her. She planted this in her memory. I wanted her to get rid of it to try to help her to forget!*” Miss Marple reacts with a certainty in her voice: “*She would never have done that. This marks Verity's grave*” and further she explains to the astonished sisters that: “*That rather plain stone in the graveyard is where Norah Brent is buried*” (Tucker, 1987).

Partial conclusion:

In conclusion the plot and idea of this scene remain the same as described above in the exchange of dialogues which is very similar to the same dialogue in the book (2002) as far as the content of it is concerned. There are only few insignificant alternations made in comparison with the book (2002). Such as in the film (1987) a scene of Clotilde being found dead by Verity's grave after drinking a poisoned drink was added and at the end of this scene more space was given to Anthea.

Overall, the assessment of this scene suggests that the BBC adaptation by Tucker (1987) might be classified as Traditional.

4.3.2.2 The Real Murderer Revealed- adaptation by Refn

This scene in the film version by Refn (2007) is rather different from the original novel (2002).

A nun Clotilde is on her knees praying in front of a statue of Saint Elisabeth and from behind Miss Marple's voice sounds: "*Whose soul are you praying for ... is it mine ?*" Clotilde turns her head slowly and asks: "*Who are you?*" In a slow pace Miss Marple appears on the screen and slowly with certainty in her voice answers: "*I'm Nemesis...And Justice will roll down like waters*" music is maintaining the slow pace and gradually other characters appear on the screen behind Miss Marple like a jury on a trial and simultaneously Clotilde ends her prayer saying: "*...And righteousness like an everlasting stream*".

Miss Marple accuses Sister Clotilde of trying to poison her as well as of poisoning of Mr. Raeburn who had known Verity very well and recognized Verity's precious locket on Clotilda's neck: "*The poison in my cocoa is the same poison that killed Mr Raeburn, isn't it...*" and Mother Agnes adds: "*It was a temptation Clotilde and you succumbed ...*" Miss Marple continues in accusing of Clotilde: "*...when Mr. Raeburn said Verity ... he was looking at you...you were wearing a locket that I saw in the photograph in the Forrester Grange. ... a locket given Verity by her adored Mr Raeburn that she'd promised him that she would wear until her dying day....When you saw him recognize it he had to die...*". Simultaneously the camera moves from Miss Marple to Clotilde and back, moreover, flashbacks come on and underline the reality and truthfulness of what is being said.

Michael Rafiel about Verity to Clotilde: "*You killed her*" Clotilde looks at Miss Marple then on Michael and says: "*There is no proof*" ... An image of real Verity comes on the scene saying to Clotilde: "*You killed me*" Clotilda's reaction is immediate with a voice full of emotions: "*I loved you... but you were leaving me*" then she does not deny any longer and with an innocent face she explains to Miss Marple and to the others: "*She said Saint Elisabeth had given her the strength ... but not to reject Michael, ... to go with him ...*". Again simultaneously flashbacks are provided including a scene of Clotilde holding Saint Elisabeth's spear in both her hands aiming at and killing Verity.

Miss Marple asks Clotilde about what she did with Verity and Clotilde answers: "*I put her in Michael's room...*" Miss Marple adds: "*... and telephoned the police*"

anonymously...” Michael joins in and finishes off the sentence: “... *and told them a German was on a run in Bonaventure rocks*” Clotilde confirms that and adds that since then she prayed for a week for an advice what to do next. She told Mother Superior “... *that the unidentified patient had died...*” which was not true, in a secret room Clotilde looked after this patient who had been slowly recovering and she persuaded him about his identity being a captain Martin Waddy. About Verity Clotilde continues: “*I had to wrap her in bandages ...but I wore her locket always ...*” and Miss Marple adds: “...*and buried her as Ralph Collins*”.

Martin Waddy is holding a lamp with a dim light which emphasises the atmosphere of a trial and says to Clotilde: “*And now I understand, I wasn't in hospital all those months ...I'm not captain Martin Waddy of the tank regiment, I am flying officer Ralph Collins.*” The camera moves between him, Michael, Clotilde, Miss Marple and Mother Agnes. This scene suggests a real trial is taking place.

At the end of this scene Clotilde says: “*I can never forgive myself.*” Miss Marple in reaction to that: “*It's God who forgives...*” When a policeman makes an attempt to arrest Clotilde she asks him for “...*a last moment prayer...*” she goes to the statue of Saint Elisabeth, withdraws her spear and stabs herself with it (Refn, 2007).

Partial conclusion:

It indicates that Refn (2007) did not keep close to the original book (2002) in this scene as there were significant alternations made. More radical alternation in this scene were made as far as characters are concerned. In the book (2002), Clotilde is very different being the eldest of three sisters and leading a civil life in a village, whereas; in the adaptation by Tucker (2007) it indicates that Clotilda is a nun which has a vital effect on the whole plot and setting of the story (see Figure 9). Likewise, adding other characters such as Mother Superior or Martin Waddy as well as deleting some characters such as three sisters Clotilde, Lavinia and Anthea. Portraying of Michael and Verity (see Figures 10, 11, 12) in the film (2007) is also different from the original book (2002). Overall, the assessment of this scene suggests that the BBC adaptation by Fern (2007)) might be classified as Radical.

4.3.3 Verity - A Character from the Story

In all three versions of Christie's detective and mysterious story *Nemesis* Miss Marple says: "*Verity is another word for truth*" (Christie, 2002, p. 226, Tucker, 1987, Refn, 2007).

In Christie's book (2002) Verity is described by other characters such as Miss Temple saying Verity was "... *a very lovely girl and a very sweet girl*" (p.100) or by Clotilde who describes her as "...*a very affectionate and loving one*" (p.227) and also by Archdeacon Brabazon who says that "... *Verity was one of the most beautiful children ... Beautiful in mind, in heart as well as in appearance*" (227).

In a similar way Verity is described in the adaptation by Tucker (1987). Miss Temple says: "... *she was a shining girl...there was goodness in her nature*". Clotilde about Verity: "*She was a girl we cared for...* In this version Verity is described also by Norah Brent's mother Mrs Brent saying: "... *she was an innocent, ... she was in love... and liked to ask Norah about things...*". Archdeacon Brabazon says: "*Verity, I'd known since she was a child and she was... blessed with a quality of goodness and simplicity,... shining*" (see Figure 7) (Tucker, 1987).

In the adaptation by Refn (2007) there is no exact description of Verity as such, nevertheless, few remarks about her humble origin by Miss Amanda Dalrymple: "... *a housemaid's daughter at Forrester Grange ... born of the wrong side of the blanket...*" indicate a difference from the original story where Verity Hunt is an orphan. In the novel (2002) a character Verity Hunt is introduced later in comparison to the Refn's (1987) adaptation where not only Verity is introduced at the beginning of the opening scene but at the same time her character suggests a different kind of story when she rescues a German pilot Michael Rafiel. Later she is displayed via flashbacks throughout the film when characters Miss Marple and nun Clotilde narrate all the events preceding her murder (Refn, 2007).

In both the original novel (2002) as well as in the Tucker's (1987) film the character of Verity Hunt is described more than displayed, whereas in the adaptation by Refn (2007) the same character is displayed in action.

4.4 Result of the Assessment

In accordance with Monaco's (1977) theory of narrative dividing all three versions of "*Nemesis*", the book and its two film adaptations, are omniscient narrated. The assessment of both film adaptations (1987) and (2007) focused at a fidelity to the original book (2002) applying Cahir's (2006) theory of translation. Two chosen scenes and one character have been assessed in accordance with McFarlane's (1996) recommendations. According to the assessment of the original book (2002) there are certain points that can be compared as far as fidelity is concerned.

4.4.1 Result of the Assessment of adaptation by Tucker (1987)

It indicates that Tucker (1987) kept close to the original book (2002) in both scenes with a few minor alternations such as Miss Marple taking her godson Lionel with her on the tour whereas in the book (2002) Miss Marple travels alone. However, in portraying Verity Tucker (1987) remained faithful to the original (2002). The assessment of both scenes as well as of a character Verity Hunt suggests that the BBC adaptation by Tucker (1987) might be classified as Traditional.

4.4.2 Result of the Assessment of adaptation by Refn (2007)

In the Opening Scene Verity and Michael are introduced as well as Miss Marple and Mr Rafiel almost at the same time, whereas characters of Verity and Michael appear later in the book (2002). The second scene assessed indicates reshaping of the plot radically as well as the setting. Some characters were added such Mother Superior or Martin Waddy, some were altered such as Clotilde and some were deleted such as the three Broadburry-Scotts sisters. Moreover, Refn (2007) managed to develop narrative on flashbacks which help the viewer to be well versed in scenes and the sequence of events that had led to the present situation (Refn, 2007).

The assessment of both scenes as well the assessment of Verity suggests that the adaptation by Refn (2007) might be classified as Radical.

5 CONCLUSION

One of the aims of the bachelor work was to introduce the most famous writer of crime stories Agatha Christie. Christie's life and personality have been dealt with in detail in connection with her literary works. Many times Christie not only made use of her experiences gained on the world tour in her books but also of those gained throughout her life. Agatha Christie travelled around the world with her first husband Archibald Christie. Later, after getting married to her second husband Max Mallowan, an archaeologist, Christie followed her husband on archaeological excavations in the Middle East. Therefore a lot of her novels were set there. Furthermore, after having survived both World Wars Agatha Christie continued on writing novels as well as on stage plays which proved to be very successful.

It has been estimated that Agatha Christie wrote more than three hundred literary works. The "*Encyklopedie Agathy Christie*" by Bunson (2007) and Curran's (2012) "*Promyšlené vraždy Agathy Christie*" proved itself to be a useful and reliable source of detailed information about Christie's literary works. Agatha Christie wrote crime stories and novels as well as stage plays. Christie also adapted her own works for a stage and for a radio broadcast. Her stage play "*The Mousetrap*" has become the longest play performed ever as it has been performed continuously since 1952 upon till today. Moreover, Christie wrote her own "*Autobiography*" which was used as a vital source of information in this bachelor thesis.

The next aim of this work was to introduce and describe one of Agatha Christie's most popular and famous detective characters, Miss Marple. This character was dealt with in more details in chapter three as well as in the assessment of Christie's novel (2002) "*Nemesis*" where Miss Marple is the main character.

This thesis aimed to assess the two film adaptations of Christie's novel "*Nemesis*". The first film adaptation was directed by David Tucker in 1987 starring Joan Hickson as Miss Marple. Joan Hickson received BAFTA reward for her interpretation of Christie's Miss Marple. The later film adaptation was directed by Nicolas Winding Fern in 2007 featuring Geraldine McEwan as the main detective character.

Applying Cahir's (2006) theory of translation as far as fidelity is concerned

two scenes and one character have been assessed. The assessment of both scenes as well as the assessment of a character Verity Hunt suggests that the adaptation by Tucker (1987) might be classified as Traditional. It shows that Tucker (1987) kept close to the original book (2002) with a few minor alternations. Whereas, the assessment of both scenes as well as the assessment of Verity suggest that the adaptation by Refn (2007) might be classified as Radical due to the reshaping of the plot, the setting and of most of the characters. In accordance with Monaco's (1977) theory of narrative dividing all three versions of "*Nemesis*", the book and its two film adaptations, are omniscient narrated.

Works of literature have been adapted since the very beginning of a film industry. Some people like the idea of adaptations and some are against adapting any literary text for many reasons on both sides. This argument has never been settled. I chose Cahir's theory of translation for my assessment because it shows that more than one type of adaptation or translation of a literary text is possible while maintaining the real value of the original text and moreover, a new valuable literary work can be created. The process of creating and making a film adaptation from start to its release could be a subject of a further research. Let me finish by quotation of Hutcheon (2006) saying that: "*...some media and genres are used to tell stories, others to show them ...*" (Hutcheon, 2006, p. xi, xiv).

REFERENCES

Bibliography:

- BUNSON, M. *Encyklopedie Agathy Christie*. Knižní klub, 2007. ISBN 978-80-242-1991-2
- CHRISTIE, A. *An Autobiography*. London: HarperCollins Publishers, 1993. ISBN 978-0-00-635328-7
- CHRISTIE, A. *Vlastní životopis*. Academia, 1999. ISBN 80-200-0754-7
- CHRISTIE, A. *Hercule Poirot: The Mysterious Affair at Styles*. Computer Press, a.s., 2010. ISBN 978-80-251-3211-1
- CHRISTIE, A. *Nemesis*. London: Harper, 2002. ISBN 978-0-00-712105-2
- CURRAN, J. *Promyšlené vraždy Agathy Christie*. Knižní klub, 2012. ISBN 978-80-242-3571-4
- AYCOCK, W.M.; SCHOENECKE, M. (eds.) *Film and Literature: A Comparative Approach to Adaptation*. Lubbock: Texas Tech University Press, 1988. ISBN 0-89672-169-8
- CAHIR, L. C. *Literature into Film: Theory and Practical Approaches*. Jefferson: McFarland, 2006. ISBN 978-0-7864-2597-6
- HART, A. *Slečna Marplová: Život a Doba*. Academia, 2002. ISBN 80-200-0252-3
- HUTCHEON, L. *Theory of Adaptation*. Oxford: Taylor & Francis, 2006. ISBN 978-0-415-96794-5
- MALLOWAN, A. C. *Pověz mi jak žijete*. Euromedia Group k. s., 2003. ISBN 80-242-1033-9
- McFARLANE, B. *Novel to Film: An Introduction to the Theory of Adaptation*. Oxford: Clarendon Press, 1996. ISBN 0-19-871150-6
- MONACO, J. *How to Read a Film. The World of Movies, Media, Multimedia: Language, History, Tudory*. New York: Oxford University Press, 1977. ISBN 0-19-502178-9
- STAM, R.; RAENGO, A. *Literature and Film*. Oxford: Blackwell Publishing Ltd, 2005. ISBN 978-0-631-23055-7

Electronic sources:

TUCKER, D. *DVD Agatha Christie MARPLE: Nemesis*. London: BBC Worldwide Ltd, 1987. BB DVD 3666

REFN, N.W. *DVD Agatha Christie MARPLE: Nemesis*. Praha: Amer Media s. r. o., Granada International Media Ltd, 2007. ISBN 978-83-7458-962-8

Online sources:

Agathachristie.com [online]. London: Agatha Christie Ltd, 2013 and RLJ Entertainment company [cit. 10th March 2014]. Available at <http://www.agathachristie.com/about-christie/>.

Agathachristie.com [online]. London: Agatha Christie Ltd, 2013 and RLJ Entertainment company [cit. 7th March 2014]. Available at <http://www.agathachristie.com/about-christie/mathew-on-christie/>.

Agathachristie.com [online]. London: Agatha Christie Ltd, 2013 and RLJ Entertainment company [cit. 7th October 2014]. Available at <http://www.agathachristie.com/about-christie/christies-life/a-new-start/>

Agathachristie.com [online]. London: Agatha Christie Ltd, 2013 and RLJ Entertainment company [cit. 7th October 2014]. Available at <http://www.agathachristie.com/about-christie/how-she-wrote/>

Agathachristie.com [online]. London: Agatha Christie Ltd, 2013 and RLJ Entertainment company [cit. 7th October 2014]. Available at <http://www.agathachristie.com/about-christie/christies-life/autumn/>

Agathachristie.com [online]. London: Agatha Christie Ltd, 2013 and RLJ Entertainment company [cit. 7th October 2014]. Available at <http://www.agathachristie.com/about-christie/christies-life/the-war-years/>

Agathachristie.com [online]. London: Agatha Christie Ltd, 2013 and RLJ Entertainment company [cit. 7th October 2014]. Available at <http://www.agathachristie.com/christies-work/detectives/miss-marple/3>

Agathachristie.com [online]. London: Agatha Christie Ltd, 2013 and RLJ Entertainment company [cit. 28th October 2014]. Available at <http://www.agathachristie.com/christies-work/stories/nemesis/33>

TUCKER, D. [online]. The Internet Movie Database. ©1990-2013 IMDb.com. Agatha Christie's Miss Marple: Nemesis (1987) [cit. 12th November 2014]. Available at

http://www.imdb.com/title/tt0091618/?ref_=nv_sr_5

REFN, N.W. [online]. The Internet Movie Database. ©1990-2013 IMDb.com. Agatha Christie's Marple: Nemesis (2007) [cit. 12th November 2014]. Available at

<http://www.imdb.com/title/tt0878691/>

Youtube.com [online]. [cit. 12th March 2014]. David Suchet. Available at

<https://www.youtube.com/watch?v=VUmbf2fMF5M>

Youtube.com [online]. [cit. 12th March 2014]. Nemesis- Joan Hickson. Available at

<http://www.youtube.com/watch?v=4ZVNNonQkiA>

Youtube.com [online]. [cit. 12th November 2014]. Nemesis- Joan Hickson. NOT

Available at <http://www.youtube.com/watch?v=4ZVNNonQkiA>

APPENDIX 1: Agatha Christie's Literary Works

Agatha Christie a její dílo

SOUPIS DLE PŮVODNÍCH NÁZVŮ

V době, kdy Agatha Christie zemřela, se po celém světě prodalo již okolo čtyř set milionů výtisků jejích literárních děl. Její knihy četli a čtou lidé v překladech do více jazyků než díla Shakespearova a proslavení detektivové, které vytvořila – slečna Marplová a Hercule Poirot –, jsou nejspíš známější než jakékoli jiné literární postavy v dějinách. Následuje seznam všech literárních titulů vytvořených Agathou Christie, a to včetně divadelních her. U některých románů je uvedeno více variant názvu. Ve většině případů jde o rozdíl mezi anglickým a americkým vydáním knihy, ale přesné informace o těchto odlišnostech čtenář nalezne až u jednotlivých hesel v následující části knihy.

Řazení dle anglických názvů a dle anglického alfabetského úzu. Hvězdičkou jsou označeny romány a sbírky povídek, které doposud česky nevyšly.

Romány a sbírky povídek

- | | |
|---|--|
| <i>The A.B.C. Murders</i> (1936) / <i>Vraždy podle abecedy</i> | <i>The Body in the Library</i> (1942) / <i>Mrtvá v knihovně</i> |
| <i>Absent in the Spring</i> (1944) / <i>Já nebyl u tebe, když přicházelo jaro</i> (vydáno pod pseudonymem Mary Westmacottová) | <i>The Boomerang Clue</i> viz <i>Why Didn't They Ask Evans?</i> |
| <i>The Adventure of the Christmas Pudding and a Selection of Entrées</i> (1960) / <i>Královský rubín a vybrané povídky*</i> | <i>The Burden</i> (1956) / <i>Břímě</i> (vydáno pod pseudonymem Mary Westmacottová) |
| <i>After the Funeral</i> (1953); také <i>Funerals Are Fatal</i> / <i>Po pohřbu</i> | <i>By the Pricking of My Thumbs</i> (1968) / <i>Dům u kanálu</i> |
| <i>And Then There Were None</i> (1939); také <i>Ten Little Niggers</i> ; <i>Ten Little Indians</i> ; také <i>The Nursery Rhyme Murders</i> / <i>A nakonec nezbyl žádný / též Deset malých černoušků / též Deset malých Indiánů / též Vraždy podle říkanky</i> | <i>Cards on the Table</i> (1936) / <i>Karty na stole</i> |
| <i>Appointment with Death</i> (1938) / <i>Schůzka se smrtí</i> | <i>A Caribbean Mystery</i> (1964) / <i>Karibské tajemství</i> |
| <i>At Bertram's Hotel</i> (1965) / <i>V hotelu Bertram*</i> | <i>Cat among the Pigeons</i> (1959) / <i>Kočka mezi holuby</i> |
| <i>The Big Four</i> (1927) / <i>Velká čtyřka</i> | <i>The Clocks</i> (1963) / <i>Hodiny</i> |
| <i>Black Coffee</i> (1998) / <i>Černá káva*</i> (upraveno Charlesem Osbornem z divadelní hry uvedené roku 1930) | <i>The Crooked House</i> (1949) / <i>Hadí doupě</i> |
| | <i>Curtain</i> (1975) / <i>Opona: Poslední případ Hercula Poirota</i> |
| | <i>A Daughter's a Daughter</i> (1952) / <i>Dcera je dcera*</i> (vydáno pod pseudonymem Mary Westmacottová) |
| | <i>Dead Man's Folly</i> (1956) / <i>Hra na vraždu</i> |
| | <i>Dead Man's Mirror and Other Stories</i> viz <i>Murder in the Mews and Other Stories</i> |

- Death Comes As the End* (1944) / *Nakonec přijde smrt*
- Death in the Air* viz *Death in the Clouds*
- Death in the Clouds* (1935); také *Death in the Air* / *Smrt v oblacích* / také *Smrt ve vzduchu*
- Death on the Nile* (1937) / *Smrt na Nilu*
- Destination Unknown* (1954); také *So Many Steps to Death* / *Místo určení neznámé* / též *Ke smrti vede tolik kroků**
- Double Sin and Other Stories* (1961) / *Dvojitý hřích a jiné povídky**
- Dumb Witness* (1937); také *Poirot Loses a Client* / *Němý svědek* / také *Poirot ztrácí klienta*
- Easy to Kill* viz *Murder Is Easy*
- Elephants Can Remember* (1972) / *Sloni mají paměť*
- Endless Night* (1967) / *Nekonečná noc*
- Evil under the Sun* (1941) / *Zlo pod sluncem*
- Five Little Pigs* (1943); také *Murder in Retrospect* / *Pět malých prasátek* / též *Ohlédnutí za vraždou*
- The Floating Admiral* (1931) / *Admirálova osamělá plavba** (A. Christie napsala jednu kapitolu knihy)
- 4.50 from Paddington* (1957); také *What Mrs. McGillicuddy Saw!* / *Vlak z Paddingtonu* / též *Co spatřila paní McGillicuddyová*
- Funerals Are Fatal* viz *After the Funeral*
- Giant's Bread* (1930) / *Obrův chléb** (vydáno pod pseudonymem Mary Westmacottová)
- The Golden Ball and Other Stories* (1971) / *Zlatý míč a jiné povídky**
- Hallowe'en Party* (1969) / *Viděla jsem vraždu*
- The Harlequin Tea Set and Other Stories* (1997) / *Pestrobarevný čajový servis a jiné povídky**
- Hercule Poirot's Christmas* (1938); také *A Holiday for Murder & Murder for Christmas* / *Vánoce Hercula Poirota* / též *Svátky pro vraždu & Vánoční vražda*
- Hercule Poirot's Early Cases* viz *Poirot's Early Cases*
- Hickory Dickory Death* viz *Hickory Dickory Dock*
- Hickory Dickory Dock* (1955); také *Hickory Dickory Death* / *Zlatá brána otevřená*
- A Holiday for Murder* viz *Hercule Poirot's Christmas*
- The Hollow* (1946); také *Murder after Hours* / *Poslední weekend* / též *Hodiny spějící k vraždě*
- The Hound of Death and Other Stories* (1933) / *Ohař s cejchem smrti a jiné povídky**
- The Labours of Hercules* (1947) / *Herkulovské úkoly pro Hercula Poirota*
- The Listerdale Mystery* (1934) / *Záhadné zmizení lorda Listerdalea*
- Lord Edgware Dies* (1933); také *Thirteen at Dinner* / *Smrt lorda Edgwarea* / též *Třináct u stolu*
- The Man in the Brown Suit* (1924) / *Muž v hnědém obleku*
- The Mirror Crack'd from Side to Side* (1962); také *The Mirror Crack'd* / *Prasklé zrcadlo*
- Miss Marple's Final Cases and Two Other Stories* (1979) / *Poslední případy slečny Marplové a dvě další povídky**
- The Mousetrap and Other Stories* viz *Three Blind Mice and Other Stories*
- The Moving Finger* (1942) / *Není kouře bez ohýnku*
- Mr. Parker Pyne, Detective* viz *Parker Pyne Investigates*
- Mrs. McGinty's Dead* (1952) / *Smrt staré posluhovačky*
- Murder after Hours* viz *The Hollow*
- Murder at Hazelmooor* viz *The Sittaford Mystery*
- The Murder at the Vicarage* (1930) / *Vražda na faře*
- Murder for Christmas* viz *Hercule Poirot's Christmas*
- Murder in the Calais Coach* viz *Murder on the Orient Express*
- Murder in Mesopotamia* (1936) / *Vražda v Mezopotámii*
- Murder in the Mews and Other Stories* (1937); také *Dead Man's Mirror and Other Stories* / *Vražda v postranní ulici a jiné*

- povídky / též Zrcadlo mrtvého muže a jiné povídky*
- Murder in Retrospect* viz *Five Little Pigs*
- Murder in Three Acts* viz *Three-Act Tragedy*
- A Murder Is Announced* (1950) / *Oznamuje se vražda*
- Murder Is Easy* (1939); také *Easy to Kill* / *Vždyť je to hračka* / též *Zabít je snadné*
- The Murder of Roger Ackroyd* (1926) / *Vražda Rogera Ackroyda*
- Murder on the Links* (1923) / *Vražda na golfovém hřišti*
- Murder on the Orient Express* (1934); také *Murder in the Calais Coach* / *Vražda v Orient-expresu* / též *Vražda v luxusním vagonu do Calais*
- Murder With Mirrors* viz *They Do It with Mirrors*
- The Mysterious Affair at Styles* (1921) / *Záhada na zámku Styles*
- The Mysterious Mr. Quin* (1930) / *Záhadný pan Quin**
- The Mystery of the Blue Train* (1928) / *Záhada Modrého vlaku*
- Nemesis* (1971) / *Nemesis*
- N or M?* (1941) / *N či M?*
- One, Two, Buckle My Shoe* (1940); též *An Overdose of Death*; též *The Patriotic Murders* / *Nástrahy zubařského křesla* / též *Předávkování k smrti* / též *Vraždy z vlastenectví*
- Ordeal by Innocence* (1958) / *Zkouška nevinny*
- An Overdose of Death* viz *One, Two, Buckle My Shoe*
- The Pale Horse* (1961) / *Plavý kůň*
- Parker Pyne Investigates* (1934); také *Mr. Parker Pyne, Detective* / *Parker Pyne zasahuje* / též *Detektiv pan Parker Pyne*
- Partners in Crime* (1929) / *Zločiny pro dva*
- Passenger to Frankfurt: An Extravaganza* (1970) / *Cestující do Frankfurtu**
- The Patriotic Murders* viz *One, Two, Buckle My Shoe*
- Peril at End House* (1932) / *Dům na úskalí*
- A Pocket Full of Rye* (1953) / *Kapsa plná žita*
- Poirot Investigates* (1924) / *Poirotova pátrání*
- Poirot Loses a Client* viz *Dumb Witness*
- Poirot's Early Cases* (1974); také *Hercule Poirot's Early Cases* / *Rané případy Hercula Poirota*
- Postern of Fate* (1973) / *Brána osudu**
- Problem at Pollensa Bay and other stories* (1991) / *Potíže v zálivu Pollensa a jiné povídky**
- The Regatta Mystery and Other Stories* (1939) / *Záhada na regatě a další povídky**
- Remembered Death* viz *Sparkling Cyanide*
- The Rose and the Yew Tree* (1948) / *Kvete-li růže i keř tisu** (vydáno pod pseudonymem Mary Westmacottová)
- Sad Cypress* (1940) / *Temný cypřiš*
- The Secret Adversary* (1922) / *Tajemný protivník*
- The Secret of Chimneys* (1925) / *Tajemství Chimneys*
- The Seven Dials Mystery* (1929) / *Záhada Sedmi Ciferníků*
- The Sittaford Mystery* (1931); také *Murder at Hazelmoor* / *Sittafordská záhada* / též *Vražda v Hazelmooru*
- Sleeping Murder* (1976) / *Zapomenutá vražda*
- So Many Steps to Death* viz *Destination Unknown*
- Sparkling Cyanide* (1945); také *Remembered Death* / *Cyanáli v šampaňském* / též *Na smrt se nezapomíná*
- Spider's Web* (2000) / *Pavučina** (upraveno Charlesem Osbornem z divadelní hry uvedené roku 1954)
- Star over Bethlehem and Other Stories* (1965) / *Hvězda nad Betlémem a další povídky**
- Taken at the Flood* (1948); také *There Is a Tide* / *Čas přílivu*
- Ten Little Indians* viz *And Then There Were None*
- There is a Tide* viz *Taken at the Flood*
- They Came to Baghdad* (1951) / *Sešli se v Bagdádu**
- They Do It with Mirrors* (1952); také *Murder with Mirrors* / *Smysluplná vražda* / též *Vražda se zrcadly*

Third Girl (1966) / *Třetí dívka*
Thirteen at Dinner viz *Lord Edgware Dies*
Thirteen Clues for Miss Marple (1966) /
*Třináct stop pro slečnu Marplovou**
Thirteen for Luck (1961) / *Třináctka pro*
*šestí**
The Thirteen Problems (1932); také *The Tues-*
day Club Murders / *Třináct problémů* / též
*Vraždy v Úterním klubu**
Three-Act Tragedy (1935); také *Murder in*
Three Acts / *Tragédie o třech jednáních* /
též Vražda ve třech jednáních
Three Blind Mice and Other Stories (1950);
také The Mousetrap and Other Stories /
Tři slepé myšky a jiné povídky / též *Past na*
*myši a jiné povídky**
Towards Zero (1944) / *Nultá hodina*
The Tuesday Club Murders viz *The Thirteen*
Problems
The Under Dog and Other Stories (1951) /
*Outsider a jiné povídky**
The Unexpected Guest (1999) / *Neočekávaný*
*host** (upraveno Charlesem Osbornem
z divadelní hry uvedené roku 1958)
Unfinished Portrait (1934) / *Nedokončený*
*portrét** (vydáno pod pseudonymem Mary
Westmacottová)
What Mrs. McGillicuddy Saw? viz *4.50 from*
Paddington Station
While the Light Lasts and Other Stories
(1997) / *Dokud světlo nepohasne a jiné*
*povídky**
Why Didn't They Ask Evans? (1934); také *The*
Boomerang Clue / *Proč nepožádali Evanse?*
/ též Vracející se stopa
Witness for the Prosecution and Other Stories
(1948) / *Svědék obžaloby a jiné povídky**

Povídky

„Accident“ / „Nehoda“
„The Actress“ / „Herečka“
„The Adventure of the Cheap Flat“ / „Dobro-
družství s levným bytem“

„The Adventure of the Christmas Pudding“;
také „The Theft of the Royal Ruby“; také
„Christmas Adventure“ / „Královský
rubín“ / též „Vánoční dobrodružství“
„The Adventure of the Clapham Cook /
„Dobrodružství claphamské kuchařky“
„The Adventure of the Egyptian Tomb“ /
„Dobrodružství s egyptskou hrobkou“ /
česky též „Záhada egyptské hrobky“
„The Adventure of the Italian Nobleman“ /
„Dobrodružství s italským šlechticem“
„The Adventure of Johnnie Waverly“ viz
„The Kidnapping of Johnnie Waverly“
„The Adventure of the Sinister Stranger“ /
„Dobrodružství se záhadným cizincem“
„The Adventure of „The Western Star““ /
„Dobrodružství „Západní hvězdy““
„The Affair at the Bungalow“ / „Loupež ve
víkendové chatě“
„The Affair at the Victory Ball“ / „Událost na
Trafalgarském plese“
„The Affair of the Pink Pearl“ / „Případ růžové
perly“
„The Ambassador's Boots“ / „Velvyslancovy
boty“
„The Apples of the Hesperides“ / „Jablka
Hesperidek“
„The Arcadian Deer“ / „Laň z Arkádie“
„At the „Bells and Motley““ / „Hostinec
U šaškovské rolničky“
„The Augean Stables“ / „Augiášův chlév“
„The Bird with the Broken Wing“ / „Pták se
zlomeným křídlem“
„Blindman's Bluff“ / „Hra na slepou bábu“
„The Bloodstained Pavement“ / „Krev na
chodníku“
„The Blue Geranium“ / „Modrý muškát“
„The Call of Wings“ / „Volání křidel“
„The Capture of Cerberus“ / „Únos Kerbera“
„The Case of the Caretaker“ / „Případ domov-
nice“
„The Case of the City Clerk“ / „Případ malého
úředníčka“
„The Case of the Discontented Husband“ /
„Případ rozladěného manžela“

- „The Case of the Discontented Soldier“ / „Případ nespokojeného vojáka“
 „The Case of the Distressed Lady“ / „Případ dámy v tísní“
 „The Case of the Middle-Aged Wife“ / „Případ ženy středních let“
 „The Case of the Missing Lady“ / „Případ zmizelé dámy“
 „The Case of the Missing Will“ / „Případ ztracené závěti“
 „The Case of the Perfect Maid“ / „Případ vzorné služebné“
 „The Case of the Retired Jeweller“ viz „The Tape-Measure Murder“
 „The Case of the Rich Woman“ / „Případ zbohatlé ženy“
 „The Chess Problem“ / „Šachový problém“
 „The Chocolate Box“ / „Bonboniéra“
 „A Christmas Tragedy“ / „Vánoční tragédie“
 „The Clergyman's Daughter“ / „Dcera duchovního“
 „The Coming of Mr. Quin“ / „Pan Quin přichází“
 „The Companion“ / „Společnice“
 „The Cornish Mystery“ / „Cornwallská záhada“
 „The Crackler“ / „Praskač“
 „The Cretan Bull“ / „Krétský býk“
 „Crime in Cabin 66“ viz „Problem at Sea“
 „The Dead Harlequin“ / „Mrtvý harlekýn“
 „Dead Man's Mirror“ / „Zrcadlo mrtvého muže“
 „Death by Drowning“ / „Utonulá“
 „Death on the Nile“ / „Smrt na Nilu“
 „The Disappearance of Mr. Davenheim“ / „Zmizení pana Davenheima“
 „The Double Clue“ / „Dvojitá stopa“
 „Double Sin“ / „Dvojitý hřích“
 „The Dream“ / „Sen“
 „The Dressmaker's Doll“ / „Krejčovská panna“
 „The Edge“ / „Přes okraj“
 „The Erymanthean Boar“ / „Erymanthský kanec“
 „The Face of Helen“ / „Tvář Heleny“
 „A Fairy in the Flat“ / „Vila v bytě“
 „Finessing the King“ / „Impas na krále“
 „The Flock of Geryon“ / „Géryonovo stádo“
 „Four and Twenty Blackbirds“ / „Černý vzadu“
 „The Four Suspects“ / „Čtyři podezřelí“
 „The Fourth Man“ / „Čtvrtý muž“
 „A Fruitful Sunday“ / „Plodná neděle“
 „The Gate of Baghdad“ / „Bagdádská brána“
 „The Gentleman Dressed in Newspaper“ / „Pán oblečený v novinách“
 „The Gipsy“ / „Cikánka“
 „The Girdle of Hyppolita“ / „Hippolytin pás“
 „The Girl in the Train“ / „Dívka ve vlaku“
 „The Golden Ball“ / „Zlatý míč“
 „Greenshaw's Folly“ / „Greenshawova Kratochvíle“
 „Harlequin's Lane“ / „Harlekýnova ulička“
 „The Harlequin Tea Set“ / „Pestrobarevný čajový servis“
 „Have You Got Everything You Want?“ / „Už vám nic neschází?“
 „The Herb of Death“ / „Bylina smrti“
 „The Horses of Diomedes“ / „Diomedovi koně“
 „The Hound of Death“ / „Ohař s cejchem smrti“
 „The House at Shiraz“ / „Dům v Širázu“
 „The House of Dreams“ / „Vysněný dům“
 „The House of Lurking Death“ / „Dům, kde číhá smrt“
 „How Does Your Garden Grow?“ / „Jak vám roste zahrádka?“
 „The Idol House of Astarte“ / „Chrámeček bohyně Astarty“
 „In a Glass Darkly“ / „Výjev v zrcadle“
 „The Incredible Theft“ / „Podivná krádež“
 „Ingots of Gold“ / „Zlaté pruty“
 „Jane in Search of a Job“ / „Jane hledá práci“
 „The Jewel Robbery at the Grand Metropolitan“ / „Loupež šperků v hotelu Grand Metropolitan“
 „The Kidnapped Prime Minister“ / „Únos ministerského předsedy“
 „The Kidnapping of Johnnie Waverly“; také „The Adventure of Johnnie Waverly“ / „Dobrodružství Johnnieho Waverlyho“ / též „Únos Johnnieho Waverlyho“
 „The King of Clubs“ / „Křížový král“

- „The Lamp“ / „Lampa“
 „The Last Séance“ / „Poslední seance“
 „The Lemesurier Inheritance“ / „Prokletí Lemesurierů“
 „The Lernean Hydra“ / „Lernská hydra“
 „The Listerdale Mystery“ / „Záhadné zmizení lorda Listerdalea“
 „The Lonely God“ / „Osamělý bůh“
 „The Lost Mine“ / „Ztracený důl“
 „The Love Detectives“ / „Detektivové lásky“
 „Magnolia Blossom“ / „Květ magnolie“
 „The Man from the Sea“ / „Muž, jenž přichází z moře“
 „The Manhood of Edward Robinson“ / „Mužnost Edwarda Robinsona“
 „The Man in the Mist“ / „Muž v mlze“
 „The Man Who Was No. 16“ / „Muž, který byl číslem 16“
 „Manx Gold“ / „Zlatá půlpence“
 „The Market Basing Mystery“ / „Záhada z Market Basing“ / česky též „Záhada na malém městě“
 „The Million-Dollar Bond Robbery“ / „Krádež úpisů za milion dolarů“
 „Miss Marple Tells a Story“ / „Vyprávění slečny Marplové“
 „Motive vs. Opportunity“ / „Motiv contra příležitost“
 „Mr. Eastwood's Adventure“ / „Dobrodružství pana Eastwooda“
 „Murder in the Mews“ / „Vražda v postranní ulici“
 „The Mystery of Hunter's Lodge“ / „Záhada loveckého zámečku“
 „The Mystery of the Baghdad Chest“ / „Záhada bagdáské truhly“
 „The Mystery of the Blue Jar“ / „Záhada modré vázy“
 „The Mystery of the Crime in Cabin 66“ / „Záhadný zločin v kabině číslo 66“
 „The Mystery of the Spanish Chest“ / „Záhada španělské truhly“
 „Mystery of the Spanish Shawl“ viz „Mr. Eastwood's Adventure“
 „The Nemean Lion“ / „Nemejský lev“
 „Next to a Dog“ / „Pes na prvním místě“
 „The Oracle at Delphi“ / „Věštírna v Delfách“
 „The Pearl of Price“ / „Cena perly“
 „Philomel Cottage“ / „Slavičí hnízdo“
 „The Plymouth Express“ / „Plymouthský expres“
 „A Pot of Tea“ / „Konvice čaje“
 „Problem at Pollensa Bay“ / „Potíže v zálivu Pollensa“
 „Problem at Sea“ / (vydáno také zvlášť jako „The Mystery of the Crime in Cabin 66“) / „Případ na moři“
 „The Rajah's Emerald“ / „Rádžův smaragd“
 „The Red House“ / „Červený dům“
 „The Red Signal“ / „Rudý signál“
 „The Regatta Mystery“ / „Záhada na regatě“
 „Sanctuary“ / „Svatyně“
 „The Second Gong“ / „Druhý gong“
 „The Shadow on the Glass“ / „Stín na skle“
 „The Sign in the Sky“ / „Znamení na nebi“
 „Sing a Song of Sixpence“ / „Píseň o šesti-penci“
 „SOS“ / „SOS“
 „The Soul of the Croupier“ / „Duše krupiérova“
 „The Strange Case of Sir Arthur Carmichael“ / „Podivný případ sira Arthura Carmichaela“
 „Strange Jest“ / „Podivný žert“
 „The Stymphalean Birds“ / „Stymfálští ptáci“
 „The Submarine Plans“ / „Plány k ponorce“
 „The Sunningdale Mystery“ / „Záhada v Sunningdale“
 „Swan Song“ / „Labutí píseň“
 „The Tape-Measure Murder“; také „A Village Murder“; také „The Case of the Retired Jeweller“ / „Vražda krejčovským metrem“ / též „Vesnická vražda“ / také „Případ penzionovaného klenotníka“
 „The Theft of the Royal Ruby“ viz „The Adventure of the Christmas Pudding“
 „The Third Floor Flat“ / „Byt ve třetím patře“
 „Three Blind Mice“ / „Tři slepé myšky“
 „The Thumb Mark of Saint Peter“ / „Znamení“
 „The Tragedy at Marsdon Manor“ / „Tragédie na zámku Marsdonu“
 „Triangle at Rhodes“ / „Trojúhelník na ostrově“

„The Tuesday Night Club“ / „Úterní klub“
 „The Unbreakable Alibi“ / „Neotřesitelné alibi“
 „The Under Dog“ / „Outsider“
 „The Veiled Lady“ / „Dáma se závojem“
 „A Village Murder“ viz „The Tape-Measure Murder“
 „The Voice in the Dark“ / „Hlas v temnotě“
 „Wasps' Nest“ / „Vosí hnízdo“
 „Where There's a Will“ viz „Wireless“
 „While the Light Lasts“ / „Dokud světlo nepohasne“
 „Wireless“; také „Where There's a Will“ / „Rádio“ / též „Nechybí-li vůle“
 „Within a Wall“ / „Mezi zdmi“
 „The Witness for the Prosecution“ / „Svěděk obžaloby“
 „The World's End“ / „Na konci světa“
 „Yellow Iris“ / „Žlutý kosatec“

Literatura faktu, ostatní tvorba a poezie

An Autobiography (1977) / *Vlastní životopis*
Come, Tell Me How You Live (1946) / *Pověz mi, jak žijete*
The Road of Dreams (1924) / *Cesta snů*
Poems (1973) / *Básně*

Divadelní hry

Achnaton (na jevišti neuvedeno, ale vyšlo tiskem v roce 1973) / *Achnaton*

Appointment with Death (dramatizace pochází od A. Christie, dle jejího románu *Schůzka se smrtí*; 1945)
Black Coffee (1930) / *Černá káva*
Chimneys (dramatizace pochází od A. Christie, dle jejího románu *Tajemství Chimneys*; 1931)
Fiddlers Three (1972) / *Tři šumaři*
Go Back for Murder (dramatizace pochází od A. Christie, dle jejího románu *Pět malých prasátek*; 1960)
The Hollow (dramatizace pochází od A. Christie, dle jejího románu *Poslední weekend*; 1951)
The Mousetrap (dramatizace pochází od A. Christie, dle její povídky *Past na myši*; 1952)
Murder on the Nile (dramatizace pochází od A. Christie, dle jejího románu *Smrt na Nilu*; 1946)
Rule of Three: Afternoon at the Seaside, The Patient, The Rats (1962) / *Trojčlenka: Odpoledne na pláži, Pacientka, Krysy*
Spider's Web (1954) / *Pavučina*
Ten Little Nigers (dramatizace pochází od A. Christie, dle jejího románu *Deset malých černoušků*; 1943)
Towards Zero (dramatizace pochází od Geralda Venera a A. Christie, dle románu A. Christie *Nultá hodina*; 1956)
The Unexpected Guest (1958) / *Neočekávaný host*
Verdict (1958) / *Rozsudek*
Witness for the Prosecution (dramatizace pochází od A. Christie, dle její povídky *Korunní svědek*; 1953)

APPENDIX 2: Miss Marple's Reading List

www.AgathaChristie.com

Suggested Reading Order for Christie's Miss Marple novels and short stories

We recommend reading Miss Marple's cases in the following order:

- Murder at the Vicarage 1930
- The Thirteen Problems (short stories) 1932
- The Body in the Library 1942
- The Moving Finger 1943
- Sleeping Murder 1976
- A Murder is Announced 1950
- 4.50 from Paddington 1957
- Greenshaw's Folly 1960
- The Mirror Crack'd from Side to Side 1962
- A Caribbean Mystery 1964
- At Bertram's Hotel 1965
- They Do it with Mirrors 1952
- A Pocket Full of Rye 1953
- Nemesis 1971
- Miss Marple's Final Cases (short stories) 1979

Although published in 1976, *Sleeping Murder* was written during World War II and portrays a sprightlier Miss Marple than *Nemesis*. In the UK, *Greenshaw's Folly* is published in *The Adventure of the Christmas Pudding* and in the US it is published in *Double Sin and Other stories*. The stories that appear in the UK in *Miss Marple's Final Cases* appear as follows in the US: *Miss Marple Tells a Story*, *In a Glass Darkly** – *The Regatta Mystery and other stories*. *Strange Jest*, *The Tape-Measure Murder*, *The Case of the Caretaker*, *The Case of the Perfect Maid – Three Blind Mice and other stories*. *Sanctuary*, *The Dressmaker's Doll** – *Double Sin and other stories*.

* do not contain Miss Marple

APPENDIX 3: Agatha Christie (Figure 1)

FIGURE 1: Agatha Christie



AGATHA CHRISTIE
1890-1976



APPENDIX 4: „NEMESIS“ by Tucker (1987) Figures 2 – 7

FIGURE 2: Miss Marple and her godson on the couch tour



FIGURE 3: Mr Rafiel in the Opening Scene

FIGURE 4: Michael Rafiel



FIGURE 5: Miss Marple and the three sisters

Clotilde, Lavinia and Anthea



FIGURE 6: Clotilde



FIGURE 7: Archdeacon Brabazon

APPENDIX 5: „NEMESIS“ by Fern (2007) Figures 8 - 11

**FIGURE 8: Miss Marple and her nephew Raymond
on the mysterious couch tour**



FIGURE 9:

A nun Clotilde on the trial



**FIGURE 10: Michael Rafiel
On the mystery coach tour**



FIGURE 11: Verity Hunt



APPENDIX 6: Pictures of Miss Marple on DVD's



Who is Who in the film by Refn (2007)



RESUMÉ

V této bakalářské práci je přiblížen osobní život a literárního dílo světoznámé spisovatelky Agathy Christie, jenž je považována za nejznámější a také nejprodávanější autorku detektivní literatury. Bakalářská práce zároveň představuje slečnu Marplovou, jenž je hlavní postavou detektivního románu Agathy Christie, „Nemesis“. Úkolem závěrečné části je srovnání tohoto románu a jeho dvou filmových adaptací BBC (1987) a Granada (2007). Cílem je klasifikace a rozdělení obou adaptací na Radikální, Konvenční nebo Doslovnou dle pravidel podle L. C. Cahir (2006).

ANOTACE

Jméno a příjmení:	Naděžda Kolmanová
Katedra nebo ústav:	Katedra anglického jazyka PdF UP Olomouc
Vedoucí práce:	Mgr. Blanka Babická, Ph.D.
Rok obhajoby:	2015

Název práce:	Literární díla a jejich filmové adaptace – kniha Agathy Christie „Nemesis“
Název v angličtině:	Literary works and their film adaptations – Nemesis by Agatha Christie
Anotace práce:	Bakalářská práce přibližuje život a literární dílo světoznámé spisovatelky Agathy Christie. Zároveň představuje i slečnu Marplovou, jež je hlavní postavou detektivního románu „Nemesis“. Úkolem praktické části je srovnání dvou filmových adaptací románu „Nemesis“ s originální předlohou a vyhodnocení přesnosti a výstižnosti.
Klíčová slova:	Agatha Christie, Miss Marple, Nemesis, filmové adaptace, literární díla, Doslovný, Konvenční a Radikální překlad
Anotace v angličtině:	This Bachelor's project describes personality and life of Agatha Christie as well as her literary works for which she is known all around the world. Miss Marple who is a crucial character in Christie's Novel „Nemesis“ is introduced too. The practical part is aimed at an assessment of the novel „Nemesis“ and its two film adaptations as far as fidelity is concerned.
Klíčová slova v angličtině	Agatha Christie, Miss Marple, Nemesis, film adaptation, literary works, Literal, Traditional and Radical translation
Přílohy vázané v práci:	6 příloh
Rozsah práce:	40 s., 17s. příloh
Jazyk práce:	Angličtina

