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**EMMA BY JANE AUSTEN – COMPARISON OF THE BOOK
AND ITS FILM ADAPTATION**

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

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Abstract

The recent trend in cinematographic industry is to make film adaptations from well-known literary works. This thesis compares an adaptation from 1996 by director Douglas McGrath based on Jane Austen's novel *Emma*. It is noted that Austen's novels portray life in England in the early nineteenth century with focus on social issues of that time. The main attention of this study is on comparison of the plot, settings and presentation of the two main characters – Emma Woodhouse and Mr. Knightley. It is examined that the main plot is preserved and also the setting of time and place is identical. The main characters are presented in the same ways as in the novel and the total impression of the adaptation is very similar to the original work.

Introduction

Film adaptations have become very popular in the last few decades. It seems as if the film makers do not want to endure any risk and instead of taking unknown script, they rather choose a well know literary piece or a bestseller and convert it to a hopefully successful film. They wait for the readers' reactions and if the book is successful, they can expect similar achievement with the film. The newest adaptation of novel *Fifty Shades of Grey* is a clear example. The book was a sensation and now the film is breaking records in attendance too. However, it does not have to necessarily be a recent or modern novel, similar success is also achieved with classical literature.

This thesis will analyse and compare a film adaptation with its literary origin, namely *Emma* directed by Douglas McGrath in 1996 based on Jane Austen's novel *Emma*. There are two reasons for choosing Jane Austen; one of them is that she is one of the most popular English classical writers. The second reason is personal, her *Pride and Prejudice* was the very first book in English I have read nearly twenty years ago. Since then I have read almost all of her novels and *Emma* has become my favourite. Even that Austen writes about life in early nineteenth century, her novels are somehow timeless and the motif of finding real love is actual now as it was then. Obviously at present time women are not forced to get married for economic or social reasons as they were then but the theme of true love is still appealing to them.

All of Austen's novels have been turned into adaptations several times. Especially in the nineties there was enormous interest in adapting Austen's work. Some adaptations were more successful than others. Some followed the novels closely but some were quite free adaptations. This project is concentrating on Austen's novel *Emma* because it is not as well-known and popular as *Pride and Prejudice* but it is considerate as one of her best novel. The settings, theme and motifs are similar as in Austen's other novels but this particular one is specific by concentrating mainly on one character – Emma Woodhouse. Emma is independent thanks to her social and financial situation and therefore she is not forced to look for a husband and this gives her freedom which other Austen's heroines do not have. What is also interesting and inspiring is the way Emma makes mistakes and then repentances them and tries to correct herself. In addition, as in Austen's other novels there is a happy ending at the end of this novel too.

The theoretical part will observe Jane Austen's life and work, what influenced her, what motifs and symbols she used in her novels. Afterwards it will give a detailed description of Austen's

novel *Emma* regarding the plot, settings and two of the main characters – Emma Woodhouse and Mr. George Knightly. The next part will shortly outline some theoretical information from the study of the adaptations, find out if there are different approaches and what difficulties must the film makers overcome. It will also focus more closely on specifications of adapting Austen's novels. The last chapter in the theoretical part will then examine the chosen adaptation *Emma* from director Douglas McGrath from 1996 with regard of the settings, the characters and the director's ideas about making the adaptation.

The analytical part of this thesis will subsequently compare the novel and the film adaptation with respect of the described parts – the settings of time and place and the plot, considering the sequence of scenes and changed, omitted or added scenes. It will assess the actors playing the main characters to examine if their presentation is similar in the adaptation as in the novel. The last chapter of the analytical part will concentrate more closely on four selected scenes in the adaptation in comparison with the same scenes in the novel. The main focus will be given to objectively reflect the authenticity of the adaptation and how the changes alter the meaning of the novel. It will also attempt to explain for what reason the film makers made these changes.

To summarise it, the aim of this thesis is to find out what changes have been made in the chosen adaptation *Emma* from director Douglas McGrath from 1996 in comparison with the original novel *Emma* from Jane Austen and reasons for these changes. The focus will be on the plot – sequence of the scenes, changed, omitted or added scenes, settings in respect of time and place and presentation of the two main characters. Four scenes will be analysed in detail for a closer examination. Emphasis will be put on the faithfulness of the adaptation to the novel.

1. BIOGRAPHY OF JANE AUSTEN

Jane Austen's work was greatly affected mainly by her social status, economic situation and family surrounding in which she lived. She wrote about everyday life she knew and experienced herself, about families in similar social class dealing with common issues of that time.

1.1. Austen's life

Jane Austen was born on December 16, 1775 in Steventon Hampshire to George Austen and Cassandra Austen (Leith). Her father was a clergyman, he studied at Tonbridge School but his family was not rich so the fees were paid by his kind uncle Francis Austen. Then he went on a fellowship to St. John's College in Oxford. Mr. Francis Austen also bought him a living at Deane which was close to Steventon in Hampshire where George Austen received a church living from a rich kinsman Thomas Knight II. Even that he had income from these two livings, it was not enough for the family to live comfortable life and they had to run a small farm and Mr. Austen regularly tutored students. Austen's mother Cassandra belonged to a gentry, her family the Leiths of Adlestrop possessed a huge country house – Stoneleigh Abbey in Warwickshire. It is probably from her mother's side that Jane Austen had “*a romantic sense of connection with an aristocratic past*”. These traditional backgrounds may explain the conservatism which is characteristic for Austen's life and writing. (Duckworth, 2002, p. 5) Especially in her mature novels we can find respect for traditional moral and social principles.

Jane Austen was the seventh of eight children. Her only sister – Cassandra was three years older. The bond between the sisters was very strong and Jane used this sisterly bond in several of her novels for example in *Pride and Prejudice* or *Sense and Sensibility*. According to Ivana Mudrová, Jane's mother said that if Cassandra's head should be chopped off, Jane would insist on sharing the same destiny. (Mudrová, 2010, p. 13) Austen's brothers have become clergymen like their father or officers in the militia and Navy. Duckworth suggests that it was through her brothers that Austen could glance into a world different from hers. (Duckworth, 2002, p. 8) Austen often visited her brother Henry who lived in London where she could go to theatres, art exhibitions and different social events. She also stayed for a long periods of time at her other brother Edward who was adopted by their rich cousins and inherited their estate in Kent. Here Austen and her sister Cassandra enjoyed a life of the landed gentry. (JASNA, The Jane Austen Society of North America, 1979) Austen used these experiences and her brothers as models in

her later novels *Mansfield Park* and *Persuasion*.

At the age of eight years Jane was sent with her sister Cassandra and a cousin Jane Cooper to Mrs. Ann Cawley to Oxford to obtain an education. This experience almost ended tragically when the girls got infected with typhus in the school. Nevertheless, they were sent to another school – Ladies Boarding School in Reading where they stayed for over a year. (Mudrová, 2010, p. 14) Austen raised the question of education later in her novel *Mansfield Park*. Then they returned back to Steventon and their formal education was completed. However, Austen spent a lot of time reading various books from her father's wide library which he used for his students. (JASNA, The Jane Austen Society of North America, 1979).

In December 1800 Austen's moved to Bath due to reverend Austen's bad health. According to Austen's biographers Jane fainted when she heard the news. (Maletzke, 2009, p.123) First the family stayed at their relatives Leigh Perrots and then took a residence on Sydney Place. They moved several times during their six years stay in Bath. (Mudrová, 2010, p. 22) When reverend George Austen died on January 21, 1805, Jane with her sister Cassandra and their mother had to move again. First to Southampton where they shared a house with Frank and his family and later in 1809 to a small cottage in Chawton in Hampshire which was offered them by Edward. (JASNA, The Jane Austen Society of North America, 1979).

Austen started to suffer with pains which were mistaken for biliary colic in summer 1816. She had periods of time when she felt almost healthy but then the pains returned. (Maletzke, 2009, p.242) She probably suffered "*Addison's disease of the suprarenal capsules*" which was at that time unknown. In spring 1817 Jane Austen was taken to Winchester to see a physician but in two months' time, on July 18, 1817, she died. (Duckworth, 2002, p. 18) She is buried in Winchester Cathedral and on her gravestone is not even written that she was a writer. (JASNA, The Jane Austen Society of North America, 1979)

1.2. Austen's work

Austen's youthful years in Steventon appear to be happy and peaceful. She wrote twenty-seven literary fragments when she was twelve to eighteen. These are called *Juvenilia*. The heroines in these early pieces are usually moral less, selfish young girls who are searching for a husband to improve their social position. (Duckworth, 2002, p. 8) Later between the years 1795-1798 she

wrote early versions of her most famous novels: *Sense and Sensibility* (then named *Elinor and Marianne*), *Pride and Prejudice* (then under a title *First Impressions*) and *Susan* which title was later changed to *Northanger Abbey*. These novels are usually known as the “Steventon” novels. (Duckworth, 2002, p.10) The novel *First Impressions* was sent to a publisher in 1797 by Austen’s father but the book was rejected and sent back by post. With an assurance of prompt publication Austen sold the novel *Susan* for £10 in 1803 but the publisher left the book in archives and never published it. The book was bought back a year before Austen’s death for the same price she sold it. (JASNA, The Jane Austen Society of North America, 1979)

During her stay in Bath in years 1801 - 1805 Austen started to write a new novel – *The Watsons* but she never finished it. (JASNA, The Jane Austen Society of North America, 1979) Later in Hampshire Austen rewrote her early novels and prepared them for publication. *Sense and Sensibility* was published first in 1803 but instead of Austen’s name as the author of the book it was just written ” by a Lady” on the cover. In 1813 *Pride and Prejudice* followed in print and its title’s page acknowledged that it is written by the author of *Sense and Sensibility*. (JASNA, The Jane Austen Society of North America, 1979) Austen has also written another three great novels in Hampshire – *Mansfield Park*, *Emma* and *Persuasion*. (Mudrová, 2010, p. 24) These three later novels are known as the “Chawton” novels. (Duckworth, 2002, p.14) At the beginning of 1817 Austen started to write yet another novel – *Sanditon* but due to her illness and death she did not finish it. (Duckworth, 2002, p.18) It seems ironic that Austen being ill herself, describes a world of invalids, convalescents and hypochondria in this novel.

Persuasion and *Northanger Abbey* (written as *Susan*) were published after Austen’s death later in 1817 with a “Biographical Notice” written by her brother Henry. It was for the first time that Austen’s name was written on the title of the book as the author. (JASNA, The Jane Austen Society of North America, 1979)

Austen also wrote many letters which she exchanged especially with her sister Cassandra during the time when they were separated visiting their relatives. The letters were exchanged during her whole life quite frequently in three or four days intervals with Jane Austen to be always the first to write either asking about the journey and informing about affairs at home or describing her journey to the destination and speaking about everyday events. (Le Faye, 1997, p. xv) According to Le Faye (cited in Todd) Austen wrote about 3,000 letters during her lifetime but only 160 were found and published. (Todd, 2005, p. 33) Most of the letters stay preserved by her family or are

in various libraries or museums, some are in private collections. A large number of them were however destroyed by Cassandra Austen probably because these letters were too open and personal and Jane had described or remark about other member of the family which Cassandra did not want to be publically known. (Le Faye, 1997, p. xv, xvi) A collection of Austen's letters was published by Oxford University Press.

1.3. Theme, motifs and symbols in Austen's novels

Austen's novels are set in southern England in the early 19th century – place and time of her life. Even that the villages, estates and characters in the novels are invented, they seem very real thanks to Austen's detailed description. (JASNA, The Jane Austen Society of North America, 1979)

However the characters are often described more through dialogues and their manners rather than their physical appearance. Robert Miles examines personality of Austen's characters and suggests that her characters “*have an inner life*” and change their behaviour according to the other characters they interact with. They are able to “*learn and change.*” (Miles, 2003, p. 13-16) Miles (2003, p. 45) also notes Austen's use of free indirect speech to provide the reader with the character's point of view.

There are usually three or four families in each novel with a range of friends which visit each other regularly. Almost all Austen's novels have some common features – social position, economic situation and the necessity for young women to find a husband. Austen describes the common everyday life of women planning the social visits to friends and neighbours, dinners, balls and parties. These events were mainly the only things women could do at that time. The ends of her novels are happy; at least one wedding takes place by the end of each. (Haker, 2000)

However, the novels are not only romantic love stories, they also portray principles of morals and manners. As Miles (2003, p. 25) points out the reader as well as the characters themselves shape the opinion of others gradually through manners. Miles also suggests comic plot in Austen's novels because they follow the same pattern – young hero who wants to marry a young woman but there are obstacles preventing it which disappear at the end. (Miles, 2003, p. 31)

2. Emma by Jane Austen

Jane Austen wrote *Emma* in 1874-1875 and published at the end of 1875. Dedication was made to the Prince Regent who was Austen's big admirer but it was done unwillingly as we can see in the way the dedication is written. (Haker, 2000) In this novel Austen focused almost only on one character – Emma Woodhouse which is not very typical for Austen's books. It is also interesting that all chapters except one are written from Emma's point of view. (Day, 1963, p. 481) Emma Woodhouse is Austen's only heroine who does not have to worry about her financial situation and is therefore quite independent (Duckworth, 2002, p. ix) Maybe that is why Emma acts snobbishly towards a farmer Robert Martin who does not seem worthy to marry her new friend Harriet Smith and how she speaks about the Coles, a family which became wealthy through trade. (Duckworth, 2002, p. 13) According to Miles *Emma* is Austen's "most pastoral work, and her most conservative." Conservative in the sense of approving the social order. (Miles, 2003, p. 57)

2.1 Plot

Emma, the youngest of two daughters, remains alone with only her father at Hartfield estate after her governess gets married to Mr. Weston. Emma is claiming some credit for setting up the marriage and with nothing else to do, she starts to play similar match making for her new friend Harriet Smith. Even though Harriet is an orphan, Emma fantasizes that her father might have been a noble man and therefore would like to find her a husband according to this idea. That is why Emma advises Harriet to reject proposal from local young farmer Robert Martin and would like to set her up with the vicar Mr. Elton. Emma mistakes Mr. Elton's attentions and is convinced that he is in love with Harriet but he is more interested in Emma and proposes to her. After Emma's refusal Mr. Elton goes to Bath and finds a bride there.

Then Emma tries to direct Harriet's affection to Frank Churchill, Mr. Weston's son, who comes for a visit and is found to be a charming young man by everybody except Mr. Knightley who dislikes him. However, Frank is secretly engaged with Jane Fairfax, a niece of Miss Bates, which nobody knows at that time. For a short while Emma fantasies that she is in love with Frank herself but later she realizes that the feelings are not true. Harriet confides to Emma that she actually loves Mr. Knightly, Emma's brother-in-law and a long-time family friend. Emma realizes that she loves Mr. Knightly herself. Even that at the beginning she declares that she will

never marry anyone when Mr. Knightly proposes to her, Emma accepts his offer and Harriet returns to her first love Mr. Martin.

2.2 Settings

The novel is set in a fictional idealized small village Highbury in southern England not far from London. Emma's home – the estate of Hartfield is a centre of her life and she measures all other houses by it. Setting the novel in a small village is typical for Jane Austen's novels. All characters know each other and they frequently visit each other. The visits are well planned and are a symbol of affection. The reader can notice that Mr. Knightley visits Hartfield very often which shows his fondness of Emma, similarly Emma advises Harriet to limit her visit at the Martin's family to minimum because long visit would indicate her affection to him (SparkNotes Editors, 2003).

The time is set in early nineteenth century when the social statute was one of the most important things and marriage was a way how to raise it especially for women. Therefore finding the right husband is one of the main interests and concerns for a young woman. For this reason visits and parties are so important, young people could meet there and courtship.

2.3 Characters

2.3.1 Emma Woodhouse

Jane Austen has stated „*I am going to take a heroine whom no one but myself will much like*“ (Day, 1963, p. 482) Though, even that Emma makes some mistakes, her intentions are never bad and she does things with the best purposes in mind. This might be the reason why many readers like this self-confident, energetic young lady who comes to realize her mistakes and is rewarded with true love at the end. According to Martin Day many student of novels appraise this novel as one of Jane Austen's best. (Day, 1963, p. 483)

The introductory paragraph describes the heroine very well: „*Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her.*“ (Austen, 1994, p. 19)

Emma is a little bit spoiled because her mother has died when she was young and the governess who took care after her became more her friend rather than an authority. Emma is quite intelligent but she is not discipline enough to practise anything long enough to excel in it or to study in depth. Since she has no financial concerns and therefore is not force to find a husband who would take care of her, Emma's everyday life is a bit boring especially after she is left alone with only her elderly father. That might be a reason why she starts playing matchmaking for her new friend Harriet and interferes in other people's lives. Even though her intentions are good, she makes some serious mistakes. Luckily, everything turns out well at the end.

Emma has a very strong feeling for keeping the social code. She compares the behaviour of every man either to her father's or to Mr. Knightley's who is the most gentlemen like person in her eyes. Several times Emma comments on the low social position of a young farmer Mr. Martin who was interested in marrying Harriet Smith but Emma discouraged her from accepting his proposal. Emma was also quite offended by the behaviour of the Coles who gained their money and social position from successful trade rather than through inheritance and who wanted to invite their neighbours for a dinner. She thought that it is not proper and wanted to reject their invitation. "*The Coles were very respectable in their way, but they ought to be taught that it was not for them to arrange the terms on which the superior families would visit them.*" (Austen, 1994, p. 169)

Emma usually behaves as a proper lady according to her social position. She is never rude or talks badly about her neighbours. Only once at a picnic on Box Hill Emma offends an old lady but she realises very soon that it was not a nice thing do. She is also told off by Mr. Knightley which hurts her deeply. "*She (Emma) was forcibly struck. The truth of his representation there was no denying. She felt it at her heart. How could she be so brutal, so cruel to Miss Bates!*" (Austen, 1994, p. 296). Next morning Emma goes to visit this old lady to make amends with her.

2.3.2 Mr. Knightley

Mr. George Knightley is about thirty-seven years old, he owns the estate Donwell Abbey which is close to Hartfield and is a long-time friend of the Woodhouse family. His brother John has married Emma's elder sister Isabella. Mr. Knightley knows Emma from a child and he often criticizes her but in a good way. He acts as a moral guide to her. The reader can get a hint of this already in the first chapter when Mr. Knightly tells to Mr. Woodhouse: "*Emma knows I never*

flatter her.” (Austen, 1994, p. 23) His attitude is also shown in his speech to Emma after her offence to Miss Bates on Box Hill by words: “*It was badly done, indeed!*” (Austen, 1994, p. 295)

Mr. Knightley does not agree with Emma’s matchmaking and interfering with other people’s lives. When Emma encourages Harriet to find a husband above her social position, Mr. Knightley’s response is: “*Vanity working on a weak head, produces every sort of mischief. Nothing so easy as for a young lady to raise her expectations too high*” (Austen, 1994, p. 64) He has got very good judgement of other people. For example he thinks that Mr. Martin as a good man for Harriet which proves right.

Mr. Knightly is the only one who does not like Mr. Frank Churchill very much. He thinks of him as a selfish and proud young man, he criticizes him for making promises to come and visit his father – Mr. Weston and then making excuses and not coming. Mr. Knightly also objects to his sudden leave to London just to have his hair cut and he does not trust him. He is again proven right when it turns out that Frank is secretly engaged with Jane Fairfax. It seems that Mr. Knightly is a little bit jealous because he realises that Frank and Emma might be in love with each other and for the first time he does not think of Emma as a kind of sister. He runs to London but returns and confesses his feelings to Emma.

3. The connection between literature and film

There has been a connection between literature and film since the early start of cinematography. While some try to see the similarities in these two mediums, others seek for the differences. Beja (1979, p. xiv) in his *Introduction to Film and Literature*, states that film and literature are in fact two images of a same art – “*the art of narrative literature.*” He supports his statement by defining novel as a “*long fictitious written narrative in prose*” (Beja, 1979, p. 14) and movie as a “*long fictitious narrative on film.*” (Beja, 1979, p. 23) On the other hand, McFarlane (1996, p. 3) quotes famous Joseph Conrad’s statement from 1897: „*My task which I am trying to achieve is, by the powers of the written word, to make you hear, to make you feel – it is, before all, to make you see.*“ George Bluestone (cited in Corrigan, 2012, p. 197) also suggests that the main difference between literature and film is the difference in the visual perception because while director sees visually, the novelist sees through “*imaginative*” eye.

3.1 Adaptations

Film makers use all kinds of different literature genres for the adaptations. One of the most popular types is a novel because it has “*fully developed characters and a story that can be easily adapted.*” (Corrigan, 2012, p. 37) Similarly, Beja (1979, p. 54) states that the reason why novels are most often connected with film is because they both tell a story. The definition of adaptation stated in The Free Dictionary says that it is: “*something that is changed so as to become suitable to a new or special application or situation.*” (The Free Dictionary) A film adaptation changes a literary work to a movie, words to pictures. And as the definition suggests there need to be done some changes. Both Beja (1979, p. 59) and Corrigan (2012, p. 37) agree that one of the most notable changes is skipping some parts of the written work to make the movie in acceptable length. It would not be possible to use all parts of a novel or other literary work the film makers are using for adaption. If they were to, the movie would be too long. Not many people would like to watch a movie which is five, six or more hours long. The film makers usually also omit some of the minor characters for the same reason or economic matter. (Corrigan, 2012, p.37) On the other hand they sometimes add scenes or dialogues which are not in the original literary work.

The adaptations can be divided by the amount of the changes. McFarlane (1996, p. 11) mentions Andrew’s division “*borrowing, intersecting and transforming sources*” According to Andrew

(cited in Corrigan, 2006, p. 264-265) “*borrowing*” is the most usual type of adaptation when the adapter uses a famous or well-known literary work to secure the success of the adaptation but he also puts his own work and ideas in it. Opposite approach to adaptation is found in “*intersecting*” where the original work is kept almost unchanged. The last type “*transformation*” tolerates a wide amount of interpretation and its aim is to convey “*the spirit*” of the original work. Transformations are used in the last few decades to attract young people to classical literary works. The story is usually set in modern age and therefore more understandable for young audience who can relate to it. In Hutcheon’s opinion (2006, p. 118) if children see a film which they like, it may inspire them to read the book on which it is based. She is convinced that in such case adaptations can have a sort of “*education value*”. Beja (1979, p. 87) too suggests that “*while books create audience for movies, movies also create audience for books*” and points out to a recent trend – “*novelization*” when books are based on film.

There are several aspects which should be considered when making an adaptation. One of the most important is the character. Adapting a literary character can be very difficult work. Because a reader uses imagination to visualise the character and each reader has of course different imagination. So when seeing the character visualised in a movie, it can be often a source of disappointment. (Corrigan, 2012, p. 81) Furthermore according to Beja (1979, p. 28) the look of a character in a movie may give audience much stronger impression than what the character actually says. As McFarlane (1996, p. 7) also points out, the film makers provide audiences with “*somebody else’s phantasy*”. Therefore choosing the right actor for each protagonist can be crucial. If the writer describes his character in full detail, it might be easier for the film makers to meet with the reader’s image. Then again it might be more difficult to find an actor to fulfil the requirements. On the other hand, if the writer is not so detailed, choosing a right actor will not be so difficult but each reader can create a different image and therefore might not be satisfied by the film maker’s choice as it was mentioned earlier.

Among other very important aspects of making an adaptation belongs setting, the place where the action happens and the characters live. It can be realistic, historical or have a symbolic meaning. (Corrigan, 2012, p. 84) And as Beja (1979, p. 27) is convinced also sound as a “*powerful element*” and not only the dialogues but as well the music and sound effects. All these mentioned aspects make the movie more than just a “*visual art.*” (Beja, 1979, p. 8) Because if these details were not important, we could just, as Beja (1979, p. 27) implies, read a script or a review of a film instead of “*going to the movies.*”

As mentioned earlier both literature and film have one thing in common - the story or the plot. As Corrigan (2012, p. 83) notes, the story supplies information about events, lives and characters and the plot shows them in a specific sequence which is not necessarily in time order. The difference is then in the narrative structure. Corrigan (2012, p. 83) also points out two different conventions of plots: “*narrative causality*” through which the events and actions are inspired by the characters’ needs and “*parallel narrative structure in which the private lives of the characters entwine with more public or social events.*” McFarlane (1996, p. 12) is convinced that if narrative is described as: “*a series of events, causally linked, involving a continuing set of characters which influence and are influenced by the course of events,*” this can apply for both, literary work and film.

Fidelity is the main thing which the film makers are usually trying to reach. It is by the amount of fidelity that the audience evaluates the film by. In Beja’s opinion “*a film should be faithful to the spirit of the original work*” but still be able to make some changes. Additionally, he adds that changes have to be done because if the film makers were to keep the novel exactly the same, they would have to replicate each written word. (Beja, 1979, p. 81) The issue of fidelity is wide and McFarlane (1996, p. 9) thinks that the film makers are forced by the critics to seek for fidelity when adapting a literary work. Nevertheless, he also points out that there is new modern and more sophisticated approach to adaptations which takes the original literary work just as a “*resource*” (McFarlane, 1996. p. 10) Similarly Andrew (cited in Corrigan, 2012, p. 265) states that the most typical and annoying discussion about an adaptation is about fidelity. As if the duty of a film adaptation, was to reproduce the literary work precisely.

There is one more aspect in viewing the adaptation and that is the structure of audience. Till now we have assumed that the audience is familiar with the book and for that reason in one way or other critical to the film adaptation. However, we should also consider the viewers that have not read the book and therefore their expectations from the adaptation will be much lower. Linda Hutcheon (2006, p. 120) calls the audience “*knowing and unknowing*” according to their knowledge of the adapted literary work and claims that an adaptation is really successful if it is for both – knowing and unknowing audience. Especially when the film makers omit some scenes or characters, they have to make sure that the film is still fully understandable.

Nevertheless the amount of fidelity, perfect interpretation of the main characters or ideal settings, there will always be readers-viewers who will find some faults and misinterpretations in the

adaptation and state that a film is not as good as a book. In other words, according to some, a film can never reach the quality of a book. However, as McFarlane (1996, p.28) states it is much better to explore how literature and film can work together rather than examine which was first or which is better.

3.2 Jane Austen on screen

The above findings imply also for Jane Austen's novels. The question is why her novels are more popular than work of other writers. Parrill Sue (2002, p. 3) is convinced that it is because Austen's novels are "*simple love stories*" and these are mostly for women still attractive. They have interesting protagonists, simple plots and happy endings. In addition, in her opinion it is quite cheap to film an Austen's adaptation since it does not need any special effect or unusual settings. (Parrill, 2002, p. 3) Gina and Andrew Macdonalds (2003, p. 1) think that Austen's success is partially due to "*modern interest in gender issues ... and changing women's role in society.*"

Parrill (2002, p.6) also suggests that particularly British audience is sentimentally remembering the past and Austen's novels remind them of it. Julian North (cited in Parrill, 2002, p.6) marks Austen's life and work describing idyllic life in villages, social, class and gender hierarchies and importance of family as an "*English national heritage.*" For today's audience it might be quite interesting and curious to watch the life as it was more than hundred years ago and compare it to modern lifestyle. Especially for women, the life then may seem less hurried and stressful but on the other hand less free and independent.

Macdonalds (2003, p. 4) agree with Gay and Wallace that Austen's adaptations are fashionable in the last two decades but there should be careful approach to them with regard of the original historical text and modern audience. It is fairly obvious that recent viewer will not be familiar with social and class rules that were obvious in nineteenth century and which Austen applies naturally in her novels. Therefore it is up to the film makers if they would explain, change or omit scenes in which are such rules applied. As Andrew Davies (cited in Macdonalds, 2003, p.5), screenwriter of the 1996 TV serial *Emma*, admits: "*you cannot change the actual story*" but some improvising in certain scenes is sometimes necessary in order to fill in the gaps and make the film understandable for a mass audience.

Anthony Mandal (cited in Todd, 2005, p. 29) points out that in her novels Austen places monologues minimally and usually “*employs brisk dialogues between the characters*” and therefore makes the narrative moves with speed. She also often puts the characters in groups with the effect of their entering and leaving the group and this way creates a notion that there is still something happening. (Todd, 2005, p. 29)

Parrill (2002, p. 8) suggests that the most positive outcome of the adaptations is that they have stirred debates about the novels as well the films and is convinced that this is what “*keeps a novelist alive.*” According to Parrill (2002, p. 8) there was also a large increase of members in the Jane Austen Society of North America and new editions of the adapted novels were published and found new readers. There is not better praise for an author than that her work is still appreciated even after two centuries, that new generations of readers find pleasure in her books and she is not forgotten.

The popularity of Jane Austen’s work can be easily detected from the large number of adaptations made from her novels. Each of her six novels has several adaptations and while some follow the novel closely, others are quite free variations. There are also different styles and approaches so the spectator can find TV or film adaptations as well as TV mini-series. According to IMDb list, there are thirty-one adaptations of Austen’s novels. One of the first adaptations was *Pride and Prejudice* in 1940 directed by Robert Z. Leonard. (IMDb, 1990) *Emma* was turned into TV mini-series by BBC production in 1972 but first film adaptation is McGrath’s version from 1996. It was actually preceded by *Clueless* in 1995 but this is very free version set in modern time. In 1996 there was made one more adaptation of *Emma* and it was a TV movie *Emma*. The last adaptation of this novel, not taking the 2010 free Indian version *Aisha* in consideration, is the BBC TV mini-series from 2009. The latest Austen’s adaptation is *The Lizzie Bennet Diaries* from 2013 based on *Pride and Prejudice*. (Jasna, 1979)

This chapter has attempted to outline the main changes that are usually made when adapting a literary work, especially novel. To summarize it, the main aspects are the length, characters and settings, as well as sound and fidelity. Out of these the most notable and understandable change is the length since it is not possible to press hundreds of pages of a novel into two hour film. As for the other aspects, the problematic point seems to be the reader’s imagination and the film makers’ final outcome which is sometimes different. What is usually primarily compared is the fidelity, if an adaptation is faithful to a novel or not. A second purpose of this chapter has been to

specify the popularity of Jane Austen's novels. It has been suggested that they are appealing because of their characters, dialogues, happy endings and mostly for the way they describe the life in England in the early nineteenth century. The popularity is also proven in the large number of adaptations. In addition, it has been pointed out that a good adaptation can draw a new interest in the novel as well among adults as among children and therefore has some educational value.

4. Background of making the film Emma

The screen-writer and director of Jane Austen's adaptation "*Emma*" from 1996 is Douglas McGrath born in 1958 in Texas, in America. McGrath admits that he did not appreciate Austen until in mature age but *Emma* became his favorite novel after first reading. He felt in love with her because Emma was unlike the other heroes and heroines in nineteenth century literature who are usually right and correct all the time, Emma is actually the one causing the problems. (Strauss, 1996) McGrath mentioned in McClurg's article for Hartford Courant (1996) that he was surprised that there has not been any adaptations of *Emma* because he thought that it would be a great material for movie thanks to its brilliant dialogues. He said that for the same reason his work as a screen-writer was "*pretty easy.*" (McClurg, 1996, p.G.7)

4.1 Gwyneth Paltrow as Emma Woodhouse

For the leading character – Emma Woodhouse McGrath chose Gwyneth Paltrow after seeing her in her earlier film "*Flesh and Bone*" where she among other things, put on excellent Texas accent. (Strauss, 1996) McGrath was quite delighted with her performance in *Emma* and called her "*very intuitive actress*" comprehending the different attitudes and situations and expressing the emotions very well. (McClurg, 1996, p. G.7) Most of the other actors were British, Jeremy Northam playing Mr. Knightley, Ewan McGregor as Frank Churchil or Greta Scacchi with the role of Mrs. Weston. (Strauss, 1996)

Paltrow in Clark's article for Los Angeles Times (1996, p.4) said that she was aware of the fact that her performance was fundamental for the project and admitted to be nervous because of her English accent during the second reading when the English actors were present. McGrath pointed out that they mostly thought that they would have to be helping her because she was American but after seeing her, they were surprised how good she was. (Clark, 1996, p.4) Donna Gigliotti, executive producer of *Emma*, commented on how "*very accomplished*" Paltrow was. She could shoot a bow and arrow and in the singing scenes sang herself. (Clark, 1996, p.2) However, Gwyneth Paltrow also confessed that "*she was not a huge fan*" of Jane Austen but on the other hand she considers Austen's novels an excellent base for film because "*it's all about story and plot and confusion and wit and romance.*" Nevertheless, she got fond of *Emma* at once and admitted that she was quite similar to her when she was younger.

Similarly, Toni Collette, protagonist of *Harriet Smith*, admitted that she found reading Austen boring when she tried it at school age. Therefore she was quite astonished to discover that the “*clever and funny*” *Emma* was based on Austen’s novel, thinking that McGrath made some changes to the story. (Strauss, 1996)

4.2 Settings

McGrath said that he had “*a very strong visual idea of what the movie should be*” and went to Miramax with his vision. They liked it and signed him on. His budget was just \$ 6.5 million and he wanted to “*keep the spirit of the novel*” but not as “*traditional English period costume drama.*” (McClurg, 1996, p. G.7) A designer Ruth Myers helped him to create the atmosphere with her beautiful perfect costumes for which she was nominated for an Academy Award.

Among other things to emphasize the period belongs music and settings. Rachel Portman has received the Oscar for The Best Original Score. (Rhea, 2012) The location of filming was mainly in England in south Dorset. Hartfield, the home of Emma Woodhouse, was filmed in Came House, the book-lined gallery is the Long Gallery of Syon House (8 miles from London) and the dinner party was held in the Dining Room of Stratfield Saye in Hampshire. Randalls, home of Mr. and Mrs. Weston, was shot in Mapperton also in Dorset and Donwell Abbey, residence of Mr. Knightley, was in Crichel House, Newtown in Dorset, the grand dance was then held in Claydon House, Middle Claydon in Buckinghamshire. The fictional village of Highbury, Surrey was made in Evershot, in Dorset. More other scenes were filmed at Stafford House in Dorset, East Coker in Somerset and at Breakspear House in Greater London. (The Worldwide Guide to Movie Locations, 2012)

Another adaptation of Austen’s *Emma* had been made and released during the filming of McGrath’s version. McGrath confessed that he got nervous when “*Clueless*” came out but he relaxed after seeing it because it is a very free adaptation set in modern time in Los Angeles and even the main character’s name is changed to Cher. (Strauss, 1996)

5. Comparison of the novel and its film adaptation

This chapter is focusing on comparison of the plot and the settings in Jane Austen's novel "Emma" and its film adaptation from 1996 by director and screenwriter Douglas McGrath. The main aim is to find out what kind of adaptation it is, what changes have been made during the adapting process and if the adaptation is faithful to the novel.

5.1 Plot

The adaptation follows the novel quite closely, the sequence of the scenes is very similar to the novel and the main plot is not changed either. Several dialogues are taken almost word to word from the novel. Nevertheless, there have been made some changes. Some scenes and dialogues from the novel have been omitted in the adaptation and a few other scenes have been changed.

5.1.1 Emma and Mr. Knightley

The adaptation starts with Mr. and Mrs. Weston's wedding and Emma wishing them all the best but the viewer can notice that Emma is a little sad. It is probably not clear why for someone not familiar with the novel but in following scene at Hartfield during Mr. Knightley's visit it is explained that Emma is sad because she is going to miss Mrs. Weston's company to which she was used to for many years.

The quality of relationship between Emma and Mr. Knightley is shown during this visit similarly as in the novel with Emma's remark that Mr. Knightley loves to find faults in her. Unlike in the novel, Mr. Knightley's answer about being practically a brother to Emma and its being a brother's job to find faults with sisters is added. The reason for emphasizing this attitude is most probably to show how their relationship is going to change during the time. It is connected with later scene at a ball when Emma and Mr. Knightley are asked to join the last dance. To Mr. Knightley's question whom is Emma going to dance with, she replies that with him if he will ask her and continuing with comment: "*It should not be improper of us to dance. After all, we are not brother and sister.*" Mr. Knightley laughs and responds: "*Brother and sister!? No, indeed we are not!*" This dialogue is very similar to the one in the novel (on page 262 in Austen, 1996) but with the earlier added remark about Mr. Knightley being almost a brother to Emma, this later

one puts more effect on how their relationship has changed and how Mr. Knightley now sees Emma – not as a sister anymore.

This change of feelings is also highlighted in the scene when Mr. Knightley is leaving to London and before his departure stops to say goodbye to Emma. He is pleased to hear that Emma is repenting her behaviour from the picnic on Box Hill by visiting Miss Bates whom she had offended and in affection he takes her hand and kisses it. This situation is described in the novel slightly differently. There Mr. Knightley takes Emma's hand and carries it to his lips but then suddenly lets it go which Emma thinks as a little strange. (Austen, 1996, p. 303) In the adaptation the act of kissing her hand is completed probably because of the lack of narrator who would comment on Emma's feeling and possibly to add to the romantic atmosphere of the situation. Nevertheless, the meaning of this act stays the same in the adaptation as it is in the novel – showing the growing affection of Mr. Knightley to Emma. Additionally in the adaptation, Emma recalls this kiss later during writing her diary and the viewer can get the impression that her feelings to Mr. Knightley are changing too.

In contrast to the novel, Emma's confession of her feelings to Mr. Knightley is not done privately but in Mrs. Weston's company. The reason for this is again the missing narrator. For the film makers is certainly easier to express what the character feels and thinks in a dialogue. Later Emma meets Mr. Knightley on her way home from church, they talk and eventually confess their feelings to each other and Mr. Knightley proposes to Emma. Emma's worries about her father's response to such news are expressed immediately after the proposal but similarly to the novel. The purpose of this compression is just because of the length of the film otherwise the effect of this revelation is the same in both media.

5.1.2 Emma and Frank Churchill

Another important relationship is the one between Emma and Frank Churchill. Emma meets him for the first time when her cart wheel gets stuck in a stream and he is just passing by on a horse and offers her help. This meeting is changed in the adaptation since in the novel they meet at Hartfield where Mr. Weston brings Frank to introduce him to Mr. Woodhouse and Emma. The reason for this change is perhaps to show Frank as a kind of hero who rescues a lady in need. However, the dialogues are quite similar to the ones in the novel so the final outcome is alike. The adaptation then skips their other meetings, discussions, walking to Highbury and also

Frank's leave to London to have his hair cut. Even though, omitting scenes is necessary, these ones portrait the character of Frank Churchill and especially the scene with his leave for hair cut is quite essential since it is one of the reasons Mr. Knightley dislikes him. So skipping them is a bit loss to the characterisation of Frank Churchill.

In the adaptation Emma and Frank meet again at Cole's party. A mysterious gift of a pianoforte to Jane Fairfax is discussed there and Emma and Frank are making their speculations about the secret donor but on the contrary to the novel it is Frank who makes the suggestions about it. The motive for switching the roles might be to show Emma in better light, not as the one who is intriguing and mean and on the other hand Frank as the mischievous one.

After the party Frank has to return back to his aunt and stops to say goodbye to Emma at Hartfield. He starts to confess his feelings to a certain person but is interrupted by arrival of his father and leaves. Afterwards, Emma fantasizes about Frank being in love with her and questions her own feeling towards him, trying to convince herself that it is love. The lack of narrator is nicely overcome here by viewing Emma writing her diary and her "inner" voice expressing her thoughts aloud. In the same manner is held the scene in which Emma again reflects her feelings to Frank after hearing the news of his return and in which she realises that she is not in love with him. When they meet again at the ball, they greet each other heartily and dance together but it is obvious that there is not going to be any romance between them.

5.1.3 Emma and Harriet Smith

There is one more relationship Emma has got and that is the friendship to Harriet Smith. As in the novel, Emma directs Harriet's attention to Mr. Elton and encourages her to think that he might be interested in her too. Several scenes and dialogues in the adaptation are quite similar to the ones in the novel and the overall impression about their friendship stays unchanged.

However, there are scenes which are omitted like Harriet's sickness preventing her to attend the Christmas party at Weston's. This is only shortly mentioned when Emma is in a carriage riding to the party and one more time during the party, or Harriet's short visit to the Martin's. But these scenes are quite unnecessary and dispensable in order to keep a reasonable length of the film.

On the contrary, there is one scene in the adaptation which is extended in contrast to the scene in the novel. It is the charitable visit which Emma and Harriet are paying to a poor sick family in Mr. Elton's vicarage. In the novel the actual visit is described very shortly and there are no details about it. The reader only learns that Emma was very compassionate, patient and her opinion on these poor people. (Austen, 1996, p. 81-82) In the adaptation the viewer sees how kindly and naturally Emma treats this family and most importantly there is also Harriet's action shown in flashbacks when they describe this visit to Mr. Elton whom they met on their way back home. There is a very strong difference between Emma's and Harriet's behaviour during this visit. It is noticeable that Harriet does not feel comfortable and does not know what to do and how to help, it is obvious that she has never performed such visit before. The film maker's motive to extend this scene is most probably to show the social difference between Emma and Harriet, the different way they have been brought up and situations they are used to. Even that Emma tries to improve Harriet and see her on higher social level than she actually is, the difference between them is noticeable. There are several scenes and dialogue when the reader can mark this difference in the novel but in the adaptation these scenes are omitted or shortened so it is good that it is highlighted at least in this scene.

One other scene has been altered in the adaptation and it is also connected with the social issues. It takes place at the end of the novel after Emma learns about Harriet's engagement to Mr. Martin. Even that Emma disapproved of Mr. Martin at the beginning, she has no objections to it now. In the adaptation, Emma expresses how happy she is for Harriet and embraces her. Later, the spectator can see Harriet at Emma's wedding and there is no indication that their friendship should end. While in the adaptation it is stated clearly that their friendship must change for obvious reason. The reason is that Harriet is going to be in different social class and therefore it would not be proper for them to be friends anymore. However, this reason might be hard to explain to the modern audience and so it is easier for the film makers to let them stay friends in the adaptation.

5.1.4 Frank Churchill and Jane Fairfax

Even that the relationship between Frank and Jane is secret there are several hints in the novel which an attentive reader may notice and put together once the truth is known. In the adaptation their relationship is in the background and scenes which may lead to it are shortened or omitted. Actually the character of Jane Fairfax is very limited and the viewer sees her only in few scene

usually in a group of other people. For example in the novel during picking up strawberries at Donwell Jane suddenly leaves telling only Emma who meets her on her way. In the adaptation Jane is in this scene laughing with Frank. Or when Emma goes to visit Miss Bates after the incident on Box Hill, the audience sees Jane leaving the room hastily with her aunt and then Emma leaving their house. In the novel Emma meets with Miss Bates who returns to the room and Emma's most interest is in Jane's health which seems to be bad. In the novel are then described Emma's several attempts to help Jane, which are omitted in the adaptation. The reason for this is certainly again because of the length of the film and because the focus is on relationship of Emma and Mr. Knightley therefore there is no need to present and explain Jane's feelings.

5.2 Settings

The setting of the novel and the adaptation with regard of the time and place is identical. The village Highbury is shown a few times with its market place and the shop *Ford's*. There are outside and inside views of Hartfield to show its respectable size and furnishing. Outside view of Donwell Abbey with some of its grounds and a pond is revealed too. Some other interiors are displayed in various scenes but the viewer is usually not informed about the exact location and it might be sometimes a bit confusing. Equally some exteriors are not named and only reader of the novel is aware where the scene is set, for example that the famous scene with the picnic and Emma's offending of Miss Bates takes place on Box Hill.

In most of the scene there are some kinds of meetings – walks, visits, tea or dinner party and even a ball. Paying a visit or preparing a dinner for a group of friends is presented as an everyday occupation for the main protagonists. The spectator gets an idea of the way the English gentry lived and spent their time at the beginning of nineteenth century. However, the dialogues and scenes when this meetings and visits are planned and talked over are omitted. Most probably because of the length of the film but sometimes there is a quick cut from one scene to another without knowing what is going on or where the action is taking place. The novel is based on dialogues and these discussions are sometimes missing in the adaptation.

From the above findings it is obvious that the “spirit” of the adaptation is very similar to the one of the novel, the setting of time and place is the same and the plot is unchanged as well. Nevertheless, there have been made some changes. Many scenes from the novel are excluded in

the adaptation, either because they are unnecessary or irrelevant. Omitting scenes and cutting down dialogues to make the length of the film acceptable is one of the most usual changes made during the adapting process. Some other scenes had been changed for similar reasons.

The adaptation focuses mostly on the relationship between Emma and Mr. Knightley and how it changes during time. On the contrary, the relationship between Frank and Jane, even though secret, is insignificant in the adaptation and therefore scenes which may point to it are omitted. Some aspects of social issues are discussed and even highlighted while others are not emphasised and rather hidden. Nevertheless, the total impression from the adaptation is very similar to the one of the novel. To summarize it, McGrath's adaptation of *Emma* is the "borrowing" type of adaptation where a well-known literary work is used but the adapter also puts his own ideas in it. The adaptation stays faithful to the novel and follows it very closely.

6. Comparison of the main characters

This chapter is following the previous one in comparison. The concentration of this chapter is on comparison of the two main characters – Emma Woodhouse and Mr. Knightley as Jane Austen describes them in the novel and as they appear in McGrath's adaptation from 1996.

As it was mentioned in one of the previous chapters, adapting a literary character is important and at the same time very difficult job mainly because of the reader's imagination. Each reader can imagine the character in a slightly different way and then may be disappointed by his or her appearance in the adaptation. It is also important how and in what detail the author describes the character in the book.

6.1 Emma Woodhouse

Jane Austen describes Emma as handsome and clever twenty-one year old lady. There is not much written about her physical appearance apart from a short description from Mrs. Weston: "*...true hazel eye...regular features, open countenance, with a complexion – oh, what a bloom of full health, and such a pretty height and size! Such a firm and upright figure!... Emma is loveliness itself.*" (Austen, 1994, p. 44) One can imagine almost whoever under description like this. However, the reader learns a lot about Emma's other features like character, personality, temperament or her manners throughout the whole novel from the dialogues, Emma's inner thoughts or her actions.

It is obvious from the novel that Emma has a very high self-esteem, thinks that she knows everything and can interfere with lives of others. On her defence can be said that she is probably one of the cleverest in her family and the group of her friends, the highest in society of Highbury and too much loved to be found of any faults. Emma also has a very strong sense of duty especially towards her family and mostly to her father, his well-being is always first on her mind. She is very well aware of what behaviour is proper for a lady or a gentleman according to a social class and acts accordingly. However, Emma is still too young to have gained much experience. Nevertheless, she learns from the unpleasant situations which turn out very differently that she expected and planned and is able to see her errors and correct her behaviour.

Douglas McGrath had assigned the role of Emma Woodhouse in his adaptation to a young rising American star – Gwyneth Paltrow who was at that time twenty four years old. She did not have a problem with the British accent and fitted in with the rest of the British actors quite well. Since the physical appearance is not described in any detail, she matched it with her high and slim figure just fine. Her nice complexion and blonde hair helped to create the look of innocence of a young girl. There are scenes in the adaptation in which Emma plays piano and sings, dances and pays visits just as in the novel. Her emotions are nicely shown by her facial expressions so the viewer can easily follow them up. Because Emma’s character is mainly expressed by her behaviour and through dialogues which are taken from the novel without many changes, the impression of Emma in the film is very similar to the one in the novel.

6.2 Mr. Knightley

In describing Mr. Knightley was Jane Austen even more modest than with Emma. The reader learns that he is handsome, thirty-seven years old and lives close to the Woodhouse’s. He is an old friend of the family and knows Emma from a child. The strongest impression of Mr. Knightley is that he is a perfect gentleman. He is kind and helpful. There are many situations in which he shows this in the novel. He gives the Bates his last apples, sends his carriage to take them to a party at Cole’s or takes Harriet dancing after she is rejected by Mr. Elton. He is also the only one who sees faults in Emma and can tell her that. He acts as a kind of brother or almost a father to her because he is sixteen years older. He tells her for example that she has drawn Harriet too tall, that her interfering in other’s people lives is not good or reproves of her behaviour to Miss Bates on the picnic on Box Hill. The only time when Mr. Knightley is not guided by reason is about Frank Churchill. The cause for this is that he is afraid that Emma and Frank might fall in love with each other and he therefore realises what he feels for Emma. However, this last “imperfection” makes him even more likeable.

In the adaptation the part of Mr. Knightley is played by British actor Jeremy Northam who was only thirty-four at that time. He is very handsome and noble so “his” Mr. Knightley is likeable from the beginning. The reader of the novel knows that Mr. Knightley is supposed to be much more older than Emma, more matured and experienced so he can lecture her on her behaviour. For this reason there is no romantic relation or even a hint of possible romantic involvement between them in the novel at the beginning. However, the age difference between Mr. Knightley and Emma, which is emphasized several times in the novel, is not so apparent in the adaptation.

Even though that this age gap is also mentioned in the film, Mr. Knightley seems younger there and so the viewer may quite easily get the idea that he and Emma are going to end up together from the beginning.

Otherwise, the total impression of Mr. Knightley is, like Emma's, very similar in the adaptation as it is in the novel due to same scenes and dialogues. The viewer can notice Mr. Knightley's kindness and gentleman like manners in the same situations as are in the novel – offering his carriage to the Bate's or dancing with Harriet. The audience is also presented with several situations in which Mr. Knightley acts as a moral guide to Emma. Apart from the scene at the picnic at Box Hill, he for example reproaches her of neglecting Jane Fairfax and in the following scene the spectator witnesses that Emma has invited Jane to her party for which Mr. Knightley praises her and she answers to him that his words the other day ashamed her and that she has not tried as much as she should have. This shows how much Mr. Knightley's words mean to Emma.

The overall impression of both the characters, Emma and Mr. Knightley, is very similar in the adaptation as it is in the novel. Since there are no detailed descriptions of their physical appearance in the novel, this does not play important part in displaying these characters in the adaptation. More emphasis is put on their manners, behaviour and dialogues and these are almost the same in both. Even that there might be small differences in presentation of both characters, especially in Mr. Knightley's, they stay faithful to the impression the reader gets from the novel and which Jane Austen probably wanted to create.

7. Comparison of selected scenes

This chapter is focusing on comparison of four selected scenes from the adaptation with the same scenes from the novel. These scenes are important in portraying the characters and the social class system. Especially the scene with the picnic on Box Hill and Emma's offence of Miss Bates is one of the most crucial scenes from the whole novel.

7.1 Waiting for invitation from the Cole's

The novel deals with social classes on many different levels. One of them is the behaviour of socially lower family to a family on a higher social level. This is described very well when the Cole's are making a dinner party for their neighbours. It is explained in the novel that the Cole's "*were of low origin, in trade, and only moderately genteel.*" (Austen, 1996, p. 169) They have gained some money through trade lately and could therefore afford bigger house and more servants. Emma's opinion on them is very well expressed by this statement: "*The Coles were very respectable in their way, but they ought to be taught that it was not for them to arrange the terms on which the superior families would visit them.*" (Austen, 1996, p. 169) Emma is determined to reject their invitation. While everybody else has received theirs, Emma is still waiting for hers and is upset that she did not obtain it yet. When it finally comes and the delay of it is explained in most respectable way, she accepts it upon an advice from the Weston's.

In the adaptation the spectator learns that Emma has not received an invitation for a dinner party from the Cole's and she comments that she would have to decline it anyway because the Coles are beneath them (Emma and Mr. Woodhouse). The audience then see that Emma is impatiently waiting for the invitation and checking the mail regularly. There is a scene which is a bit comic – Emma is sitting on a bench in a hall and when her father comes and asks about the letter, she replies that she does not know anything about it because she does not pay any attention to the mail. As soon as Mr. Woodhouse leaves, she takes a pile of letters which she was hiding and starts to examine it in search for the invitation. Later she questions her father why the Cole's did not invite them and mentions that the Cole's are close friends to the Weston's and should have invited her too. It is obvious that Emma is upset about not receiving the invitation and thinks that the Cole's do not like her. Next scene shows Emma present at the party and telling Mrs. Cole how delighted she is to be invited.

The total impression of the situation in the adaptation is quite different from the one in the novel. The reader of the novel is aware that the Cole's has broken an unwritten rule of social behaviour because it is explained so, and that Emma is prepared to "teach them a lesson" by rejecting their invitation even though she is tempted to go to the party. On the contrary, the modern spectator of the adaptation is not aware of social rules of the eighteenth century and since there is only a hint of an explanation, does not really know why the Cole's did not invite Emma and her father or why is Emma thinking about rejecting the invitation if it comes. The director would have to somehow explain it to the audience and that would be probably difficult and lengthy. Since the director wanted to be faithful to the novel, he kept this scene but without proper explanation it loses the meaning and is rather confusing.

7.2 Picnic at Box Hill

The scene with the picnic at the Box Hill is in the adaptation connected to the scene with picking up strawberries at Donwell Abbey. However, there are no names of the places mentioned and actually after Emma offends Miss Bates, Mr. Knightley asks Miss Bates if she wants to join him and pick up some more strawberries. In the novel, these two scenes are separated and the events actually happen in two following days. In addition, there are many discussions and planning for these events, especially the trip to Box Hill is talked about a lot. Nevertheless, these differences are not very important and are insignificant. The most important scene is the one in which Emma offends Miss Bates and Mr. Knightley reproaches her for it.

The particular offence is practically identical in the adaptation as it is in the novel and the dialogues are almost unchanged. Frank announces to everybody that he is ordered by Miss Woodhouse to say that she wants to know what they are all thinking and requires something very entertaining from each, either one thing clever, two things moderately clever or three things very dull. (Austen, 1996, p. 291) Miss Bates reacts to this with statement that it will be easy for her because she says dull things as soon as she opens her mouth. Emma reacts in her most unusual way by making a remark that there may be a difficulty because she is limited to the number. (Austen, 1996, p. 292) Miss Bates is hurt by this remark and turning to Mr. Knightley says: "*Yes, I see what she means and I will try to hold my tongue. I must make myself very disagreeable, or she would not have said such a thing to an old friend.*" (Austen, 1996, p. 292) Then in the novel Mr. Weston tells that he agrees with the plan and is making a conundrum and the party continues with this game and then they are talking about several different things. In the adaptation there is

quite embarrassing silence except of Miss Bates answer and after a while Mr. Knightley takes her away. In the adaptation the situation is made more embarrassing and awkward to emphasise its meaning and stress its importance. Emma is well-brought-up as a lady from high society and she should have never talk in such manner to anyone below her.

Later, similarly as in the novel Mr. Knightley rebukes Emma for her behaviour saying:” *How could you be so unfeeling to Miss Bates? How could you be so insolent in your wit to a woman of her character, age, and situation? It was badly done, indeed!*” He reminds Emma with very similar words as in the novel that Miss Bates is poor and not her equal in either situation or fortune which would make her comment less offending, that she knows her from infant and watched her grow and does not deserve such treatment from her. (Austen, 1996, p. 295) Emma is struck by her own behaviour and cannot understand how she could be so cruel. In both novel and the adaptation is it obvious that Emma regrets her behaviour and feels very sorry for it.

7.3 Visiting Miss Bates

Similarly to the novel, Emma goes to visit the Bate’s the following morning to redeem for her previous behaviour. When she comes to their house, Miss Bates and Jane are rushing out of the room and Miss Bates asks her mother to tell Emma that she is unwell and went to lay down to bed. In the adaptation Emma is leaving their house without being able to pay the visit. Later, Emma voices her continuing efforts and hopes to restore her friendship with Miss Bates. While in the novel Miss Bates returns to the room to welcome Emma and thank her for her kind visit, explaining that Jane is ill and that she is leaving them to take up a position as a governess. Emma then turns her attention to try to repair friendship with Jane who refuses it. The reader learns afterwards that the reason for Jane’s rejection of Emma’s attention was her secret engagement with Frank but since this is almost totally omitted in the adaptation, there would not be a reason for Jane’s refusal so this part is omitted too. Nevertheless, the message stays similar – Emma is repenting her behaviour and seems more mature now.

7.4 Parting with Harriet

The social issue is also mentioned at the end of the novel and it concerns Emma’s friendship with Harriet. Because Harriet was in love with Mr. Knightley, Emma does not want to hurt her by announcing their engagement to her and so she sends her to London to visit Emma’s sister. In

the adaptation the viewer only learns that Harriet was not at Hartfield for a long time and stayed away but the effect is the same in both genres. After Harriet returns, she tells Emma that she met with Mr. Martin and he asked her to marry him. She is a bit ashamed to tell Emma this news at first because Emma has discouraged her from accepting his first offer but she soon learns that Emma has no objections to it now and is happy for her. It is clear that Emma has changed and grew wiser. However, there is no indication that their friendship is going to be affected by it and the viewer can even notice that Harriet is present at Emma's wedding and is added to her circle of close friends.

In the novel it is described that after this Harriet was not as often at Hartfield as she used to be and that it "*was not to be regretted*" because their friendship must change and this change has already started in "*natural manner*". (Austen, 1996, p. 377) This alternation in the adaptation is probably necessary since the modern audience might not comprehend why there is a need for Emma's and Harriet's friendship to change. Even though, there is a suggestion in one of the previous dialogues between Emma and Harriet that Emma would have nothing to do with this sort of people because a farmer needs none of her help. Still there would have to be made more explanation. So it is probably easier for the film makers to leave their friendship continue despite the fact that it will alter the meaning of this issue from the novel.

Conclusion

This thesis has shortly outlined the connection between literature and film, the changes that are necessary in the adapting process and how they affect the final outcome. The main focus has been put on faithfulness of an adaptation to its original literary work. The findings have been then used in comparison of Jane Austen's novel *Emma* and its film adaptation from 1996 directed by Douglas McGrath. Attention has been paid to the plot, settings and two main characters.

Firstly, Austen's life and work has been examined to find out what influenced her writing. It has been noted that all of her novels are set in small villages in southern England in the early nineteenth century and deal with social issues like social position in the society and economic situation. These issues are portrayed in everyday life of three or four local families mostly engaged in finding a husband for daughters, sisters or friends. Austen's novels usually have a happy ending.

Then, Austen's novel *Emma* has been described in detail with regard of the plot, settings of time and place and two main characters – Emma Woodhouse and Mr. George Knightley. Similarly has been outlined the adaptation *Emma* from 1996 by Douglas McGrath with emphasis on the director's view of portraying the scenes and characters.

The main aspects of making an adaptation from a literary work have been also described in the theoretical part. The most usual and significant change in this process is the length. The film makers have to omit some unnecessary scenes in order to make the film in acceptable length. They usually focus on one main story line and follow it. Among other aspect which must the film makers take in consideration are the characters. The reader employs imagination while reading a book and therefore it might be difficult for the film makers to fulfil everybody's expectations. However, the main point is the fidelity, even when the characters or settings are not exactly the same as in the novel, the viewer usually evaluates if the impression from a film is the same as from a book. So even if the film makers do not follow the book exactly, it should still remain the "spirit" of the original work.

Then specifications of adapting Austen's novels have been mentioned. It has been suggested that her novels are still popular because they are love stories which are appealing especially for

women at any time. They contain attractive characters, interesting dialogues and happy endings. Thanks to these features Austen's novels are ideal for adapting which is proven by a large number of adaptations made from all of her six novels.

The analytical part has compared the selected parts of the novel and the adaptation. It has been found out that the settings of time and place are the same. The plot is unchanged too, even that the main focus is mostly on one story line – the relationship between the two main characters, Emma Woodhouse and Mr. Knightley. These main characters are presented quite similarly as in the novel with only small alternations. Because Austen did not describe the physical appearance of the characters in detail, this does not play any significant part in presenting them. More important is their behaviour, manners and characters which are portrayed through their actions and dialogues. Since these are almost identical to the novel, the characters appear the same in both.

The novel deals with social issues on several levels, in behaviour of families on different social levels, in friendship of Emma and Harriet Smith or in Emma's behaviour itself. Some scenes describing these situations are preserved in the adaptation in almost unchanged form but some are presented in a bit different way and therefore the impression from them is not the same as in the novel. This is especially apparent in the relationship of Emma and Harriet which at the end of the novel changes because of social difference but in the adaptation is portrayed as continuing without change. These alternations are mainly because of different social rules that were usual in early nineteenth century and which would be incomprehensible for modern spectator. But except of these few changes the total impression of the adaptation is very similar as of the novel. McGrath has succeeded in keeping the spirit of Austen's novel and presented it to modern audience in attractive way.

This thesis has concentrated only on one adaptation of the original novel *Emma* and this adaptation is faithful to the novel. But there have been made other adaptations of the same novel – a TV film, two TV miniseries and two free adaptations set in modern time. It would be therefore beneficial to analyse and compare also these adaptations with the original book and to find out if there are different approaches and styles.

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Emma [DVD]. Douglas McGrath. USA. Miramax Films, 1996

Resumé

Bakalářská práce se zabývá srovnáním filmové adaptace *Emma* z roku 1996 od režiséra Douglase McGratha s jeho stejnojmennou literární předlohou od Jane Austen. Porovnáním bylo zjištěno, že hlavní dějová linie, která sleduje vztah dvou hlavních protagonistů, zůstala nezměněna. Vedlejší zápletky jsou nejspíše z časových důvodů potlačeny do pozadí. Lokace příběhu v čase i místě je stejná jako v předloze. Porovnávání představitelů bylo zaměřeno na dvě hlavní postavy – Emmu Woodhouse a pana Knightley. Vzhledem k tomu, že charakter těchto postav je vykreslen zejména jejich skutky a dialogy, které jsou v mnoha místech téměř identické s knihou, je jejich zobrazení téměř shodné s literárním vzorem. Celkově je adaptace i přes drobné změny velmi věrná své předloze.

ANOTACE

Jméno a příjmení:	Renata Kovářová
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Rok obhajoby:	2015
Název práce:	Emma od Jane Austen – porovnání knihy a její filmové adaptace
Název v angličtině:	Emma by Jane Austen – comparison of the book and its film adaptation
Anotace práce:	Bakalářská práce se zabývá porovnáním dějové linie, lokace příběhu a dvou hlavních postav v knize <i>Emma</i> a její filmové adaptaci. V teoretické části je prostudován životopis Jane Austen, proveden popis knihy i adaptace a nastíněny základní teoretické aspekty při tvorbě adaptace. V praktické části je provedeno porovnání a zjištěno, že se adaptace drží předlohy věrně. Je předložen návrh na další porovnání ostatních adaptací stejné knihy.
Klíčová slova:	porovnání, adaptace, novel, Jane Austen, Emma
Anotace v angličtině:	The bachelor project is comparing plot, settings and two main characters in a novel <i>Emma</i> and its film adaptation. In the theoretical part, Jane Austen's biography is examined, description of the novel and the adaptation is made and also some basic aspects of making adaptation are mentioned. In the analytical part, the comparison is carried out and is noted that the adaptation follows the novel closely and is faithful to it. Suggestion for further comparison of other adaptations of the same novel is offered.
Klíčová slova v angličtině:	comparison, adaptation, novel, Jane Austen, Emma
Přílohy vázané v práci:	
Rozsah práce:	43
Jazyk práce:	angličtina