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ROLE HLAVNÍ POSTAVY V ROMÁNU JANE EYROVÁ A JEHO FILMOVÝCH ADAPTACÍCH

THE REPRESENTATION OF THE MAIN CHARACTER IN THE NOVEL JANE EYRE AND ITS FILM ADAPTATIONS

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Z á s a d y p r o v y p r a c o v á n í :

Komparace filmových adaptací a literárních děl na základě rozboru odborné literatury. Práce bude podrobně rozebírat roli hlavní postavy Jane Eyrové ve stejnojmenném románu Charlotty Bronteové a ve filmových adaptacích. Konkrétně půjde o adaptaci Cary Fukunaga z roku 2011 a adaptaci Franca Zeffirelliho z roku 1996. Analýze bude předcházet úvod do teorie filmové adaptace. V rozboru bude mimo jiné diskutován vývoj postavy a jejího charakteru.

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Brontë, Charlotte. *Jane Eyre*. London: Penguin Books, 1994

Desmond, John M. *Studying film and literature*. Boston: McGraw-Hill, 2006

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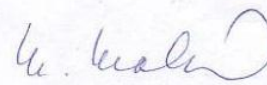
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Tereza Hanzlová

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Anotace

Tato bakalářská práce se zabývá vývojem hlavní postavy Jane Eyre ve stejnojmenném románu od Charlotte Brontë. Dále se zabývá vývojem téže postavy ve filmových adaptacích z roku 1996 od Franca Zeffirelliho a z roku 2011 od Caryho Fukunagy. Práce se skládá ze čtyř částí. První část představuje čtenářům druhy filmů a uvádí je do filmové problematiky. Druhá část pojednává o aspektech vývoje Jane Eyre v samotném románu od Charlotte Brontë. Třetí část porovnává aspekty vývoje hlavní postavy ve filmové adaptaci od Franca Zeffirelliho s románem a pojednává o tom, zda je nějaký z aspektů Jane Eyre zdůrazněn ve filmové adaptaci více nebo méně než v románu. Část čtvrtá porovnává aspekty vývoje Jane Eyre ve filmové adaptaci od Caryho Fukunagy a řeší, zda filmová adaptace vyznívá jinak divákovi než čtenáři románu.

Klíčová slova: Jane Eyre, filmová adaptace, román, aspekty vývoje

Abstract

This thesis deals with the development of the main character Jane Eyre of the novel of the same name written by Charlotte Brontë. It also deals with the development of the same character in the film adaptations by Franco Zeffirelli from 1996 and by Cary Fukunaga from 2011. The text consists of four parts. The first part introduces the types of films to the readers and it also introduces them to the basic problems of film adaptations. The second part introduces the aspects of the development of Jane Eyre in the novel of the same name by Charlotte Brontë to the readers. The third part compares the aspects of development of the main character in the film adaptation by Franco Zeffirelli with the novel and it deals with the fact if any of these aspects of Jane Eyre are emphasized more or less in the film adaptation than in the novel. The fourth part compares the aspects of the development of Jane Eyre in the film adaptation by Cary Fukunaga and it addresses if the film adaptation has a different effect on the spectator than on the reader of the novel.

Key words: Jane Eyre, film adaptation, novel, aspects of development

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1. Introduction

The thesis aims to compare the development of the main character Jane Eyre from the novel *Jane Eyre* written by Charlotte Brontë with the film adaptations from 1996 by Franco Zeffirelli and from 2011 by Cary Fukunaga.

The novel *Jane Eyre* by Charlotte Brontë was published for the first time in 1847 and is still read worldwide today. It is a timeless novel and its importance in British literature is indisputable. The novel is attractive for filmmakers and many other artists who get inspired by it and remake it into other works of art. Many film adaptations, radio show versions and musical versions of the novel were and are created. Tens of film adaptations have been made since the beginning of the 20th century and there will be certainly many more in the years to come.

The thesis focuses on whether there are any differences of the aspects of the development of the main character between the film adaptations mentioned and the original novel. To discover this, the thesis deals with the aspects of development of Jane Eyre separately in the novel and in the film adaptations.

Chapter 3 will be dedicated to the novel *Jane Eyre* and its main character of the same name. It will trace the development of the eponymous character towards material, intellectual and emotional independence, the development of her self-respect, desire for justice and her rebellious and passionate character. It will show the importance of these aspects at different stages of the protagonist's life. It will also attempt to use the analysis of the development of Jane Eyre's character to identify the motives for her decisions to leave a) Lowood, b) Thornfield and c) Marsh End.

Chapter 4 will be dedicated to the character of Jane Eyre in the film adaptation by Franco Zeffirelli from 1996. It will focus on aspects of the development of Jane Eyre and how she tries to reach material, intellectual and emotional independence in different parts of the film adaptation. It will also describe how Jane Eyre demonstrates her rebellious nature, passion, self-respect and desire for justice in the film adaptation and how it differs from the original novel.

Chapter 5 will deal with the same aspects of the development as the previous chapter but for its research it will use the film adaptation by Cary Fukunaga from 2011. Again, it will

focus on the differences of aspects of the development of Jane Eyre between the original novel and the film adaptation mentioned.

The thesis will then come to the conclusion what effect, concerning the development of the main character, film adaptations by Fukunaga and Zeffirelli have on the spectator and what effect, concerning the same topic, a novel by Brontë has on the reader.

2. Film adaptations generally

Novel

The Meriam Webster dictionary defines the word “novel” as:

- an invented prose narrative that is usually long and complex and deals especially with human experience through a usually connected sequence of events

Film

The Meriam Webster dictionary defines the word “film” as:

- motion picture (=a series of pictures projected on a screen in rapid succession with objects shown in successive positions slightly changed so as to produce the optical effect of a continuous picture in which the objects move)

2.1 Basic facts about film adaptations

There are three types of films – realistic, formalistic and classicistic. Realistic films tend to be more documental while formalistic films tend to be more avant-garde. But it is very rare for a film to be only of one type. “Few films are exclusively formalist in style, and fewer yet are completely realist.” (Giannetti, 2007, 2) It is not important what the film is about but *how* it was filmed. “Virtually all movie directors go to the photographable world for their subject matter, but what they do with this material—*how* they shape and manipulate it—is what determines their stylistic emphasis. [emphasis added]” (Giannetti, 2007, 2)

In this case it is worth mentioning that when Charlotte Brontë wrote the novel *Jane Eyre* it was not a historic novel for her. *Jane Eyre* was written in 19th century and it was published for the first time in 1847. But even nowadays it is being put into film adaptations. In the case of the film adaptation from 2011 there is a difference of 164 years between these two works of art. “Adaptation process takes the elements of literary text and with its special techniques uses these elements to get a different *work of art*. [emphasis added]” (Jõesaar, 2007, 21) What is for nowadays considered historic by the filmmakers, for Charlotte Brontë it was contemporary

– or even timeless - when she wrote it. And the filmmakers have another difficult task while filming an adaptation – they have to create the impression that the film adaptation is actually taking place in the past (in the case of Jane Eyre – it is the 19th century). Therefore it is very demanding to create such environment. On the other hand the author of a novel does not have to worry about such things because (s)he only describes the environment.

Jõesaar quotes in his Master's thesis the film critic Bordwell who considers the difference between a novel and a film adaptation: “[...] these two genres are different in their techniques, methods and presentation of narrative. If a novel is to be adapted into a film, there are aspects and properties the two genres can share and there are those that cannot be treated and presented. A major difference between the novel and the film is that the narrative in one media is presented in words and in the other one in frames.” (Jõesaar, 2007, 5)

That is also why transforming a novel into a film adaptation causes a lot of problems.

2.2 Basic problems of film adaptations

2.2.1 Fidelity of the film adaptation to the novel

As McFarlane says it is not that film adaptations are always worse than the novels but rather that literary people (= people who read novels) expect to have the same experience from the adaptation as they had from the novel without even asking if it is possible. “The attitude of literary people to film adaptations of literary works is almost always to the detriment of the film, only grudgingly conceding what film may have achieved.” (McFarlane, 2007, 6) As already mentioned above, McFarlane also states that people should see the “film as an individual piece of work – not as an adaptation.” (McFarlane in Jõesaar, 2007, 19) People cannot expect the same effect if they do a different thing. “If you want the same experience (and believe you can have just that experience twice) that you had in reading the novel, why not simply reread the novel? It is much more likely to produce the desired effect.” (McFarlane, 2007, 6)

Even Giannetti comments on this topic: “Some commentators believe that if a work of art has reached its fullest artistic expression in one form, an adaptation will inevitably be

inferior.” (Giannetti, 2007, 442)

Giannetti also divides the fidelity of adaptation into three types:

- a) the loose adaptation
- b) the faithful adaptation
- c) the literal adaptation

(Giannetti, 2007, 442)

The loose adaptations do not correspond to the literary source much. It has some features of it but it is not similar to it. “Generally, only an idea, a situation, or a character is taken from a literary source, then developed independently.” (Giannetti, 2007, 442)

The faithful adaptations try to be “as close to the spirit of the original as possible.” (Giannetti, 2007, 443)

The literal adaptations usually take plays on the stage because they are plays in most cases. “[...] even the “literal” adaptations are not strictly literal; they’re simply more subtle in their modifications.” (Giannetti, 2007, 445)

Therefore before judging if the film adaptation is faithful to the original literary source a spectator should ask if it was meant to be faithful to it (the literal and faithful adaptations) or not (the loose adaptations). So the adaptations that can be judged if they really are faithful to the original literary source are the faithful adaptations. The loose adaptations are not meant to be faithful to the original. The literal adaptations are difficult to make faithful to the original literary source because they have limited conditions. While judging the faithful adaptations we can ask these questions: “How “literary” is the film? [...] Does the movie contain any figurative tropes: motifs, symbols, metaphors? How do these deepen and enrich the movie? Or do they?” (Giannetti, 2007, 445)

2.2.2 Condensation of the events in a novel into a film of a general length

Films have generally 90-120 minutes of running time. It is because of the fact that the films that have two hours at maximum are the most profitable ones. “Making short films is quick and cheap – it takes less time to write the script, the production costs are lower, and you don’t have to spend months locked in an editing suite trying to piece together different scenes

from miles of exposed film (or gigabytes of digital footage)”. (Mumby 2011) Therefore for filmmakers it might be tricky to put a novel into a film adaptation. Novels usually contain more material for a film adaptation than just a material for 120 minutes on average. For instance a novel *Jane Eyre* is 447 pages long which would make much longer film adaptation than an adaptation that is long 120 minutes at the most.

Therefore the filmmakers usually have to condense the plot. It can be seen in the adaptation by Zeffirelli from 1996. In the novel - Mr Brocklehurst is irritated by a girl that has curly hair. This girl’s name is Julia Severn. But in the film adaptation from 1996 it is not Julia but one of the minor characters called Helen Burns. This scene is not a crucial event of the film adaptation therefore the filmmakers decided it would better to join these two characters together. There is no reason to introduce a new character. Moreover the filmmakers do not have to cast another actress to such a minor role. And for the spectators it is also better because they do not have to focus on so many characters – most of them are usually unimportant for the plot (this is the case of Julia Severn).

Another example of condensation can be also seen in the film adaptation by Fukunaga from 2011. In the scene when Rochester comes to Thornfield and he meets Jane for the first time as a governess, he talks to her about Adèle. But in the same scene he also looks at Jane’s sketches. All of this happens on the night of Rochester’s arrival to Thornfield. In the book he looks at the sketches the day after his arrival.

2.2.3 Different tense forms in novel/film adaptation

One would think that film adaptations cannot differentiate between the tenses (not only between past tenses but between all the tenses in English). It is different in novels because as Joan Dagle says “in written narrative, the past tense (or future tense) is indicated by a switch in verb form, by a change in a linguistic signifier that readers understand and accept as indicating a shift in tense” (Dagle in Jõesaar, 2007, 8)

2.2.4 Verbal codes versus form of acting

A novel written in a form of an autobiography (usually 1st person narrative) can be sometimes written retrospectively (such is the case of *Jane Eyre*). It indicates that the author of the autobiography is already in peace with his/her past. In the 1st person narratives there is more information about the feelings of the narrator himself/herself. Everything is written in the subjective point of view thus there is less information about the feelings of others. “Other first-person narrators are subjectively involved in the main action and can’t be totally relied on [...]” (Giannetti, 2007, 436-437)

But in a film adaptation spectators – themselves - can see other characters – their expressions show what they feel. They can more easily form an objective opinion about the whole situation in which the characters find themselves at a certain moment. In this case the film adaptation shows more than a novel.

It can be easily seen in the scene when Jane saves Rochester from his burning bed. In the novel Brontë describes the whole situation through Jane’s eyes but in a film adaptation a spectator can see the scene objectively. A spectator can see how Rochester looks and by his expression s/he can guess what Rochester actually thinks without being guided by Jane’s subjective point of view. In this particular scene it can be noticed easily because there are a lot of emotions going on. It is evident that Rochester feels something more to Jane than what employers feel towards their employees. “Strange energy was in his voice, strange fire in his look.” (Brontë, 1994, 152)

When a reader reads a novel (s)he can see the exact words that are used by the author and (s)he can interpret them in his/her own way. But when a spectator watches a film adaptation (s)he cannot see any specific words. (S)he can only see the acting – expressions on the faces of actors. Jõesaar states that “Rendering the mental states, thoughts and feelings in literary narrative is done via verbal codes, i.e. words that are already chosen for us, whereas in the film we can only see that characters are thinking, but cannot hear their thoughts, except when voice-over is used or when thoughts are transferred into the dialogue.” (Jõesaar, 2007, 9) Therefore every person can interpret these expressions in his/her own way. On some people the expression of an actor can have a completely different effect than on others.

But on the other hand the same thing occurs when reading a novel. In every literary text there are certain places that are unconsciously filled with reader's own imagination. And every reader can interpret the text in a slightly different way based on his/hers past experiences. This is called the concept of indeterminacy and it was studied by a German literary scholar Wolfgang Iser. "The text never determines nor establishes the only, obligatorily valid, unchanging and the solely "right" meaning. The text itself contains a number of potentialities, possible interpretations, and points of view or perspectives. [...] Various readers read the same text in various ways." (Benešová, 2007)¹

Novels contain more of these places of indeterminacy than film adaptations. When reading a novel a reader has to use his own imagination more often than a spectator while watching a film. But in this specific case – the novel *Jane Eyre* – a spectator uses his/her own imagination less than in other novels because the novel contains a lot of dialogues. Therefore the two adaptations of the novel *Jane Eyre* that are mentioned in this thesis contain a lot of dialogues as well. That implies that a spectator does not have a lot of space to use his/her own imagination. It is easier to interpret the film adaptation in a way the author meant it to be interpreted. A lot of things are said explicitly in these dialogues which makes it easier for filmmakers to film such an adaptation.

2.2.5 Description of sounds versus sound effects

Sound effects are a big advantage in film adaptations. A director can easily induce a certain atmosphere by choosing the right music in the right scene. (S)he can express a certain emotion only by using sound effects. But an author of a novel does not have such advantage when writing a novel. (S)he can only describe the sounds, music or feelings. "The sound code is clearly an advantage of the film-maker, as in the novel the author is able only to describe the sounds in words." (Jõesaar, 2007, 11) The phrase "sounds in words" can be understood as describing the atmosphere in a certain situation.

¹ „Text nikdy nedeterminuje a nenormuje jeden jediný, závazně platný, neměnný a jedinečně „správný“ význam – text sám o sobě obsahuje množství potencialit, možných výkladů, úhlů pohledu či perspektiv. (...) Různí čtenáři (...) čtou tentýž text různým způsobem.“

There are many more differences between novels and film adaptations but these few examples are sufficient for this thesis.

3. The aspects of the development of the character of Jane Eyre in the novel of the same name by Charlotte Brontë

3.1 Independence

The Meriam Webster dictionary defines the word “independence” as:

- *the quality or state of being independent*

The Meriam Webster dictionary defines the word independent defines as:

1: not dependent: as a: not subject to control by others: self-governing

b (1): not requiring or relying on something else: not contingent

(2): not looking to others for one's opinions or for guidance in conduct

c: not requiring or relying on others (as for care or livelihood)

d: showing a desire for freedom

In my thesis I will be using definitions b and c as definitions a and d are too general.

Jane does not like the environment in which she grows up. In Gateshead, she does not feel the security a child should feel while growing up. She is not blood-related to Mrs Reed and her children and it is more than obvious by the behaviour of Mrs Reed, John Reed, Georgiana Reed and Eliza Reed that they do not like her and she does not like them. Therefore when Mrs Reed offers a solution to send Jane to the boarding school Jane accepts it without complaining.

Jane realizes she needs to reach the independence in order to avoid being forced to live with people who dislike her and whom she dislikes back. That means she needs to reach a) material independence, b) intellectual independence (primarily she realizes it in Lowood) and c) emotional independence.

3.1.1 Material independence

The following paragraphs use definition 1c.

Jane is driven to Lowood School when she is 10 years old. There she acquires education. She spends eight years there – six years as a pupil and two years as a teacher. Without

education she would have been able to find a job as a governess. A governess in the Victorian Age needed to be able to teach the children “French or another language, the piano or another musical instrument, and often painting [...] or poetry.” (Webster’s Online Dictionary 2006) Jane learns all of these skills in Lowood.

When Jane is in Thornfield she falls in love with Rochester. He falls in love with her too and he wants to marry her. But if Jane and Rochester got married (which is impossible because Rochester is already a married man) they would have an unequal marriage. The explanation can be found in the essay called “Marriage in Jane Eyre: From contract to conversation” by James Phillips: “Yet in what way are the husband and wife in an early nineteenth-century English marriage equals? Her property is his, but not vice versa. She is subject in her behaviour to his control, but not vice versa. She has no right to vote, whereas he does so long as he meets the property requirements of the franchise.” (Phillips, 2008) Women had no property after they got married. This situation lasted until 1882 when the Married Woman’s Property Act was issued. “After the 1880 General Election William Gladstone became Prime Minister of a government that promised legislation that would reduce the legal inequalities between men and women. One example of this was the passing of the 1882 Married Women's Property Act.” (Women Priests 2009)

In order to reach material independence Jane has to be able to take care of herself. That means she has to be able to earn enough money to make a living. She does not have many options how to make money. She identifies herself with the middle class – a society in which she grew up. “Even though the Industrial Revolution opened up new venues for lower-class women, offering them new factory jobs in place of household work, it did not do much good for the middle class.” (Jackson 1994) Jane can either emigrate, or become a prostitute, or become a governess. “The only occupation at which an unmarried middle-class woman could earn a living and maintain some claim to gentility was that of a governess...” (The Victorian Web 1996). Jane chooses to become a governess because she likes this option the most. She likes to educate herself constantly therefore it is the best option for her – as for a middle class woman who likes education - to become a governess. Even though “[...] a governess could expect no security of employment, minimal wages, and an ambiguous status, somewhere between servant and family member, that isolated her within the household” (The Victorian Web 1996). Jane knows she cannot get a better job as a middle-class woman. “Even a woman as intelligent as Jane Eyre could not hope to leave the life of governess behind her, take a

university degree, and pursue a better job.” (Jackson 1994) It was not possible for a woman in the late 1830’s (when Jane Eyre is set in) to study at the university. “[...] before 1848, no women's colleges existed, and even if they had, a woman could not have improved her professional prospects by attending one.” (Jackson 1994)

As a child Jane is asked if she wants to live with her distant and poor relatives she thinks about it for a minute: “I reflected. Poverty looks grim to grown people; still more so to children: they have not much idea of industrious, working, respectable poverty; they think of the word only as connected with ragged clothes, scanty food, fireless grates, rude manners, and debasing vices: poverty for me was synonymous with degradation.” (Brontë, 1994, 26) But Jane longs for education. And she has an inborn self-respect that is why she replies: “No; I should not like to belong to poor people” (Brontë, 1994, 26) and she rather chooses to go to the boarding school in Lowood. On top of that it does not make a difference for her if she goes to Lowood or if she goes to live with her distant relatives. She does not know them as much as she does not know the teachers in Lowood.

When Jane inherits £20 000 from her uncle John Eyre she reaches a complete material independence. She has enough money for the rest of her life, but it does not change her because she continues working (out of self-respect) as a teacher in Marsh End. She has a motivation to work because she likes educating children. She shares the money with her newly-found relatives - St John, Diana and Mary. They get £5 000 each. Jane is happy to be materially independent but she feels like she owes St John and his sisters. They saved her life. Still, she does not have to give them the whole lot. She does not have the need to spend money on unnecessary things, which is why she shares it with her relatives rather than keep it all to herself. £20.000 was a big amount of money during the Victorian Age. Twenty shillings is equivalent to £1. And one shilling was approximately £3.82 in Victorian Era. “As a 1000 shillings is equivalent to £1 and as 1 shilling was worth roughly £3.82 in Victorian times, 1,000 shillings multiplied by £3.82 = £3,827.50. This is what the British pound was worth in Victorian times.” (Answers 2011) Thus it is like inheriting £1.528.000 at present which is a considerable amount of money.

To picture the cost of living during the Victorian Age in Great Britain see appendix 2.

Jane gets “thirty pounds per annum” (Brontë, 1994, 90) when she works as a governess in Thornfield. When she shares the inherited money with her relatives, she still has 5 000 £ so

she can live comfortably. It is a luxury for a former middle class woman. But Jane does not change in any way. She is a generous person, which is another reason why she shares the money. And she likes to help the people - that is why she continues educating children.

3.1.2 Intellectual independence

The following paragraphs use definition 1b (2).

When Jane lives in Gateshead she spends a lot of time only by herself. The children of Mrs Reed do not want to play with her and they exclude her. “The said Eliza, John, and Georgiana were now clustered round their mama in the drawing-room: she lay reclined on a sofa by the fireside, and with her darlings about her [...]. Me, she had dispensed from joining the group [...]” (Brontë, 1994, 9). That is why Jane finds something else to do than play with the other children. She likes to read a lot by herself. “A breakfast-room adjoined the drawing-room, I slipped in there. It contained a bookcase. [...] I mounted into the window-seat [...]” (Brontë, 1994, 9). She gets used to spending time by herself. The more she reads the more she forms her own opinions – even as a child. That means that as she grows up she becomes slowly intellectually independent. And she is also motivated to get even more independent in the future.

After the Red Room incident with John Reed, Mrs Reed decides to call for Mr Brocklehurst to come to see Jane in Gateshead. She wants Jane to go to live at Lowood School, but Jane feels furious when Mr Brocklehurst leaves and she tells Mr Reed “What would Uncle Reed say to you, if he were alive?” (Brontë, 1994, 30) Even when Jane remembers this situation many years later she describes it as if “it seemed my tongue pronounced words without my will consenting to their utterance: something spoke out of me which I had no control.” (Brontë, 1994, 30) Jane acts very emotionally as a child but when she grows up she learns to think before she speaks. When she lives in Thornfield and she is full of emotions because of her love for Rochester. But when she speaks to him she does not yield to her emotions which means she has grown intellectually.

Miss Temple has a huge impact on Jane’s desire for intellectual independence. She is Jane’s teacher in Lowood. Many girls from Lowood like her. She sometimes comes and talks

to them. "I can remember Miss Temple walking lightly and rapidly along our drooping line [...] and encouraging us, by precept and example, to keep up our spirits, and march forward, as she said, 'like stalwart soldiers.'" (Brontë, 1994, 62-63) When Miss Temple tells such things to the girls Jane realizes even more that she wants to reach intellectual independence.

Jane likes to educate herself throughout her whole life. She is motivated to constantly improve her skills and she has a natural eagerness for information; therefore, she reads a lot of books which helps her to form her own opinion of the world. She is able to think on her own which makes her intellectually independent. "[...] there was one bookcase left open containing everything that could be needed in the way of elementary works, and several volumes of light literature, poetry, biography, travels, a few romances, &c. I suppose he had considered that these were all the governess would require for her private perusal; and indeed, they contented me amply for the present; [...]" (Brontë, 1994, 104) She educates herself more and more by reading so she grows into an opinionated young woman. Education in Lowood helps her to form her opinions too.

When Jane is eighteen years old she decides to leave Lowood. It is because she realizes that she does not want to spend her future in one place. She does not want to depend on that place and she wants to get to know more places in her life. She wants to meet new people with new characters. She longs for some new life experiences. Experiences make people more independent. Experiences also provide a more detached view on the trivialities of life. This need to discover new places and new people makes her an ambitious woman as well. Jane is able to have a mature conversation with Rochester. She is the only person in Thornfield with whom Rochester can talk on the same intellectual level. She is able to have an equal discussion with him, as seen in this extract: "Again Mr Rochester propounded his query: 'Is the wandering and sinful, but now rest-seeking and repentant, man justified in daring the world's opinion, in order to attach to him for ever this gentle, gracious, genial stranger, thereby securing his peace of mind and regeneration of life?' 'Sir,' I answered, 'a wanderer's response or a sinner's reformation should never depend on a fellow creature. Men and women die; philosophers falter in wisdom, and Christians in goodness, if anyone you know has suffered and erred, let him look higher than his equals for strength to amend and solace to heal.'" (Brontë, 1994, 217-218) Jane's answer is on the same level as Rochester's query.

Jane also shows her intellectual independence when she comes to visit Mrs Reed on her deathbed. Mrs Reed tells her she concealed the fact that Jane has an uncle in Madeira. Mrs Reed makes the impression of an unhappy woman because she explains why she does not tell Jane's uncle where Jane is. "I disliked you too fixedly and thoroughly ever to lend a hand in lifting you to prosperity. [...] and I took my revenge: for you to be adopted by your uncle, and placed in a state of ease and comfort, was what I could not endure." (Brontë, 1994, 237) But Jane forgives Mrs Reed which shows her intellectual independence. "I approached my cheek to her lips: she would not touch it. [...] I covered her ice-cold clammy hand with mine: the feeble fingers shrank from my touch" (Brontë, 1994, 238) Jane knows that hate is not good for anyone's spirit. Although Mrs Reed's actions caused Jane a lot of injustice, Jane forgives her.

3.1.3 Emotional independence

The following paragraphs use definition 1b (1).

Jane finally learns what it is to love someone when she comes to Thornfield because there she falls in love with her employer. Before coming to Thornfield she does not love anyone as much as she loves Mr Rochester. In Gateshead she is emotionally independent because she lives with the people she does not love. She does not even like them and they do not like her. In Lowood she has some friendly feelings towards Helen Burns but friendship with Helen does not bind her. However her love for Rochester does because she is emotionally dependent on him. But Jane only realizes the strength of her feelings towards Rochester when she finds out he is already married and she cannot stay with him if she wants to keep her self-respect. An inner conflict takes place in her personality. This conflict jeopardizes Jane's independence. Before Jane flees from Thornfield Rochester implies that she should live with him as his lover. This is a difficult situation for Jane because there is the opposition between what her mind wants and what her body wants. Her mind wins this battle and that is why she hurries from Thornfield next morning even though it is very difficult for her. "I asked, 'What am I to do?' But the answer my mind gave- 'Leave Thornfield at once'-was so prompt, so dread, that I stopped my ears. I said I could not bear such words now. [...] I alleged: 'that I have wakened out of most glorious dreams, and found them all void and vain, is a horror I

could bear and master; but that I must leave him decidedly, instantly, entirely, is intolerable. I cannot do it.' But, then, a voice within me averred that I could do it and foretold that I should do it." (Brontë, 1994, 295) She "should do it" because she would fall in her own eyes if she stayed with Rochester because he is married. She has got enough self-respect to leave him even though she loves him very much.

She would be dependent on him if she went with him to France (as he offered her after the interrupted wedding – "You shall go to a place I have in the south of France: a whitewashed villa on the shores of the Mediterranean. There you shall live a happy, and guarded, and most innocent life." (Brontë, 1994, 301) Not that she would be dependent on him only financially but also emotionally (which is exactly what she does not want). Rochester is Jane's first love which can be also one of the reasons she is excessively dependent on him - emotionally. She never held such strong feelings for anyone before. And the fact that she never loved anyone else is related to their sexual histories as well. As Sandra Gilbert suggests "Rochester has specific and "guilty" sexual knowledge which makes him in some sense her "superior." (Gilbert, 1984, 354) For Rochester – with such experiences – it is easier to foresee one's feelings. Jane does not have sexual experiences therefore she might be shy and slightly uncomfortable in relationships generally – she is a victim of the emotion she cannot control. "Even more significantly, the phantom-child reappears in two dramatic dreams Jane has on the night before her wedding eve, during which she experiences "a strange regretful consciousness of some barrier dividing" her from Rochester. In the first, "burdened" with the small wailing creature, she is "following the windings of an unknown road" in cold rainy weather, straining to catch up with her future husband but unable to reach him." (Gilbert, 1984, 358) It is as if she could not reach him in the sense of his sexual experiences.

3.2 Self-respect

The Meriam Webster dictionary defines the word "self-respect" as:

1: a proper respect for oneself as a human being

2: regard for one's own standing or position

The following paragraph uses definition 1.

The first marks of Jane's self-respect appear for the first time in Gateshead. It is on the day when the Red Room incident happens. She defies John Reed and she is punished for that later. When John hits her with the book she realizes it is enough. She cannot stand to be oppressed anymore. "In that moment she realizes she may never win affection and approval, but that self-respect is something she *can* command." (Carlton-Ford, 1988, 381)
The following paragraph uses definition 2.

As a little girl, Jane is taught the basic subjects in Lowood School but she is also taught something more. One of her teachers, Miss Temple, spends some extra time with Jane and Jane's best friend Helen. She teaches Jane something very important. In order for Jane to reach what she wants sometimes she must submit and obey the authorities. "Although Miss Temple does try to instil submissive virtues in her pupil, significantly, the headmistress does not tell Jane to be a good girl, but merely to "act as a good girl" which will in turn "satisfy us". (Anderson 2004) Jane has a character that is more rebellious than Helen's character. But if she wants to grow into a well-behaved young lady she needs to learn how to suppress her rebellious nature (but more on that later). Self-respect and the providence make her act the way she does not actually feel on the inside. Therefore she does not act so spontaneously and she suppresses her impulsive vivacious feelings.²

Jane thinks about her own respect before she accepts Rochester's offer to marry him. She does not like it when he speaks about his wife dying with him. "[...] he had talked of his future wife dying with him. What did he mean by such a pagan idea? I had no intention of dying with him-he might depend on that." (Brontë, 1994, 271)

Jane is morally superior to Rochester because she would never allow herself to have a relationship with someone without being married to that person. a) She is very scrupulous in this aspect. b) She does not want to become a "fallen woman", (= "an umbrella term used to describe any women who had sexual intercourse out of marriage") (Wikipedia, The Free Encyclopedia 2012). Jane chose to be a governess because she has her principles and rules. It would be really difficult for her to deal with the status of a mistress because the society would

² But if she was a true rebel she would not be able to suppress her feelings. She does not blindly rebel against any kind of authority. She wants to keep her self-respect.

look at her with prejudices. The society would exclude her if she became a mistress of a married man, and Jane does not want to be excluded by society. She knows what it is like to be excluded and she does not want to feel like that again. That is also why she avoids such relationship with Rochester.³ It is again connected to her self-respect. She respects herself enough that she does not want to become a “fallen woman” which would make her social position very difficult.

She opposes a servant in Marsh End. The servant called Hannah is prejudiced to Jane because Jane came to the Marsh End as a beggar. She asks Jane: “Did you ever go a-begging afore you came here?” (Brontë, 1994, 337) But Jane feels rather offended by Hannah’s questions. “...though you have had the *incivility* to call me a beggar. [emphasis added]” (Brontë, 1994, 338) This is another example of Jane showing her self-respect.

3.3 Rebellion

The Meriam Webster dictionary defines the word “rebellion” as:

1: opposition to one in authority or dominance

Rebellion is connected to rebellious emotions. Jane is naturally a vivacious person for whom it is a normal thing to demonstrate her emotions – even the negative ones. Jane can therefore be considered a rebellious person who needs to express her anger and dissatisfaction with certain things or authorities.

Jane is not a happy child when she lives in Gateshead because she has to face bullying from her cousins every day. It makes her personality tougher than the personalities of other

³ In this footnote definition 2 is used. She also does not want to get hurt. A relationship without a marriage can be seen as unstable. And Jane wants to have a stable relationship. She needs to feel secure but for a woman in the Victorian age it was not possible to feel secure without a husband. “Even the upper-class girls who seem so secure when they are first encountered at Gateshead by Jane are subject to the same anxieties of femalehood she has known. With the decay of the family, the profligacy of the elder son, the imminent death of the mother, the attractive Georgiana is more obviously an absurd, indolent person without any futurity unless she secures an affluent husband.” (Bell, 1996)

children her age. She is not a typical ten-year-old. She is more mature than other children her age because she has to deal with things other kids do not have to. Destiny is not kind to her from the beginning of her life. She loses her parents when she is a little child. This is one of the foundations of her rebellious character - there are many examples of it in the novel. For instance in the situation when she explodes with anger because John Reed treats her unjustly by hitting her in the head with a book. “‘Wicked and cruel boy!’ I said. ‘You are like a murderer-you are like a slave-driver-you are like the Roman emperors.’” (Brontë, 1994, 13) This is one of the situations when Jane’s rebellious nature originates. Jane hates John Reed for his cruel actions as well as she hates his mother. She hates Mrs Reed for treating her own children differently than Jane. Jane feels she needs to express her anger to them.

Jane sees how her friend Helen Burns submits to everyone. She accepts everything that is done to her and she does not recognize injustice. Helen is a very submissive girl. When Helen dies of consumption Jane never finds as good a friend as Helen was. Her death makes Jane even more rebellious than she was before. Helen also dies because she neither receives good treatment nor is she a fighter like Jane. Jane does not want to be like Helen. That is why she is even more rebellious when Helen dies. It can be argued that she wants to avenge Helen’s death.

Jane acts as a rebel when she tells Rochester that she does not like how he treats Adèle. “No: Adèle is not answerable for either her mother’s faults or yours: I have a regard for her; and now that I know she is, in a sense, parentless–forsaken by her mother and disowned by you, sir–I shall cling closer to her than before.” (Brontë, 1994, 146) She is not afraid to tell her employer what she thinks about the way he treats her Adèle. She feels that it is not fair to punish Adèle for the things her mother Céline did to Rochester. This act shows not only Jane’s rebellious character but also her sense for justice.

3.3.1 Desire for justice

The Meriam Webster dictionary defines the word “justice” as:

1a: the quality of being just, impartial, or fair

b (1): the principle or ideal of just dealing or right action

(2): conformity to this principle or ideal: righteousness

2: conformity to truth, fact, or reason: correctness

I use the definition number 1 in the following paragraphs.

Jane's desire for justice is connected to her intellect. When she thinks something is not fair she feels the urge to take action. There are also some events in her life that even deepen her sense for justice. For example, when she is in Lowood and sees injustice done to her classmate whose hair gets cut by Mr Brocklehurst because it is too ginger and too curly: "Miss, Temple, Miss Temple, what-*what* is that girl with curled hair? [...] All those top-knots must be cut off." (Brontë, 1994, 66) A lot of injustice is done to Jane's best friend Helen Burns as well. Jane's desire for justice forms in her childhood and it accompanies her throughout her whole life.

3.4 Passion

The Meriam Webster dictionary defines the word "passion" as:

1 a: emotion

b: intense, driving, or overmastering feeling or conviction

c: an outbreak of anger

2: ardent affection: love

Charlotte Brontë gave a huge importance to passion. This is clearly expressed in her criticism of the novels of her near contemporary Jane Austen. Charlotte Brontë did not hide the fact that she did not like the books by Jane Austen passionate enough. She said about Austen: "[...] she ruffles her reader by nothing vehement, disturbs him by nothing profound: the Passions are perfectly unknown to her [...]" (Brontë 1850)

In the following paragraphs definitions 1c and 2 are used.

Jane has more passionate character when she is a child because she cannot judge the whole situation clearly and she does not know what is appropriate in which situation. Moreover she is not able to control her feelings as a child. “I don’t very well know what I did with my hands, but he called me ‘Rat! Rat!’ and bellowed out aloud.” (Brontë, 1994, 13) But when she grows up she has a better judgement and she learns how to control herself. “I wanted to be weak that I might avoid the awful passage of further suffering I saw laid out for me; and Conscience, turned tyrant, held Passion by the throat, told her tauntingly, she had yet but dipped her dainty foot in the slough, and swore that with that arm of iron he would thrust her down to unsounded depths of agony.” (Brontë, 1994, 295) When she is an adult she does not act only out of passion anymore.

There is a scene in the novel when Jane awakens Rochester from his burning bed. They extinguish the flames and he leaves to discover what happened. Jane is left alone in the room – waiting for Rochester to return. When he returns he acts strangely. First he tells Jane “now return to your own room” (Brontë, 1994, 151) and then he is surprised that Jane is leaving: “‘What!’ he exclaimed, ‘are you quitting me already, and in that way?’” (Brontë, 1994, 151) In this scene the first signs of Rochester’s attraction to Jane can be seen. He wants to “shake hands” (Brontë, 1994, 152) with Jane before she leaves. It is obvious that there are a lot of emotions going on. Jane on the other hand tries to remain calm and leave as soon as possible. “I bethought myself of an expedient. I think I hear Mrs Fairfax move, sir, said I.” (Brontë, 1994, 152) Subsequent events show Jane’s passion she has for Rochester: she goes to bed but she cannot sleep because she is dominated by passion. “Till morning dawned I was tossed on a buoyant but unquiet sea, where billows of trouble rolled under surges of joy. [...] Sense would resist delirium: judgment would warn passion. Too feverish to rest, I rose as soon as day dawned.” (Brontë, 1994, 152)

Jane gets to know this affection – love – in Thornfield where she falls in love with her employer. Before getting to know him she does not know what it really is to love someone. Jane faces a dilemma between reason and passion when at the altar she finds out that Rochester has a wife. In this battle between reason and passion reason wins. She may be passionate but her self-respect is stronger. That is why she leaves despite the fact she is deeply in love with Rochester.

Jane's passion manifests itself again when she gets jealous of Miss Blanche Ingram because Rochester courts her. He is emotionally interested in her therefore he spends a lot of time with her. But Jane does not like it and feels jealous because she is in love with Rochester. This is another sign of her passionate character.

Jane's passionate nature explodes again when Rochester teases her about his planned marriage with Miss Blanche Ingram while also admitting a strong tie to his governess: "I sometimes have a queer feeling with regard to you—especially when you are near me, as now: it is as if I had a string somewhere under my left ribs, tightly and inextricably knotted to a similar string situated in the corresponding quarter of your little frame. And if [...] two hundred miles [...] of land come between us, I am afraid that cord of communion will be snapt; and [...] I should take to bleeding inwardly." (Brontë, 1994, 250) Jane's passionate character shows its magnitude in this scene. "The vehemence of emotion, stirred by grief and love within me, was claiming mastery, and struggling for full sway, and asserting a right to predominate, to overcome, to live, rise, and reign at last: yes, –and to speak." (Brontë, 1994, 250-251) And she finally exclaims: "I grieve to leave Thornfield: I love Thornfield: I love it, because I have lived in it a full and delightful life [...]." (Brontë, 1994, 251) Her passionate feelings that she held inside of her for a long time finally erupt.

Now Jane knows what it is like to love someone. She is still in love with Rochester even after she spends almost a whole year in Marsh End. Therefore when St John tells Jane he wants her to become his wife and go to India with him she refuses him. "I comprehended all at once that he would hardly make a good husband: that it would be a trying thing to be his wife." (Brontë, 1994, 388) She realizes this after she is able to witness St John's rejection of Rosamond. "We see that St. John's rejection of Miss Oliver is a model for Jane's rejection of St. John." (Mitchell, 2011, 309) She would not be happy with St John. She says: "I am ready to go to India, if I may go free." (Brontë, 1994, 400) because she knows marriage with St John would lack love. Jane does not want such marriage because she needs passion in a relationship. Her passion for Rochester transforms into love. But in order to realize it Jane needs to get through the experience with St John. St John offers her to marry him even though there is no passion between them.

Jane's passionate nature explodes for the final time when she talks to her cousin St John. He tries to persuade her to go with him to India as his wife even though she rejected him already, but suddenly she is not so sure about her rejection and she thinks about his offer once again, "I stood motionless under my hierophant's touch. My refusals were forgotten – my fears overcome – my wrestlings paralysed. The Impossible – that is, my marriage with St John – was fast becoming the Possible. (Brontë, 1994, 413-414) Jane feels tempted by St John's offer. "I sincerely, deeply, fervently longed to do what was right; and only that. 'Show me, show me the path!' I entreated of Heaven." (Brontë, 1994, 414) That is why in this very moment Jane's love for Rochester manifests itself in the form of telepathic calling. "My heart beat fast and thick: I heard its throb. Suddenly it stood still to an inexpressible feeling that thrilled it through, and passed at once to my head and extremities. The feeling was not like an electric shock, but it was quite as sharp, as strange, as startling [...] I heard a voice somewhere cry – 'Jane! Jane! Jane!'" (Brontë, 1994, 414) When Jane hears this voice which belongs to Rochester she spontaneously answers: "'I am coming!'" (Brontë, 1994, 415) This scene shows the strong passion and love she feels towards Rochester. She surrenders to it which points to her passionate character.

4

Sandra Gilbert talks about Jane's passion in her 1984 essay "The Madwoman in the Attic". She came up with the theory that Bertha is Jane's subconscious self. "Bertha [...] is Jane's truest and darkest double: she is angry aspect of the orphan child, the ferocious secret self Jane has been trying to repress ever since her days at Gateshead." (Gilbert, 1984, 360)

But there is a pivotal difference between these two characters. Bertha acts only out of passion while Jane acts out of reason and passion. Jane's reason and Jane's passion struggle

⁴ Jane also deals with hate a lot in her childhood. Even in Lowood there is a person whom Jane hates - Mr Brocklehurst. Jane has a particular tendency to see things in black-and-white and does not see anything positive about Mr Brocklehurst. "Yes, I was right: it was Mr Brocklehurst [...] I had my own reasons for being dismayed at this apparition; [...]" (Brontë, 1994, 64) But she does not think anything negative about Helen, "I heard her with wonder: I could not comprehend this doctrine of endurance [...]. Still I felt that Helen Burns considered things by a light invisible to my eyes." (Brontë, 1994, 58) Helen seems flawless to Jane while Mr Brocklehurst and Mrs Reed seem black because of the hate Jane feels towards them.

between each other. Sandra Gilbert thinks that “[...] Bertha has functioned as Jane’s dark double throughout the governess’s stay at Thornfield. Specifically, every one of Bertha’s appearances – or, more accurately, her manifestations – has been associated with an experience (or repression) of anger on Jane’s part.” (Gilbert, 1984, 360) That does not mean, however, that Jane is not a passionate person. It means that she knows what is socially appropriate and that one cannot unconditionally express every feeling. She uses reason, not only passion.

5

⁵ According to Sandra Gilbert there are certain parallels between Jane’s and Bertha’s behaviour. All of these parallels can be seen in the appendix 1. However, most of them seem to be rather exaggerated therefore one needs to be careful when considering the similarities. Only one of these six parallels appears plausible: The parallel is about Bertha destroying Jane’s wedding veil. According to Sandra Gilbert, Jane unconsciously does not want to get married. That is why Bertha destroys her wedding veil – Bertha does it for her because Jane wants to do it only unconsciously. Bertha may be mad but she can still feel jealousy. She knows that Rochester is her husband and that Jane wants to take him from her. Jane describes Bertha destroying her veil: “Sir, it removed my veil from its gaunt head, rent it in two parts, and flinging both on the floor, trampled on them.” (Brontë, 1994, 281) The connection between Bertha tearing up Jane’s wedding veil and Jane feeling anxious about the marriage is obvious.

4. Development of the character Jane Eyre in the film adaptation by Franco Zeffirelli

4.1 Independence

There are included all of the three types of independence (mentioned above in the chapter 3) in the film adaptation by Franco Zeffirelli. Therefore the division of the aspects of independence is the same – material independence, intellectual independence and emotional independence.

4.1.1 Material independence

Material independence is emphasized less in the film adaptation than in the novel. Jane's character might not give as strong impression of the importance of material independence on the spectators as on the readers. In the novel the importance of Jane's material independence is strongly emphasized.

Jane is not materially independent in the novel when she wanders for a few days in Marsh End. She needs to reach this independence again. In the film adaptation the part of Jane's wandering is omitted. Jane goes to Gateshead instead, and therefore she does not have to beg for food and shelter. St John (who lives in Gateshead instead of Marsh End) and his sister help her get well because she is very weak when she comes to Gateshead. After a month it is announced to her that she inherited money from her uncle who died recently. In the novel she spends a few months in Marsh End working as a teacher in a school for girls. She needs to figure out how to slowly reach material independence again. In the film adaptation there is no time for her to think about what to do next between arriving at Gateshead and the inheritance from her uncle, John Eyre. She inherits the money a month after she comes to Gateshead. And during this month she is recovering from the weakness of the long journey. Material independence is not stressed enough in the film adaptation because the process of regaining is made a lot easier for Jane than it is in the novel.

4.1.2 Intellectual independence

Intellectual independence is emphasized more than in the novel. There is a scene that is stressed more in the film adaptation than in the novel. The moment when Jane realizes she wants to reach intellectual independence is more depicted in the film adaptation than in the novel.

The scene mentioned is a scene of Miss Temple who comes to comfort the girls before they go to sleep. She tells them: “I am sure you all envy other girls who seem to be blessed with happier lives. But you have all been blessed with intelligence. *Intelligence* and a *proper education* will give you *independence of spirit*, and that is the greatest blessing of all. [emphasis added]” (Zeffirelli 1996) There is a shot of Jane listening to Miss Temple. It is made obvious that Jane takes Miss Temple’s words seriously and that she is influenced by her. That is why she reads a lot and educates herself during her life.

4.1.3 Emotional independence

The film adaptation does not concentrate on Jane’s emotional independence as much as the novel does. Although in some parts of the film adaptation it may give the stronger impression, but overall Jane’s emotional independence is emphasized less than in the novel.

When Jane leaves Thornfield it shows her desire for emotional independence. She is not emotionally independent when she is leaving but if she wants to reach it she must leave and break away from her emotional dependence on Rochester. In order to make that happen she must spend a lot of time without him. In the film adaptation Jane does not spend as much time with the Rivers family as she spends with them in the novel. In the novel Jane stays in Marsh End almost a year. In the film adaptation she stays in Gateshead (instead of Marsh End) only for a few months, which indicates that there is not much time for her to reach emotional independence. The film adaptation may make a different impression on the spectators than on the readers of a novel.

On the other hand there is a scene in the film adaptation that emphasizes Jane’s desire for emotional independence more. In the film adaptation Jane leaves Thornfield immediately after finding out about Rochester’s wife. That shows her stronger need to reach emotional

independence than in the novel where she leaves the day after finding out about Rochester's wife.

4.2 Self-respect

Self-respect is emphasized less in the film adaptation. The scene of Jane and Rochester between their engagement and their wedding is missing in the film adaptation. The scene of Jane telling Rochester that she cannot be his mistress is not present either. In total there is not as many scenes that show Jane's self-respect.

The scene of the Red Room incident is present but it shows Jane's self-respect less than the novel. There the spectators are not shown what happened before Jane gets locked in the Red Room and why Mrs Reed is so angry at Jane. No particular conflict with John Reed is mentioned. The audience only sees that Mrs Reed is angry with Jane but they do not know why. The filmmakers made this scene very short, making whole impression of Jane's self-respect weaker than it is in the novel. In fact, there is no impression of Jane's self-respect in this scene because in the film adaptation she does not oppose John at all. Not even Jane's rebellion is shown in this scene *as much* as it is shown in the novel. When Mrs Reed commands Jane to stay in the Red Room until morning Jane replies: "Oh, no I cannot endure it." (Zeffirelli 1996) This scene slightly shows Jane's rebellion but not her self-respect.

4.3 Rebellion

Rebellion is emphasized less in the film adaptation than in the novel.

The scene of Jane behaving as a rebel while defending Adèle is present in the film adaptation. Also Jane's rough childhood in Gateshead is mentioned; Jane says at the beginning of the film adaptation: "For nearly ten years I endured their unkindness and cruelty. They did not love me. I could not love them." (Zeffirelli 1996) Her tough childhood is expressed enough by this statement. However Jane's rebellion which results from Helen's death is expressed nowhere in the film adaptation. Therefore the whole impression of Jane's rebellion is not as significant as it is in the novel.

4.3.1 Desire for justice

Desire for justice is emphasized more in the film adaptation than in the novel. The filmmakers even changed the scene where Jane defends her friend Helen against Mr Brocklehurst because they wanted to emphasize this quality of Jane's more than in the novel.

The scene showing Jane's desire for justice can be seen in the scene when Jane draws a portrait of Helen Burns. Helen removes her bonnet so Jane can draw her hair as well. Then Mr Brocklehurst comes and is very irritated by Helen's red curly hair. He calls it vanity. "Vanity. You see this vanity? Long curled hair, masses of red curls. [...] It is the child's vanity that must be suppressed." (Zeffirelli 1996). Jane defends Helen when she says: "Why should you punish her for the way God made her hair?" (Zeffirelli 1996) This is another example of Jane's desire for justice. She is not afraid of authorities when she feels that a certain authority does not act justly. Then she is forced to hand Mr Brocklehurst the scissors. He wants to cut only Helen's hair but Jane supports Helen and takes her own bonnet off to let Mr Brocklehurst cut her hair as well. This scene is different from the scene in the novel. In the novel it is Julia Severn whose hair offended Mr Brocklehurst, but the biggest difference between this scene in the novel and in the film adaptation is that in the novel Jane does not defend Julia. Jane is quiet because she is rather scared by Mr Brocklehurst. But in the adaptation the filmmakers want to emphasize Jane's desire for justice and that is why they change this scene and portray Jane as a courageous girl who defends her older friend.

Jane's desire for justice is emphasized in the film adaptation more than in the novel. After Jane inherits £20 000 she decides to "give part of her inheritance to benefit the girls of Lowood School." (Zeffirelli 1996) In the novel she shares the money with her newly-found cousins St John, Mary and Diana (their relation is not mentioned at all in the film adaptation). Even though in the novel she shares the money between her cousins it does not give such impression of her desire for justice as in the film adaptation where she gives the money to the poor Lowood Institution. The filmmakers may have decided to emphasize Jane's desire for justice that is why they chose to change this fact.

4.4 Passion

Passion is not as emphasized in the film adaptation as it is in the novel.

Passion can be felt in the scene where Jane talks to Rochester after he almost burns to death in his bed. This scene is very important because it is the first time Rochester and Jane show the audience their emotions. From this scene it is apparent that Jane and Rochester do not have a usual relationship between employer and employee. There is something more between them. In the film adaptation Rochester tells Jane: “What’s the matter? You’re shivering.” (Zeffirelli 1996) Giving the impression that Jane is captivated by this situation. In the novel it is even more evident that this moment with Rochester had a big impact on Jane because she cannot fall asleep after that. In the film adaptation, however, there is nothing about the fact that she cannot sleep afterwards. Therefore Jane’s passion is not as noticeable in this scene as it is in the novel.

The scene of Jane and Rochester talking in the garden is full of passion and emotions. Rochester lets Jane think that he is going to be married soon that is why he sends Adèle away to school. Then he tells her that there is a position that might suit Jane - a governess to five daughters of a family in Ireland. This is the moment when the mood of this scene changes. Jane says that “The sea is such a barrier” (Zeffirelli 1996) and Rochester changes his tone after this sentence. He asks Jane: “From what, Jane?” (Zeffirelli 1996) Then he tells her about his feeling he has sometimes. “Sometimes I have the strangest feeling about you. [...] It feels as if though I had a string tied here, under my left rib where my heart is, tightly knotted to you [...]. But you are sensible. You’ll forget.” (Zeffirelli 1996) At the moment when Rochester tells Jane that “there are other houses just as fine” (Zeffirelli 1996) Jane ardently replies to Rochester: “How can you be so stupid? How can you be so cruel? I may be and plain but I’m not without feelings.” (Zeffirelli 1996) This is the only scene in the film adaptation where Jane’s passion is more emphasized than in the novel. It is because in this scene she uses a stronger language that is expected from a governess in Victorian Britain. In the novel she does not say such things to her employer.

Another example of Jane's passion that gets de-emphasized in the film adaptation is when Jane telepathically hears Rochester's calling. Jane is visiting Helen's grave and she seems to be in a peaceful state of mind before she hears Rochester's voice. She is calm until she hears his calling. In the novel St John proposes to her, tempting her. She hears Rochester's telepathic calling because she is agitated and tempted. She almost agrees to go with St John to India as his wife, but Rochester's calling reminds her how strong her passion towards him is. However, in the film adaptation, St John offers to marry her after Rochester's calling. Therefore this scene does not seem so urgent in the film adaptation.

Moreover, in the film adaptation, Jane does not leave for Thornfield immediately after hearing Rochester's calling which is another sign that her passion for him is not as strong as it is in the novel.

5. Development of the character Jane Eyre in the film adaptation by Cary Fukunaga

5.1 Independence

In the film adaptation by Cary Fukunaga all of the three types of independence mentioned above in chapter 3 are included; therefore, the division of the aspects of independence is the same – material independence, intellectual independence and emotional independence.

5.1.1 Material independence

Material independence is emphasized adequately in the film adaptation.

There is a scene of Jane reaching complete material independence. When St John comes to tell Jane that she is an heiress of £20 000 Jane is shocked by the news. She thinks that “There must be some mistake.” (Fukunaga 2011) Jane reaches complete material independence because of this inheritance but at first she is not happy about it. St John tells her: “You look desperately miserable about it, I must say.” (Fukunaga 2011) Even in the novel Jane has a similar attitude to such news. “It is a fine thing, reader, to be lifted in a moment from indigence to wealth [...] but not a matter one can comprehend, or consequently enjoy, [...] One does not jump, and spring, and shout hurrah! at hearing one has got a fortune; one begins to consider responsibilities, and to ponder business; [...]” (Brontë, 1994, 378) The first thing Jane thinks about (in the film adaptation) is the debt she owes to St John and his sisters. She does not want to be in debt to anyone. Jane and St John do not talk about the fact that they are related but she wants to share the money with him and his sisters anyway because she is grateful they saved her life. “Mr St John, the debt I owe to you and your sisters.” (Fukunaga 2011) Jane wants to be materially independent but she does not need a huge amount of money to reach material independence. The fact that Jane is related to St John and his sisters is not mentioned in the film adaptation but it does not affect Jane reaching material independence.

5.1.2 Intellectual independence

Intellectual independence is not as emphasized in the film adaptation as it is emphasized in the novel. In the film adaptation there is not included many scenes of Rochester and Jane having a serious conversation. That is the main reason why Jane does not give the spectator as strong impression of her intellectual independence as she does to the reader of the novel.

One of the scenes of the film adaptation showing Jane's intellectual independence is when Rochester tells Jane:

"Your gaze is very direct Miss Eyre. Do you think me handsome?"

Jane replies to him: "No, sir."

He responds to her: "What fault do you find with me? I have all my limbs and features."

And she answers: "I beg your pardon, sir. I ought to have replied that beauty is of little consequence."

(Fukunaga 2011)

This conversation between Rochester and Jane shows that she is able to speak to Rochester on the same intellectual level. This scene in the film adaptation corresponds to the same scene in the novel.

Rochester tells Jane: "You examine me, Miss Eyre, said he: do you think me handsome?"

She responds: No, sir.

He replies to her: "What do you mean by it?"

And she answers: "Sir, I was too plain; I beg your pardon. I ought to have replied that it was not easy to give an impromptu answer to a question about appearances; that tastes mostly differ; and that beauty is of little consequence, or something of that sort."

(Brontë, 1994, 132)

Both scenes give the same impression because both of them show that Jane is intellectually independent, but there are many scenes showing Jane's intellectual independence that are missing in the film adaptation - for instance the scene where Jane seeks a book to read in

Thornfield. Therefore the whole presentation of Jane's intellectual independence is smaller than the impression of it in the novel.

5.1.3 Emotional independence

The film adaptation emphasizes emotional independence more than the novel. The spectators who are familiar with the original novel can have a stronger impression of Jane's emotional independence than those who are unfamiliar with the novel.

In the novel there is a whole chapter dedicated to Jane's wandering which corresponds with the sufficient time dedicated to Jane's emotional independence in the film adaptation. However the film adaptation starts with the scene of Jane leaving Thornfield which can be confusing for the spectators who did not read the novel first, and therefore do not know that Jane is leaving because she wants to reach emotional independence, but it has a strong impact on the spectators who read the original novel because the scene of Jane leaving Thornfield is extensively emphasized because it is in the beginning of the film adaptation.

5.2 Self-respect

Self-respect is emphasized less in the film adaptation than in the novel.

The scene of Jane showing her self-respect is a scene of Jane and Rochester after their wedding is interrupted. Rochester begs Jane to stay with him but she resists. Jane tells him: "All is changed sir, I must leave you." (Fukunaga 2011) She does it out of her self-respect. Later, when Rochester asks her: "Who would you offend by living with me? Who would care?" (Fukunaga 2011) Jane replies: "I would." (Fukunaga 2011) She rejects him once again: "I must respect myself." (Fukunaga 2011) This is a crucial moment because Jane chooses to be without the love of her life but respecting herself rather than stay with the love of her life and without self-respect. She would be unhappy as Rochester's mistress. She would be dependent on him which is something she cannot let happen. Therefore she stands up and leaves the room even though it tears her heart to shreds. Her self-respect does not leave her even in the moment of the biggest temptation.

In the novel there are a few scenes of Jane and Rochester in the time between their engagement and their wedding where Jane shows her self-respect as well. In these scenes it becomes apparent that Rochester does not treat Jane with as much respect as he used to treat her before the engagement. There is a tension between them. But in the film adaptation there is only one scene of them talking before the engagement and no tension is recognized in it. Jane is waiting for Rochester because she wants to talk to him. She frowns while saying: “Everything seems so unreal” (Fukunaga 2011) Rochester replies: “I am real enough.” (Fukunaga 2011) but Jane says: “You, sir, are most phantom-like of all.” (Fukunaga 2011) Jane seems like she does not believe the reality and she does not look happy. But nowhere is it shown that Rochester does not respect Jane in the same way he did before their engagement.

There are a few more scenes of Jane and Rochester before the wedding but they are not talking in them. For instance there is a scene of Jane drawing a portrait of Rochester in the garden. This time they are smiling and they seem happy which might have been the filmmakers’ intention to give the romantic impression to the spectators.

5.3 Rebellion

Rebellion is emphasized less in the film adaptation than in the original novel.

The scene of Rochester being mean to Adèle is present in the film adaptation but Jane does not say anything. She looks like she does not like the way he treats her but she does not defend her. The scene of Jane defending herself against John Reed in Gateshead is present though. Jane’s rebellion is emphasized enough in this scene but not in the scene with Adèle and Rochester. Therefore the overall impression of Jane’s rebellion is not as strong as it is in the novel.

5.3.1 Desire for justice

Desire for justice is emphasized less in the film adaptation than in the novel.

The film adaptation does not emphasize the development of Jane's desire for justice. There is no scene of her classmate Julia Severn and Mr Brocklehurst who unjustly cuts Julia's hair. This event does not happen in the film adaptation therefore Jane does not feel injustice done to her classmate.

5.4 Passion

Passion is emphasized more in the film adaptation than in the novel.

The scene that is emphasized in the film adaptation but not in the novel is the scene of Jane looking out the window and thinking about gender differences. In the film adaptation Jane shares her thoughts with Mrs Fairfax: "I wish a woman could have action in her life, like a man. It agitates me that the skyline over there is ever our limit. [...] I've never seen a city. I've never spoken with men and I fear my whole life will pass..." (Fukunaga 2011) In the novel Jane "longed for a power of vision which might overpass that limit; which might reach the busy world, towns, regions full of life I (she) had heard of but never seen [...]" (Brontë, 1994, 110) Her thoughts in the novel are similar to her thoughts in the film adaptation but she does not think about speaking with men. The fact that she mentions this in the film adaptation gives it a more passionate impression. Moreover Jane meets Rochester the same evening when she goes to post some letters at the post office nearby. In the novel she does not meet him the same evening but a few months later which does not give as urgent impression as the film adaptation but does give an aspect of romance to the film adaptation. In addition to that the filmmakers had to remake the scene of Jane thinking about the things she wishes she could do as a woman. Her thoughts cannot be filmed therefore the whole scene has to be re-vised.

The scene that includes a lot of emotions and passion is the scene in which Rochester comes back from his "inspection" after Jane saves him from his burning bed. Rochester touches Jane's hand while saying "I have a pleasure of having you in my life." (Fukunaga 2011) In the novel he says "I have a pleasure in owing you so immense a debt." (Brontë, 1994, 152) which has a slightly different meaning. He seems calmer in the novel than in the film adaptation. In the novel he tells Jane to "return to her own room" (Brontë, 1994, 151) but

he does not say anything like this in the film adaptation. When Jane is leaving he tells her “Is that how you would leave me?” (Fukunaga 2011) Their heads are getting closer and closer and it seems they will kiss, but in the novel nothing is written about their heads approaching. The filmmakers played with this scene a little. The result is that it makes a more romantic impression.

The scene that takes place in the field concerns Jane’s passion as well. Jane and St John meet halfway of the path. Jane tells St John that she “will go with him to India if she may go free,” (Fukunaga 2011) but he does not want that because he cannot take “to India a girl of nineteen unless she is his wife” (Fukunaga 2011). He gets angry and forces Jane to say the name of the one she loves. In this very moment Jane starts hearing Rochester’s voice. She hears him calling her name: “Jane, Jane!” (Fukunaga 2011) St John does not understand why she still loves him. “Why have you not yet crushed this lawless *passion*? [emphasis added]” (Fukunaga 2011) But Jane does not perceive what St John says anymore. She just telepathically hears Rochester calling her name because her love for him is very strong. In the film adaptation there is a cut of this shot right after Rochester’s calling. It seems that Jane left Marsh End immediately after his calling. The following scene is a scene of Jane being in a carriage while travelling to Thornfield. The filmmakers wanted to give the impression of a stronger passion between Rochester and Jane that is why they gave the impression that Jane leaves Marsh End right after hearing Rochester’s calling. In the novel she waits for the daylight to leave for Thornfield.

6. Conclusion

The thesis shows that whereas the film adaptation by Zeffirelli emphasizes Jane's desire for justice while suppressing the character's passion, the film adaptation by Fukunaga stresses Jane's passion and her desire for emotional independence, thus giving the film a romantic aspect.

The film adaptation by Zeffirelli emphasizes Jane's desire for justice more than the novel. The scene of Jane witnessing Mr Brocklehurst ordering to cut the hair of her friend is different than in the novel. In the novel Jane is scared of Mr Brocklehurst but in the film adaptation she shows courage and a strong desire for justice. Also the scene of Jane defending her pupil in Thornfield is present in the film adaptation and again, it shows strong desire for justice. One of Jane's aspects of the development that gets suppressed is her passion. As the title of the review in *The Washington Post* indicates, "Jane Eyre never comes to life" (Kempley 1996), Jane is not as passionate in the film adaptation as she is in the novel. Jane Eyre (Charlotte Gainsbourg) misses the passion she abounds with in the original novel. Therefore the whole effect of Jane Eyre on the audience is rather serene and controlled.

The film adaptation from 2011 by Cary Fukunaga emphasizes Jane's passion and her desire for emotional independence more than the novel which gives a romantic aspect to the film adaptation. Jane is a "passionate truth-teller whose goal is to experience life as anyone's equal" (Turan 2011). The director Fukunaga emphasizes Jane's desire for emotional independence by placing a scene of Jane leaving Thornfield into the opening scene of the film adaptation. Jane's passion in the film adaptation is made obvious in the scene of Jane and Rochester talking about Rochester's marriage he is going to enter soon. Jane shows her strong feelings towards Rochester not only in this scene but also in the scene when she telepathically hears Rochester's calling. Jane's passion has a stronger effect on the audience because of the chemistry between the actors – Mia Wasikowska as Jane Eyre and Michael Fassbender as Edward Rochester. "In this film [...] their attraction is deeply, personally credible." (McCartney 2011) On the other hand the film adaptation suppresses Jane's desire for justice. The scenes that prove this aspect of Jane's are missing in the film adaptation completely. If the film adaptation needs to fit into the usual 90-120 minutes of running time most likely it cannot contain everything the novel contains. It also depends on the length of the novel. But

in the case of the novel *Jane Eyre* something has to get suppressed in order to make another thing more visible. The novel contains everything the author intends to say to the readers, but the director has to make a choice what to include and what not to include in the film adaptation.

The future research could focus on the comparison of the two films in terms of formalistic and realistic traits or on how having an experience with making a film in Hollywood influences filmmakers in their future work.

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Appendix 1

The parallels between Jane and Bertha (Gilbert, 1984, 360-361)

character	Jane	Bertha
1.	- her secure response to Rochester's egalitarian sexual confidences	- attempt to incinerate the master in his bed
2.	- unexpressed resentment at Rochester's manipulative gypsy-masquerade	- terrible shriek - her even more terrible attack on Richard Mason
3.	- anxieties about her marriage, her fears of her own alien "robbed and veiled" bridal image	- image of her in a "white and straight" dress
4.	- disguised hostility to Rochester, summarized in her terrifying prediction to herself that „you shall, yourself, pluck out your right eye; yourself cut off you right hand“ (Brontë, chapter 27)	- her melodramatic death causes Rochester to lose both eye and hand
5.	- her doubts about the wedding with Rochester	- setting Jane's wedding veil on fire
6.	- desire to destroy Thornfield, the symbol of Rochester's mastery and of her own servitude	- burning down the house and destroying herself in the process

Appendix 2

Information on the cost of living in England in 1888 (The Victorian Web 2003)

Yearly Expenditure (Prices are in Pounds (£)/ Shillings (S)/ Pence (d))

Item	£/S/d
Rent	105/0/0
Rates and taxes (including gas)	28/18/10
Coals	12/8/6
Wages	48/2/1
Food: Butcher	46/9/11
Food: Baker	9/8/8
Food: Dairyman	35/4/8
Food: Grocer	38/8/10
Food: Greengrover	10/6/0
Food: Poulterer	10/3/7
Dress: Wife	35/8/4
Dress: Husband	19/17/3
Washing	34/14/9
Doctor & chemist	33/1/0
Traveling & tips	43/7/5
Local travelling	19/17/9
Stamps	7/16/7
Stationery	8/1/3
Pleasures, presents	35/18/2
Smoking	
Wine	15/0/8
House repairs	26/12/10
Garden	4/13/9
Balance	50/19/2