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Prohlašuji, že jsem tuto bakalářskou práci vypracovala samostatně pod odborným dohledem vedoucího práce a uvedla jsem všechny použité podklady a literaturu.

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ABSTRACT

This thesis aims to show the readers and viewers of Jane Austen the contrasts resulting from adapting her literary work to audio-visual media. I'm comparing the relevant literary works with their on-screen adaptations and focusing on the versatility with which it is all processed. I'm also offering a look into the thought process that comes into making those adaptations.

KEYWORDS

Jane Austen; novel; adaptation; Pride and Prejudice; Sense and Sensibility; Emma; Mansfield Park; Northanger Abbey; Persuasion; Lady Susan

ABSTRAKT

Cílem této práce je ukázat čtenářům a divákům Jane Austenové kontrast vyplývající z vytváření filmových a seriálových adaptací jejích děl. Jejím zaměřením je srovnání relevantních děl Austenové s těmito adaptacemi. Zabývá se rovněž mnohostranností a originalitou díla, jenž audio-vizuální médium umí vytvořit.

KLÍČOVÁ SLOVA

Jane Austenová; román; adaptace; Pýcha a předsudek; Rozum a cit; Emma; Mansfieldské panství; Northangerské opatství; Anna Elliotová; Vyznání Anny Elliotové; Lady Susan

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INTRODUCTION

Even to this day, Jane Austen is still a very well-known novelist all around the globe. Many of us have probably watched one or two of her adaptations on either big or small screen. Many might not have even realized they did. Austen is an author who will never be forgotten by the general public. Many more Austen adaptations will yet be born and enjoyed. There is so much to say about every adaptation that is based on Jane Austen's work. *Pride and Prejudice* is probably one of the best known, even if it is just by the title. Its adaptations make the story ageless; it will always live.

In each of the following chapters I will be focusing on one of Austen's literary works which was adapted. She is an author of six novels, the aforementioned *Pride and Prejudice*, *Sense and Sensibility*, *Emma*, *Mansfield Park*, *Northanger Abbey*, and *Persuasion*. I will also be going through *Lady Susan*, which is Austen's epistolary novella. I will be ending this thesis with its film adaptation.

I will be going through the bulk of Jane Austen adaptations, looking into my analyses of the relevant books and DVDs, and putting down the deviating data. I will be creating a sort of a guide through the complex matrix of Austen on screen. I will be analysing various aspects such as the characters, settings or plots to recognize the new and unique moments. I will be describing deviations in complex scenes to show overall attitudes that the adaptations took.

In this work, there will be fifteen adaptations in total. They will be three adaptations of *Pride and Prejudice*, two of *Sense and Sensibility*, four of *Emma*, two of *Mansfield Park*, one of *Northanger Abbey*, two of *Persuasion*, and the last one of *Lady Susan*. Those who are interested in reading this thesis need to have at least the basic knowledge of the relevant synopses.

1 PRIDE AND PREJUDICE ON SCREEN

Pride and Prejudice (further on as P&P) is one of the most adapted books and it is Austen's most adapted novel for television and film¹. In this chapter, I will look at three modern classic screen adaptations of Austen's P&P and note the significant differences between them and the novel. I will start with the American film adaptation from 1940, starring Laurence Olivier and Greer Garson², continue with the six-part British television series adaptation made in 1995, starring Colin Firth and Jennifer Ehle³, and end with the 2005 film adaptation, starring Keira Knightley and Matthew Macfadyen⁴.

1.1 FILM DIRECTED BY ROBERT Z. LEONARD, 1940

The introduction of Mr. Bingley's arrival is preceded by a scene in which the Bennet women enjoy the profits of commercialism. They are browsing textiles in a shop and deciding which ones will suit them the best for the Assembly Ball. This shopping event is invented for the film and it shows the Bennet women as a rather well-provided-for people, for their garments are opulently adorned. The author of P&P did not concern the story with the joy of buying goods. The Bennets' situation does not even support such an activity. In the novel, the Bennet sisters are introduced as five young and single women living in a modest house. Their excited mother, Mrs. Bennet, has received the news that a wealthy young gentleman, Charles Bingley, is to be the new occupant of the nearby estate of Netherfield. The reason why Mrs. Bennet is excited is that she and her family will most probably be facing poverty if Mr. Bennet dies before his daughters get married off. Therefore, the Austen's Bennet family is not at their leisure with money-spending.

The dresses feature tight bodices, tight natural waists, huge puffed sleeves and billowing hooped skirts. The women's hats are large shells which frame the

¹ Sue Parrill, *Jane Austen on Film and Television: A Critical Study of the Adaptations* (Jefferson: McFarland & Company, Inc., Publishers, 2002), 48.

² *Pride and Prejudice*. DVD, dir. Robert Z. Leonard (1940; Warner Home Video, 2006).

³ *Pride and Prejudice*. DVD, dir. Simon Langton (1995; 2entertain, 2009).

⁴ *Pride & Prejudice*. DVD, dir. Joe Wright (2005; Universal Pictures, 2006).

women's faces. Adrian, the film's costume designer, created striking contrasts in the dresses. Generally, the effect is glamorous, but the full skirts also enabled the director to achieve comic effects.⁵

It is a truth universally acknowledged, that adaptations give information about the time period during which they are made. This 1940 adaptation was made at the time when the United Kingdom and the United States were becoming close military allies, and it reflects certain values. Among those values are the advertisement of consumerism and upwards class mobility. In the context of becoming allies with the United States, the film appeals to the American values.

The Bennet daughters are not the only local daughters whose goal is to get married to wealthy men. Mrs. Bennet engages in a comical race with Lady Lucas who also has a daughter. The Bennet women in one carriage and the Lucas women in another, they try to outspeed each other. The scene is a physical comedy. The novel starts where the Bennet women have stopped their carriage, at their home.

Jane Murfin, co-writer of the screenplay, was experienced within the genre of romantic and screwball comedy, and obviously, had in mind the success of the great screwball comedies during her work on *Pride and Prejudice*. The film's director, Robert Z. Leonard, had experience in romantic comedies and musicals.⁶

This adaptation of P&P makes attempts at its own verbal humour, for example, by having Mr. Bennet reply to Mrs. Bennet, after she asks him hysterically about the future of his daughters, "Yes, what is to become of the wretched creatures? Perhaps we should have drowned some of them at birth."⁷ The novel uses a much less subtle technique to achieve its verbal humour. Mr. Collins is a great example of a character which serves solely the comedy of the film. He is over-the-top ridiculous and has a position of Lady Catherine's librarian, instead of being a clergyman like in the novel. The film sets the its comedic tone too far to go back for a serious moment in the story. In the context of the Second World War, it is reasonable. Surely, people needed to escape for a

⁵ *Jane Austen on Film and Television: A Critical Study of the Adaptations*, 55.

⁶ *Jane Austen on Film and Television: A Critical Study of the Adaptations*, 49.

⁷ *Pride and Prejudice*, dir. Robert Z. Leonard

moment into a world of beauty and love. The film is also accompanied by ever-present joyful music.

I now turn to Elizabeth Bennet and Mr. Darcy in the adaptation. At their first common ball at Meryton, Elizabeth is rejected having a dance with Mr. Darcy at first. During his rejection speech, he mentions that Elizabeth belongs to the middle class. Mr. Darcy says, “I’m in no humour tonight to be of consequence to the middle classes at play.”⁸, by which he is basing the distance between Elizabeth and him on the distinction of class. In the novel, Mr. Darcy rejects dancing with Elizabeth by saying, “I am in no humour at present to give consequence to young ladies who are slighted by other men”⁹, which gives a different meaning to the distance between Mr. Darcy and Elizabeth. Soon after this rejection in the film, Elizabeth is approached by Mr. Darcy and Sir William. While Sir William is introducing Mr. Darcy to Elizabeth, he also tells her that Mr. Darcy is eager to dance with her. Mr. Darcy is being polite towards Elizabeth and asks her to dance with him. Upon him doing this, Elizabeth declines the offer and immediately accepts another one from Mr. Wickham. The novel’s Elizabeth does not possess such rudeness.

All the Bennet sisters are equally bold, unlike in the novel. Austen’s two oldest Bennet sisters are distinguished from the younger ones. Jane sees the best in everyone and Elizabeth is witty without being rude. In the novel, Jane is a truly shy character, but in the 1940 adaptation she is seen giving Mr. Bingley seductive looks while lying in bed ill. This on-screen Jane can hardly be understood as being too humble and moderate in what she displays. To discern their characters from those of Elizabeth and Jane, the three youngest Bennets are exceptionally unrefined in their behaviour.

The narrative is hurried to fit the story into 117 minutes of screen time. The relationship between Mr. Darcy and Elizabeth alters its state fast, unlike in the novel in which the two characters gradually enrich their knowledge of one another. The film shows Mr. Darcy rapidly changing his opinion. At one moment he is looking down on Elizabeth and at the next moment he wishes to be

⁸ *Pride and Prejudice*, dir. Robert Z. Leonard.

⁹ Austen, *Pride and Prejudice*, 9.

introduced to her. Later, after an act of chivalry in which he points the Elizabeth-chasing Mr. Collins in a different direction, it is guaranteed that Elizabeth will give Mr. Darcy a chance to make her fall in love with him. The film has quick and impressive events such as this one so that the characters change their minds fast.

Lady Catherine is a character who has a surprise prepared for the viewing audiences, much in the fashion of the romantic and screwball comedies of its time. It turns out that she is only mean to Elizabeth to test her worthiness. Her daughter, Miss De Bourgh, appears on screen only briefly. The novel's Lady Catherine has persuaded herself that Mr. Darcy will marry Miss De Bourgh. The film's Lady Catherine is only concerned with Mr. Darcy's happiness. After Elizabeth is considered a perfect match for Mr. Darcy by Lady Catherine, he is sent to her.

1.2 TELEVISION SERIES DIRECTED BY SIMON LANGTON, 1995

This is a six-hour mini-series and it is strikingly different from the 1940 film. Most importantly, it does not suffer severe compression of the narrative. It starts with both Mr. Bingley and Mr. Darcy riding their horses across a field in the countryside and enjoying the view at the Netherfield estate that peeks at them through the wilderness. It is already hinted that Mr. Darcy's judgment has a great influence on his friend when Mr. Bingley asks Darcy if he approves of the place. The first scene of this mini-series is also full of physical vitality and evokes in the viewer the sense of natural freedom. It is a beautiful day, the camera takes long shots of the countryside's nature and its vastness, with Elizabeth in the distance experiencing the same visuals as the viewing audiences. The camera also focuses on Elizabeth enjoying her outside stroll. The beginning of this adaptation gives the viewers a sense of becoming one with nature.

Unlike in the 1940 film adaptation, all the Bennet daughters have among them Austen novel's personality differences. However, as in every adaptation, there are new particularities to all the characters. For example, Lydia is very open about sexual matters in this mini-series. This aspect of Lydia's personality is not in the novel. The novel also does not talk about sexual attractiveness of the

characters. The novel informs the readers, however, that Mary is the least pretty among the Bennet sisters¹⁰.

The sex appeal that travels through the screen is a major pull in the popularity of this adaptation. There is a great focus on Elizabeth's and Mr. Darcy's appearances. Moreover, they appear in several scenes made purely for the pleasure of watching.

Several situations are added in which Elizabeth and Mr. Darcy find themselves together without the company of anybody else. For example, Mr. Darcy runs into Elizabeth outside at Netherfield as she is coming to visit her sick sister Jane. At Netherfield, Elizabeth wanders into a room in which Mr. Darcy plays billiard by himself. These situations raise the tensions between these two characters. They also serve to show personalities, especially that of Mr. Darcy. He is much more introverted when compared with the 1940 film adaptation. He likes to spend time on his own and does not feel comfortable conversing with strangers. Compared to the novel, it is a more in-depth take on the character of Mr. Darcy. The intrigue that attracts Elizabeth and Mr. Darcy to each other plays out well. The six-hour length of this adaptation has a huge role in allowing the complicated relationship between these two characters to develop at its due pace. Colin Firth's and Jennifer Ehle's acting performances are impressive and they have good chemistry on screen. There are key similarities between this 1995 adaptation and the novel. The 1940 film adaptation omitted a considerable part of the novel and fundamentally changed the tone overall.

In this adaptation, Mr. Darcy is given special focus. After his conflicted proposal of marriage to Elizabeth, the attention is directed to his character. He is shown writing his letter to Elizabeth and his emotions are watched by the viewers. They see him in the privacy of his room, even in his bathroom. They also see him sweaty after a fencing session and wet after taking a plunge into a lake. When Elizabeth makes the Pemberley visit with the Gardiners during Mr. Darcy's absence, she can do something that only the viewing audiences have been able to, which is gaze at the Pemberley estate's master without him knowing about it.

¹⁰ Austen, *Pride and Prejudice*, 17.

Soon after Elizabeth receives the terrible news about Lydia and Wickham, Mr. Darcy sees her in emotional state. After he tries to comfort her, she tells him what her youngest sister has done. Upon Mr. Darcy having heard about the event, Elizabeth and the watching audience wait in suspense for what Mr. Darcy does from that moment.

Lydia is in an absolutely deluded state in London. The only thing bothering her is not having enough amusement. Later, the story reveals Mr. Darcy walking through the poorest streets of London and generously giving money to their needy folk. These scenes hint at the next development of events. Next on-screen appearance of Mr. Darcy takes place in church. He is there with Wickham who is getting married to Lydia. Nobody looks happy during the wedding ceremony. The mystery behind the marriage happens to be unknowingly revealed by Lydia as she is walking outside with Kitty, Jane and Elizabeth.

The visit of Lady Catherine to pressure Elizabeth to forget about Mr. Darcy takes place outside, possibly to help emphasize the prevailing natural order. Elizabeth will not promise Lady Catherine what she demands her to. She turns her back to and walks away from Lady Catherine. Towards the end of the adaptation, like at its beginning, natural scenery is celebrated.

1.3 FILM DIRECTED BY JOE WRIGHT, 2005

The introduction of this 129-minute film adaptation is also shot outside. The women's costumes are much plainer in comparison with the 1995 mini-series adaptation, and very modest in comparison with the 1940 adaptation. The main female protagonist is less sexualized than Jennifer Ehle's Elizabeth. Keira Knightley is beautiful; however, her Elizabeth does not draw attention to other physical assets beside her face. Her hairstyle is not complicated, she does not wear accessories and is simply clothed.

The viewers first meet the characters of Mr. Darcy and Mr. Bingley at the ball at Meryton. Their characters have interesting dynamics. Like in the novel, Mr. Bingley is nice and friendly, however, he is made to be even more likeable by being funnily self-conscious in the film. He is unpretentious and of cheerful disposition. Mr. Darcy seems like a most unlikely friend to Mr. Bingley. The fact

that they are friends, and indeed good ones, can only mean that there is something good about Mr. Darcy.

Early on, there are little cinematic moments during which Mr. Darcy displays his regard for Elizabeth. When Elizabeth goes to visit the sick Jane and comes inside the house on the Netherfield estate, Mr. Darcy is the only person showing any respect to her beside the servants. When Elizabeth, Jane and the rest of the Bennet family are about to go home, Mr. Darcy holds Elizabeth's hand as she is getting in the carriage. This moment stuns Elizabeth. During her dance with Mr. Darcy at the ball at Netherfield, these two characters do not pay attention to any people around them and it is visualized for the camera by them being the only two people dancing in the hall.

Mr. Collins is, as in every adaptation of P&P, a ridiculous character. However, this adaptation's version of him is horrifying. He pursues Elizabeth with seriously intense facial expressions and acts incredibly desperate during his marriage proposal. The proposal situation makes Elizabeth take flight and run away from the house instantly. When Elizabeth comes back, she feels much better. Elizabeth likes the outdoors; not even rain can make the time outside unpleasant to her.

Following Charlotte's telling Elizabeth about her engagement to Mr. Collins, Elizabeth feels disenchanted for some time. In the novel, she is disappointed that Charlotte "sacrificed every better feeling to worldly advantage"¹¹. In this adaptation, there is a sense of void and uselessness as Elizabeth keeps turning around on her swing. The camera's viewpoint is the same as Elizabeth's and the passing time seems to be all there exists for her.

In the scene where Mr. Darcy proposes to Elizabeth, the emotions run high amidst intense rain and the two of them almost kiss each other. The film compressed a considerable section of the novel's narrative into a few scenes. Unlike the 1940 film adaptation, however, this one does not have problems with the story's fluency.

¹¹ Austen, *Pride and Prejudice*, 87.

Elizabeth's visit at the Pemberley estate shows interesting differences. It is omitted entirely from the 1940 adaptation. In the novel and the 1995 adaptation, Elizabeth is looking at Mr. Darcy in his painted form. In the 2005 adaptation, Elizabeth is looking at Mr. Darcy in his three-dimensional form. There is an admirable portrait sculpture of Mr. Darcy at his estate. The moment Elizabeth is surprised by Mr. Darcy being home, she runs out of the mansion. Elizabeth is feeling inadequate being present there and anxiously starts explaining everything to Mr. Darcy. She decides to go, leaves Pemberley alone, walks through the countryside in a gloomy weather, and then finally reaches the pub later in the day. There she avoids meeting Mr. Darcy and reunites with the Gardiners. Elizabeth and the Gardiners have been invited by Mr. Darcy for a visit at Pemberley the next day.

The settings of scenes differ from the novel to create more suspense and to highlight emotions. The nature of dialogues and the characters' demeanours have significant effect on the audience's perception. The themes of loneliness and union are interlaced in the scenes of this adaptation. When the camera focuses on Mr. Darcy's hand, it is related to Elizabeth. In the end, Elizabeth holds Mr. Darcy's hand in her hands. Their union is complete.

2 SENSE AND SENSIBILITY ON SCREEN

Jane Austen's *Sense and Sensibility* (further on as S&S), as the other five of her novels, is deeply reflective. The anxieties of the author's own family, the social and economic context, the questions of status, money, and class, are included in the difficulties that the main family of the novel faces.

2.1 FILM DIRECTED BY ANG LEE, 1995

In this section I'm focusing on the 1995 film adaptation called *Sense and Sensibility*. It has acclaimed actors. Emma Thompson plays the lead character of Elinor Dashwood, Kate Winslet is cast as Marianne Dashwood, Hugh Grant plays Edward Ferrars and Alan Rickman is cast in the role of Colonel Brandon.¹²

Ang Lee, with the aid of Emma Thompson's own screenplay, gave birth to a film adaptation of Jane Austen's S&S. As found by Cartmell and Whelehan, Thompson remakes characters. Only her Elinor keeps a sense of the original character. Marianne is remade to be sympathetic and sensible; Edward becomes charming and witty and Colonel Brandon is finally Marianne's hero. The novel keeps distance from Marianne's, Colonel Brandon's and Willoughby's pain. The adjustments made by Thompson make the audience see and feel the anguish of the protagonists.¹³

The film's viewers, unlike Austen's readers, are explicitly told the reason behind the Dashwood women's unfortunate financial situation. The film contains a scene in which Elinor tells her thirteen-year-old sister Margaret about the rule of law. Elinor puts it simply and states that houses go "from father to son, not from father to daughter." She also mentions the limited options in a life of a woman during a horse-ride with Edward. She says to the man, "You talk of feeling idle and useless, imagine how that is compounded when one has no choice and no hope whatsoever of any occupation." Edward tells her that the circumstances of both of them are the same. Elinor then adds, "Except that you will inherit your fortune,

¹² *Sense and Sensibility*. DVD, dir. Ang Lee (1995; Sony Pictures Home Entertainment, 2019).

¹³ Deborah Cartmell and Imelda Whelehan, eds., *The Cambridge Companion to Literature on Screen*, (Cambridge: Cambridge University Press, 2007), 82-3.

we cannot even earn ours.”¹⁴ In this way, the audience is supplied information which is not necessarily known to each viewer. In the film, Edward elevates the seriousness of the conversation between him and Elinor by light-hearted comments. In terms of humour, this adaptation contains plenty of it.

Edward is charming and good-humoured in this film. He is, compared to the novel, still a socially awkward man, however, his interactions with Elinor and the other characters seem very well-handled. He is the only character who can make Elinor smile. His secret engagement to Lucy Steele is making him visibly uncomfortable, but unlike the novel’s Edward, he is anxious to tell Elinor the truth. At the same moment he gathers his courage to confess his situation to Elinor, Fanny interrupts him and insists that he immediately goes to London. The engagement stays secret for that time.

In the novel, Elinor is a someone who is approved of and it is Marianne who is meant to change her attitude. Austen’s readers find Elinor to be a well-balanced person who does not need to change for herself or for the benefit of others. The viewers who have read Austen’s novel do not expect Elinor to evolve in character, Elinor somewhere, somehow in her life even previous to the novel, learned to be responsible, judicious, and compassionate. She is not like the emotionally excessive Marianne who needs to learn that love and life are not nearly as simple as she thinks they are.¹⁵ The characteristics of Elinor show to her peers that they are the basis for a happy life. Elinor, like the real-life women of her time and her situation, has a life within her social circle and is bound by the rules of conduct. Austen’s Elinor is who she needed to be in the late eighteenth century.

In the film, Marianne shows her feelings and the other characters are made well aware of them. They contrast with Elinor’s more introverted character. In this adaptation, Marianne’s display of emotions is viewed as a positive trait. Her behaviour is directed by her feelings, which today’s audience does not view as a problem. Austen’s Marianne is very much the same, however, her conduct of behaviour is deemed problematic two hundred years ago. Her qualities of

¹⁴ *Sense and Sensibility*, dir. Ang Lee

¹⁵ Linda Troost and Sayre Greenfield, eds., *Jane Austen in Hollywood* (Lexington: The University Press of Kentucky, 2001), 51.

character today are viewed as faults of character then. Kate Winslet's Marianne would have been found as self-indulgent and behaving dangerously.

The filmmakers of *Sense and Sensibility* keep in mind that they need to meet the expectations of the twentieth century audiences. The cultural values have changed during the last two centuries. The British middle class have, for example, become more self-oriented, women have freedoms which were not granted to the late eighteenth century women.

This adaptation is not missing sensuality. As an example can serve the scene in which John Willoughby rescues Marianne. It rains heavily when Willoughby appears, he feels Marianne's ankle with his fingers to evaluate damage, takes her shoe off slowly, gently moves her foot and finally lifts her up from the wet grass to take her home in his arms. There is an analogy to this rescue scene near the end of the film, after when Marianne goes to look at Combe Magna and ponders her love for Willoughby. It is raining, Colonel Brandon goes to fetch her and carries her in his arms back inside the house. The terrible weather sends Marianne into fever, and her new hero, Colonel Brandon, appears in her feverish hallucinations.

Jane Austen's work is not abundant in romance. If the male heroes of her books were put on the twentieth-century screen without any changes, they would be abnormally subtle in their courtship because they are simply too still and quiet. They do not give away enough of themselves to make themselves appealing to the opposite sex. All of the Austen's heroes underwent adjustment for their presence on screen. In this film, Edward Ferrars and Colonel Brandon are remade to be more desirable to the average viewer in the mid-1990s by becoming livelier and more physically expressive than they are in the original novel.

The film stays true to the tradition of heritage drama as well. All the locations are appropriate, the livestock are historic breeds and there are no modern flowers in the background. Costumes are an accurate fit for the characters, events and time period. The costumes and locations determine class and status.¹⁶

¹⁶ Andrew Higson, *English Heritage, English Cinema* (Oxford: Oxford University Press, 2003), 138-41.

2.2 TELEVISION SERIES DIRECTED BY JOHN ALEXANDER, 2008

I now turn to the second and latest screen adaptation of S&S from 2008. It is a television three-part series with the name *Sense & Sensibility*.¹⁷ In this adaptation, Marianne and Elinor are closer to their counterparts in Austen's novel than they are in the 1995 film.

Edward is a character whom Elinor meets for the first time in the series. Unlike in the novel, there is a fresh beginning for Edward and Elinor. From the start, he is a sociable and likeable man. He is also confident. These characteristics are suitable for television, Edward is yet to secure Elinor's affections. The novel's Edward has Elinor's love before its narrative.

This television production has a scene with different explanation from its counterpart in the novel. When Marianne talks to Elinor about Edward for the first time and asks her if she loves him, Elinor says that she thinks "very highly of him". "I like him, Marianne.", she adds.¹⁸ This verbal expression is very Elinor-like, the novel and the previous adaptation have made Elinor's style of language known. This adaptation uses the same expression in a slightly different context. Given that Elinor met Edward only recently, she is not distantly expressing her feelings of love. Elinor is still a new person to Edward, and unlike Marianne, she does not indulge in premature ideas.

In this adaptation series, the first meeting of Marianne and Willoughby also occurs during rain and it contains its own sensualized scenes. One such scene showing the difference between this adaptation and the novel is Willoughby's taking of Marianne to Allenham. It would be an unacceptable conduct in the novel. Not only Willoughby takes Marianne to Allenham, he contributes to her awaiting disappointment by letting her get excited that one day she will be the mistress of Allenham. They kiss and almost fall into misfortune before they return to Barton Cottage. When Edward finally arrives for a visit at Barton Cottage, he is happy to see the Dashwoods. After dinner, however, he sinks into deep thoughts and it is apparent that his state of engagement to Lucy Steele is pressing on his conscience. On the next day, Elinor sees Edward attempting to relieve his feelings by doing

¹⁷ *Sense & Sensibility*. DVD, dir. John Alexander (2008; 2entertain, 2008).

¹⁸ *Sense & Sensibility*, dir. John Alexander

menial but physical work. It shows Elinor, in a sensualized way, that Edward is in some way troubled. For the effect, it is raining as well.

The pivotal scenes in the series are significantly more dramatic and they are supported by additional scenes. A good example scene is a fencing duel between Brandon and Willoughby in which Willoughby loses blood by being struck. The novel does not have any kind of confrontation remotely similar to this event. The humour also finds its way in this adaptation and it does not intrude when the situation is serious. The character of Anne Steele, Lucy Steele's sister, functions as comic relief.

3 EMMA ON SCREEN

Emma is the most often adapted novel by Austen on screen. There have been four screen adaptations by 2018.

3.1 CLUELESS, DIRECTED BY AMY HECKERLING, 1995

Unlike the following adaptations of *Emma*, this is an American film set in the time period of its production. The novel and its story are converted in their entirety for the American world of mid-1990s. Given the approach towards this adaptation, it is an extensive task to compare its events to those in the novel. The viewers see a deeply modernized take on the novel's story, and yet, they can register that it is an adaptation of Jane Austen's *Emma*.

The main protagonist's name is Cher. She is, like Emma, born into high society. Cher, her family and friends live in Los Angeles. Her father is a litigator who "gets five hundred dollars an hour to fight with people"¹⁹. As is expected of a rich teenage girl in the late twentieth century, Cher likes going shopping. The characters in this adaptation have an abundance of options and luxuries compared to the novel's characters. Also, in Cher's world, people of various socioeconomic backgrounds intermingle on a daily basis.

In this adaptation, a character named Josh represents Mr. Knightley. He is Cher's stepbrother living under the same roof as her. Josh wants to be in Cher's proximity to keep an eye on her. He knows her weaknesses and does not want her to get hurt by other people. He also feels insecure when Cher dresses nice for a party. Like Mr. Knightley, Josh rescues Tai on the dancing floor, an analogous character to the novel's Harriet. Cher becomes jealous when she sees Tai talking to Josh and realizes her feelings. She can see why she is unhappy, becomes more selfless and participates in charitable activities. A character named Travis does charitable work too and has a meaningful encounter with Cher. He is Austen's Mr. Martin. The two of them talk and Cher re-evaluates her opinion on Travis. Josh becomes closer to Cher romantically after she gets accused of being purposely unhelpful to her father's business. Then, Josh declares his love to Cher.

¹⁹ *Clueless*. DVD, dir. Amy Heckerling (1995; Paramount, 2000).

Like Emma, Cher is a self-assured character who thinks that she knows what is best for others. For the comedic purposes, however, Cher is more out of touch with reality than Emma. There is a scene where she is doing her driving licence test, misjudges her influence and abilities so much that she leaves the situation painfully humiliated.

The novel's Harriet Smith is personified by Tai. Cher becomes interested in Tai because she is a new face at the public school that Cher attends. Cher has had some success at matchmaking and wants to occupy herself in a new project. Tai becomes that project and is coached about her looks, manners and interests. Tai feels uncomfortable at times, however, she trusts Cher as her superior. Cher means well and believes that everything that she makes Tai do is for Tai's own good. Like Harriet, Tai is rescued when nobody cares to dance with her. Another parallel is the situation in which Harriet is attacked by gypsies. At the mall, Tai is talking to a few strangers when they grab her and hold her upside down over the second-storey railing. This incident in the film, however, elevates Tai's social rank among Cher's friends and Cher finds the change threatening. Tai becomes more assertive in comparison with Harriet. She manages to set Cher's self-esteem to a low when she says to her, "Why am I even listening to you to begin with? You're a virgin who can't drive."²⁰ The turn of events makes Cher think that she needs to be made over too. She has not been right many times, especially about Travis.

The novel's Mr. Elton is represented by Elton. The choice of the same name informs the audience who he is. Emma gets proposed to be married by Mr. Elton in a carriage and Cher is in Elton's car appalled to hear him say what he feels towards her. Cher steps out of the car and is consequently robbed, forced to lie face down on the ground in her designer clothes and able to call Josh on a phone to tell him what happened. Cher stays put, Josh goes to pick her up in his car and they drive home.

An interesting twist in the film is that Cher becomes attracted to her gay classmate. His name is Christian, and he is the counterpart of the novel's Frank Churchill. Like Emma, Cher is mistaken about who this male character's love

²⁰ *Clueless*, dir. Amy Heckerling.

interest is. Cher has been led on. However, Christian is very noticeably attracted to men and Cher fails to see what the viewer does not.

The adaptation ends traditionally with a wedding, even though it is neither Cher and Josh's or Tai and Travis's wedding. With these four characters present at the wedding, Cher as the narrator in a voiceover states her final note on the topic of marriage, "I am only sixteen and this is California, not Kentucky."²¹

3.2 FILM DIRECTED BY DOUGLAS MCGRATH, 1996,

The second chapter of the novel is translated to screen in a short narration by Mr. Weston at the dinner at Hartfield. It is an abridged version of the Westons' history. Mr. Weston talks about his first child Frank Churchill and the son's circumstances growing up. Everyone around the table is looking forward to Frank's visit.

The scenes in the novel in which Emma is talked about by others are altered here to include her on screen because, as the main protagonist of a film, she is to be seen.

The characters in the film spend more time outside in the open than they do in the novel. Emma and Harriet discuss Mr. Martin's letter of proposal at the market and they decipher Mr. Elton's riddle on an outside bench. There is a game of archery in the film. Emma and Mr. Knightley show their skills with a bow and arrow while they converse about the matters concerning Mr. Martin and Harriet Smith. To slightly alleviate the tension arising from the topic, Mr. Knightley says to Emma, "Try not to kill my dogs."²² after she misses the archery target.

The adaptation moves swiftly to the chapter ten of the novel in which Emma makes a charitable visit to a poor and sick family. Harriet is with her, however, she awkwardly struggles to find any way to be of help.

The eleventh and twelfth chapters of the novel are merged. The adaptation does not include some communication which occurs in the two chapters. Mr. Woodhouse and Isabella having conversations, Mr. John Knightley asking after Frank Churchill, Mr. John Knightley and Isabella speculating about the relationship between Mr. Weston and Frank Churchill, and Isabella talking about

²¹ *Clueless*, dir. Amy Heckerling

²² *Emma*. DVD, dir. Douglas McGrath (1996; Lionsgate, 1999).

Jane Fairfax, are all absent from the film. The story continues with the Christmas Eve dinner party at the Westons. The final chapters of Volume I of the novel are, again, merged, abridged and adjusted for the filmic purposes.

The history and circumstances of Jane Fairfax, which are included in the novel, are abridged for the film. The character of Mr. Martin, on the other hand, is extended upon. When Harriet meets him and his sister in town, he is shown to be very gentlemanlike and helpful towards Miss Smith. In the novel, Harriet pays the Martins a visit and Emma decides the length of the visit. This event is not included in this film adaptation.

The film's Frank Churchill gets his introduction by meeting Emma as she is stuck in her carriage. He makes light of her current state and they have a short conversation before Frank rescues her from her situation. Frank's visiting the town and its Crown Inn are excluded from the adaptation. In the film, Frank is the first character to think about the gift of a piano being sent by Mr. Dixon. In the novel, Emma is the first person to imagine there having been any romance between Jane Fairfax and Mr. Dixon. Before the arrival of the letter from Frank's aunt and Frank's subsequent leaving, the film does not speak of the plans concerning the ball at the Crown Inn and its being postponed until Frank returns to Highbury. However, a ball takes place when Frank comes back.

In the adaptation, Harriet and Emma are walking together in broad daylight as Harriet gets attacked by the gypsies. Emma tries to help her and fails.

The game with letters which was played by Mr. Knightley, Emma, Frank and Jane is not included. The visit at Donwell Abbey is also not included. The novel contains one more game commissioned by Frank, in which he challenges Emma to choose a wife for him.

Before Mr. Knightley leaves to go to London, he kisses Emma on her hand. In the novel, however, he wants to kiss Emma's hand and then refrains from doing so. Also, the Westons in the film are not concerned about Emma's response after being told that Frank is long engaged to Jane. In the novel, the Westons anticipate a bad reaction from Emma, since they are certain that there has been a romantic connection between the two of them.

3.3 TELEVISION FILM DIRECTED BY DIARMUID LAWRENCE, 1996

This film adaptation for television commences its story with a number of burglars and a fireshot.

The characters of Emma and Mr. Knightley are less amiable in comparison with the previous film adaptation. The way in which they interact demonstrates their arrogance. Overall, there is a prevailing atmosphere of arrogance and stuffiness within their high society circle.

Emma meets Harriet Smith in a church for the first time. They talk about the Martins inside the Hartfield house and Emma starts imagining Mr. Elton and Harriet getting married and being thanked for pairing them up. It is also Emma who suggests painting Harriet's portrait. Her attitude towards Harriet is decisively manipulative.

Mr. Knightley and Emma's argument concerning Mr. Martin and Harriet takes place inside the house where their mutual anger escalates. Mr. Knightley is more determined to think badly of Frank than in the previous film adaptation as well. There is an inserted scene in which Emma fantasizes at the Westons, in this case it is about Frank and what he might be like. She then leaves the Westons and a possibly intoxicated Mr. Elton.

When Emma tells Harriet the bad news about Mr. Elton's affections, Harriet cries and Emma is happy to feel relief that Harriet is not mad at her. The previous adaptation showed Emma deeply touched by Harriet's response and genuinely valuing Harriet's way of accepting the situation. This film includes Emma taking Miss Smith to visit the Martins. Of course, she monitors the length of this visit. There is a scene in the film in which Mr. Martin sees Jane walking outside crying. It shows them being connected in their pain.

Emma is being verbally unemphatic towards Jane Fairfax in front of Harriet. Miss Bates is being her usual talkative self as Emma imagines yet another scene in which Jane finds herself in a stormy weather and is saved from falling off a boat by Mr. Dixon.

After Harriet tells Emma who she has been in love with, Emma recalls the moments of Harriet and Mr. Knightley and views them as moments of affection instead of compassion. She experiences a combination of unpleasant memories

and bad dreams, together with the outside weather corresponding with her emotional state.

3.4 TELEVISION SERIES DIRECTED BY JIM O'HANLON, 2009

This is a four-part television series, which allows for the slower pacing of the story and the added or extended scenes. At the beginning, it features Emma's mother and also the story's voice-over narrator. It shows the Woodhouse daughters' childhood under supervision of their governess and the unfortunate events surrounding little Frank Weston and Jane Fairfax. A transitional scene shows Emma's growing up into a young woman in the presence of the Bateses and their incessant praise of Jane Fairfax. Emma is forced to hear about Jane's accomplishments which exceed her own. She correctly predicts that Isabella and Mr. John Knightley will get married and it gives her confidence in her estimating abilities. Her next prediction is Miss Taylor and Mr. Weston. The viewers also get the opportunity to see the home of Mr. John Knightley's family.

Miss Taylor departs and the Woodhouses need to get used to the change. Emma likes going on walks, it undoubtedly helps her release any negative emotions. On her lone walks, she does not consider gypsies a danger.

Emma and Harriet paint landscapes together while Mr. Elton flatters Emma's painting. Later, during painting Harriet's portrait, Harriet furtively takes Mr. Elton's pencil as her special keepsake. She desires to be guided by Emma. Miss Woodhouse gives in to this desire and again becomes confident in her guidance of Harriet.

A lot is being said during the argument about Mr. Martin between Emma and Mr. Knightley. It is a big event including important points about Harriet, Emma, Mr. Martin and Mr. Elton. It has a profound impact on Emma.

In this series, Emma's characteristics draw in the sympathy of the viewer. She shows that she cares about Mr. Martin's state after Harriet's refusal of the man. The character of Mr. John Knightley, on the other hand, seems to be less agreeable.

Unlike the novel and the previous adaptations, this work offers a look inside the male psyche. The viewers are shown Mr. Knightley's thoughts about Emma

and the revealing of his feelings. They can also see Jane's anxiety and Emma responding to it. Emma is understanding and attentive towards Jane. In comparison with the previous adaptations, Jane shows more of her pain.

For the most part of the series, Emma is caring, kind and sensitive. She also hesitates and even panics. After Mr. Knightley and Emma declare their feelings to each other, there is Emma's outburst of tears because of her father. She will not leave him. Like in the novel, Mr. Knightley and Emma figure out an easy solution.

Towards the end, the characters are where they were always meant to be. Emma leaves her beloved father for a fortnight to go on her honeymoon with Mr. Knightley. Mr. Woodhouse feels emotional and so does Emma, for the first time she goes somewhere new.

4 MANSFIELD PARK ON SCREEN

4.1 FILM DIRECTED BY PATRICIA ROZEMA, 1999

This adaptation of the same name as Jane Austen's novel was both written and directed by Patricia Rozema. It starts with a look at the ten-year-old Fanny Price as she is lying in bed with her younger sister Susan. She is a storyteller who has a close relationship with her sister. Fanny kisses Susan on the forehead and calls her "Susie"²³. Austen herself had a sister, "Cassy"²⁴. To make her more appealing, Fanny Price is remade for the film. She is now modelled on Jane Austen herself. In the film, Fanny is a writer and satirist. She is rebellious and her satiric wit is stronger in the film than it is in the novel. The film's Fanny is a communicative and inquisitive girl, she is not as shy as the novel's Fanny.²⁵

At the start of the novel, it is Fanny's brother William who is close to her. Fanny and Susie become close only after Fanny's return to Portsmouth. The novel opens with the stories of marriages. Three sisters move into three different social strata and become Lady Bertram, Mrs. Norris and Mrs. Price. Mrs. Price's choice of a husband angered the other two sisters and they ceased to communicate with Mrs. Price for eleven years. Mrs. Price begins to write letters to her sisters, nevertheless. She knows that she cannot provide for all her children and is looking for help. Eventually, Mrs. Norris persuades Sir Thomas Bertram in the matter of moving Mrs. Price's oldest daughter, Fanny, to Mansfield Park. Due to the compression of the adaptation, the film omits this background information.²⁶

The film extends upon the theme of slavery. As Fanny is being brought to Mansfield Park, the carriage stops for a moment. Fanny looks out and notices a ship in the sea. She asks the carriage driver about it and he tells her that it is black cargo, upon doing which he adds, "probably some captain or heroic ship doctor brought home a few darkies as gifts for the wife"²⁷. Jane Austen did not insert political agenda into her books, however, Patricia Rozema did. Rozema pays

²³ *Mansfield Park*. DVD, dir. Patricia Rozema (1999; Lionsgate, 2011).

²⁴ Claire Tomalin, *Jane Austen, A Life* (London: Penguin Books Ltd, 1997), 1.

²⁵ *The Cambridge Companion to Literature on Screen*, 85-6.

²⁶ Jane Austen, *Mansfield Park* (New York: Oxford University Press Inc., 1998).

²⁷ *Mansfield Park*, dir. Patricia Rozema

attention to the matters concerning slavery, naturally, *Mansfield Park* is associated with it.²⁸

In the film, the Mansfield Park mansion gives the viewers a sense of stillness and old age. The big amount of space and bare walls inside the mansion fill it with coldness and reinforce Fanny's feeling of loneliness. In the novel, the house is described as modern.²⁹ The deteriorating state of the house in the film provides an impression of the corresponding state of its inhabitants. Degradation is suggested to dwell within Rozema's *Mansfield Park* and it shows itself through its characters.

Lady Bertram is likely abusing substances because she is shown taking opiates. She is as still and ineffectual as in the novel, however, the film suggests that her behaviour is defined by her substance use. Interestingly, the actress who plays Lady Bertram plays Mrs. Price as well. There is another connection between the two characters. They are both mothers who have failed to manage their children. The room which is to be Fanny's in the film has apparently been used as a space for storing items, mostly furniture. Fanny has been cast away in the same manner as the furniture that fills her new living space. Following her arrival at Mansfield Park, she is quickly made aware of her position within the Bertram family.

The film shows Fanny's transition into a young woman, during which she writes letters to Susie. Fanny keeps her inventive mind as she grows up at Mansfield Park, continues making up stories and sends them to Susie as well. The film's Fanny rides horses with Edmund. The novel shows Fanny as somebody who has put away their playfulness. In the film, Fanny laughs and plays loudly with Edmund. In the novel, she is never loud and comfortable when in company of the opposite sex.

Turning to the film's Edmund, he is not as principled as in the novel. It shows when he is talking about Sir Thomas's business. Edmund's family is involved in the slave trade and he does not have a definitive opinion about it. He

²⁸ *The Cambridge Companion to Literature on Screen*: 86.

²⁹ Austen, *Mansfield Park*.

is inclined to excuse the endeavours of the members of his family because they, including Fanny, live off the profits.

The character of Tom Bertram has problems dealing with what Sir Thomas has made him a part of. In the scene where Sir Thomas is angry with him in his study, Tom turns to him and says, “Even I have principles, sir!”.³⁰ The novel’s Tom is only concerned with continuing his bad habits and believing in his luck that awaits him. In the film like in the novel, he drinks and loses money on gambling. The film makes it explicit that Tom has deep-seeded psychological issues. He painted a self-portrait in which a cloaked skeleton is touching his shoulder and the painting gives off darkness.

In the novel, Mary Crawford turns her attention to Edmund. Originally, she is interested in Tom because he is the first-born son, but he is physically absent. The film introduces Tom to Mary in such a manner that would make any female feel uneasy. He drinks and cares little about manners. Unlike in the novel, Mary considers herself an equal with her male peers. She plays a game of billiard with them, it traditionally being a male-exclusive pastime activity in the nineteenth century. Mary has been, like most of the adapted characters, modernized for the twentieth century. Understandably, hers and her brother’s language is bolder in comparison with the novel. Mary’s language is slightly shocking. She says, for example, “Which gentleman among you am I to have the pleasure of making love to?”³¹, which brings astonishment in the other characters. In the novel, Mary utters the same sentence, however, it has a different meaning to the nineteenth-century audiences. Making love used to mean engaging in courtship.

The costumes worn by the Crawfords in the film are on the borderline of propriety. Mary’s necklines are lower than everyone’s and Henry’s breeches are too tight. Fanny is often dressed in severe, dark clothes, setting herself apart from the others. The costumes are not incorrect, however. In her search for authenticity, Rozema even hired researchers to check anachronisms.³²

³⁰ *Mansfield Park*, dir. Patricia Rozema

³¹ *Mansfield Park*, dir. Patricia Rozema

³² *The Cambridge Companion to Literature on Screen*, 86.

Patricia Rozema employs erotic and lesbian tones in her scenes. In the novel, Fanny and Edmund understand the inappropriateness of playing the characters of *Lovers' Vows*. The matter of why the play is not suitable to be enacted by them and the other characters is its own challenge when translated to the twentieth-century film. The film contains a scene in which Mary gently pushes Fanny into rehearsing a scene from the play with her, while Edmund is watching them. The purpose of this scene is to create tensions among Mary, Fanny and Edmund. Sensuality is, as in many of Austen's adaptations, put to the forefront. Edmund happily assumes a role in *Lovers' Vows* beside Mary because Mary's rehearsal with Fanny swayed him.

Certain other tensions, however, are more disturbing to watch. In the film, Sir Thomas returns to Mansfield Park and greets Fanny with such attention to her beauty that it makes her and the audience feel uncomfortable. After Sir Thomas dissolves the home theatricals, he is asked by his wife "about the negros"³³. He replies to her by mentioning the attractive physical features of mulatto women and the fact that he owns one. In the film, Sir Thomas objectifies both women and slaves and looks at them as if they were objects. During the discussion, Edmund objects to his father's statements, he does not see anyone in the way his father does, especially Fanny. Fanny vocally disagrees as well; she reminds important facts to Sir Thomas, demonstrating her decisiveness and assertiveness. In the novel, Fanny does not dare speak against the opinions of the residents at Mansfield Park because she does not feel it is her place to do so.

The character of Fanny's brother William is omitted from this adaptation. In the novel, Sir Thomas gives a ball at Mansfield Park in honour of William and Fanny. In the film, Sir Thomas gives the ball in honour of Fanny only. Fanny does not like the prospect of being out in the society and Edmund is being understanding to it. She feels like a product to be transferred; she says to Edmund that she will not be sold off like a slave.³⁴

The character of Henry Crawford is more likeable compared to the novel. There is no mention in the film of Henry entertaining himself by trying to make

³³ *Mansfield Park*, dir. Patricia Rozema

³⁴ *Mansfield Park*, dir. Patricia Rozema

Fanny fall in love with him. He appears as genuinely interested in Fanny, which might make the viewers feel sorry for him when he is being denied by her. When back at Portsmouth, Fanny is being romantically pursued by Henry. She has been receiving news from Mansfield Park in which Edmund tells of his feelings towards Mary. There seems to be very little hope left in terms of marriage between Edmund and Fanny. At one point, Henry's proposal of marriage to Fanny is accepted by her, however, she changes her mind about marrying him soon after. This decision-wavering is not in the novel.

The events following Fanny's change of heart are significantly sped up. Edmund comes to Portsmouth to take Fanny to Mansfield Park because Tom has fallen ill and her help is needed. Back at Mansfield Park, Fanny discovers Tom's disturbing sketches depicting slavery which also show Sir Thomas as a tyrant. She becomes a witness of Maria's adultery and alarms Edmund. He goes to see what happened for himself. In the novel, Fanny is in Portsmouth when she receives a letter informing her of Maria's elopement with Henry. There are no eyewitnesses to the adultery because Maria and Henry have gone to London. In the film, after Fanny and Edmund have seen what Maria and Henry did, they hold each other for comfort and almost kiss. The screenplay of the film diverts from the events in the novel for the shock and sensational value.

4.2 FILM DIRECTED BY IAIN B. MACDONALD, 2007

Fanny Price is, like in the 1999 adaptation, an attractive young woman, which is different from the novel. Little Fanny is being sent away to Mansfield Park and her childhood there is narrated in voiceover by the older Fanny, using flashback narration. As a young woman, Fanny is playful and physically active. Unlike in the 1999 film, the character of William Price is acknowledged to exist.

Sir Thomas is not a lecherous man as in the 1999 adaptation. Also, there is much less of a focus on the subject of slavery, which keeps the film closer to the novel. The language and behaviour of characters are modernized.

During the film, Fanny's voice can be heard as an occasional narrator, providing more information in between transition scenes.

The characters of Mary and Henry Crawford are introduced early on. The viewers immediately get to know Mary's intentions because she openly expresses them to Henry. The character traits are immediately given away.

Mrs. Norris is not as obnoxious and insensitive as in the novel and the 1999 film. She is subservient to Lady Bertram, Lady Bertram, on the other hand, is firm and resolute and can see to the order of the household during Sir Thomas's absence.

This film adaptation mentions the novel's minor characters, for example, Mary and Henry's relations in London. However, the Admiral is the Crawfords' uncle in the novel and the Crawfords' stepfather in the film.

Fanny has artistic talent but differs from her character in the previous adaptation in that she draws. The 1999 adaptation omitted the novel's scenes in which Edmund borrows Fanny's horse for Mary to ride on as Fanny, in anguish, watches Edmund and Mary together from distance. This adaptation alters these scenes and focuses on the conversation taking place between Mary and Edmund during the horse-riding.

Unlike in the 1999 film, Edmund is clearly against the theatricals at Mansfield Park and states the reasons why the play is inappropriate. He does not want to play the part of Anhalt. Such scenes are dismissed in the 1999 adaptation. In this film, however, it is suggested that the acting rehearsal between Edmund and Mary would end by the two of them kissing if they were not interrupted by Tom. The events surrounding the play occupy more screen time than they do in the 1999 adaptation.

Tom Bertram does not seem to find any problem in using slaves after Fanny asks Sir Thomas whether he believes that slavery can continue in the same way. Sir Thomas replies, "I think, my dear, we may very well do without slavery. But without order, we are lost."³⁵

Unlike in the novel and the 1999 film, Sir Thomas takes notice of Maria's feelings towards Henry. Concerning Henry's attentions towards Fanny, in the novel, he is motivated by the fact that Fanny keeps people at distance. He

³⁵ *Mansfield Park*. DVD, dir. Iain B. MacDonald (2007; PBS, 2008).

challenges himself to change that and make her fall in love with him. The 1999 and 2007 adaptations have a different version of Fanny and motivations behind the attentions towards her differ as well.

In the film, when Sir Thomas tells Fanny that he will give a ball to honour her and her brother, she changes his mind and everyone will have a picnic instead. During the picnic, Fanny has a jolly time playing a game with Edmund being blindfolded, and later in the evening, they sit together outside looking at stars. The adaptation's characters are more influenced by what they see in comparison with the novel. The medium requires it.

Instead of Fanny going to Portsmouth, the Bertrams leave Mansfield Park and Fanny remains at the house to think about everything. She writes letters to Edmund in London. He has gone there because Mary is there. Henry visits Fanny at Mansfield Park. The contrast between wealth and poverty which Fanny experiences in Portsmouth, the behaviour of the Price family and the socioeconomic climate in Portsmouth are absent as Henry visits Fanny and tries to win her affections again. He has no success with her. When Tom becomes ill, everyone returns to Mansfield Park.

This film shows Lady Bertram caring deeply about the well-being of all her children. After Tom falls ill, she speaks to Fanny about her worries and shows how loving she is. At this time, Sir Thomas needs to leave home again. He lets Fanny know that he is appreciative of the nature of her character as he is thinking about his own children. This sudden leaving is brought on by Maria's affair with Henry in London.

The adaptation's Edmund's relationship with Mary is complicated during his stay in London. Therefore, he is uncertain about the future of the relationship. Furthermore, Mary shows Edmund who she is at heart before he has any desire to marry her. The story ends with Fanny and Edmund's wedding.

Comparing this film to the novel, there are alterations in the story serving their effects. There is, however, much less of the shock value in comparison with the 1999 adaptation.

5 NORTHANGER ABBEY ON SCREEN

5.1 FILM DIRECTED BY JON JONES, 2007

The character of the main heroine of the novel is less complex than the main protagonists of Jane Austen's other five major novels. Austen's *Northanger Abbey* is also different in tone. The only publicly available screen adaptation up to date, *Northanger Abbey* from 2007³⁶, is different in tone from other Austen's screen adaptations as well.

In this film adaptation, the nature of Catherine Morland's character is introduced by her parents. Mrs. Morland has a conversation with her husband and informs the viewer that Catherine might be an unhealthily avid reader. Mr. Morland does not think that there is any harm in Catherine's reading. The audience soon understands the character of the novels that Catherine reads because she reads excerpts from them in a narrative voiceover. The excerpts are also acted out in short scenes which exist both in Catherine's imagination and on screen. In Austen's time, the reader of her novel understands what the stories Catherine reads are about. Catherine reads gothic novels. Gothic novel was a known genre which did not need describing.

Northanger Abbey was written as a deliberate parody of the popular horrid novels of the time. The heroines of this kind of a novel are all of high birth, angelic beauty, extreme virtue and sensibility. They usually become orphaned and grow up in poverty on a lonely mountainside. Still, they possess all the female accomplishments. After many wanderings, endurance of mysterious or ghostly horrors, and abductions by wicked relations or other villains leading to imprisonment in ancient desolate castles or ruined abbeys, they are rescued by disguised heroes of equally noble birth and virtue. Catherine has not much in common with those heroines in her real life.³⁷

The film's inserted scenes serve as examples and interrupt the narrative to show what effect the novels have on Catherine's imagination. Scenes that occur only in Catherine's head are soon merged with events that happen in the story's

³⁶ *Northanger Abbey*. DVD, dir. Jon Jones (2007; ITV Studios Home Entertainment, 2007).

³⁷ Deirdre Le Faye, *Jane Austen, The World of Her Novels* (New York: Harry N. Abrams, Inc., 2002): 205-6.

reality. The audience can differentiate between the two, being previously given information about Catherine. There are scenes which are too exaggerated and unnatural.

In Bath, Catherine finds herself in a potentially dangerous situation because of her naivete and the film lets it be explicitly told by having a random stranger say to Catherine, “There’s a little peach that’s ripe for plucking.”³⁸

As Catherine and Isabella’s are walking together for the first time, Isabella starts telling Catherine that, according to her brother John, the whole Tilney family is very bad. The film’s Isabella is manipulative similarly to the novel, however, she is less quick to speak badly of the other characters. She spends time in Catherine’s company by talking about fashion, balls, flirting and their shared love of reading.

The novel’s characters of Isabella and John Thorpe underwent abridgement for their versions in the film. The novel contains considerably more dialogues between Catherine and Isabella, and Catherine and John. The dialogues give more comprehensive idea about the characters to the reader. Also, the situations in the adaptation are altered from the novel to compress the novel’s narrative to an 84-minute-long film.

Isabella, John, James and Catherine set out on their planned journey and get drenched in rain. James urges John to go back and he agrees. The next scene shows Catherine and Isabella in a room half-dressed after taking off their wet clothes. The situation of the four characters being rained on aims to deliver the point across to Catherine. John is not to be trusted.

When the characters talk about each other in the film, they tend to explicitly say what lies between the lines in the novel. The adaptation also shows what in the novel is only implied. Later in the film, Isabella shuts herself in a room with Captain Tilney. A scene soon follows in which she is lying in bed, covered only by a blanket.

Catherine in the film claims that she does not believe that the events she reads about in her novels happen in real life. She mocks the stories in front of

³⁸ *Northanger Abbey*, dir. Jon Jones

Henry Tilney. However, as Catherine finds herself at Northanger Abbey, she indulges her imaginative personality.

At Northanger Abbey, Catherine spends a lot of time with Henry. They pick apples, warm up in front of a fireplace, ride on horses to Woodston and find themselves in the middle of rain after Catherine challenges Henry to a race. Upon returning to Northanger Abbey they become closer to each other.

The film introduces a new character named Edward, a man Eleanor Tilney is in love with. Catherine and the viewer see Edward for the first time when Henry, Eleanor and Catherine are on their walk in the countryside. Henry says that he is a good friend of Edward's and that General Tilney has refused to sanction the match with Eleanor. Henry explains to Catherine that, "Edward is only a second son, and Eleanor must marry the heir to a rich estate."³⁹

In the novel, when Henry discovers Catherine's suspicions concerning the General and his dead wife, Catherine is immediately ashamed of herself and withdraws herself while realizing the truth. In the film, however, Catherine attempts to justify herself and is told the truth by Henry.

Towards the end of the film, Catherine ceremoniously throws Ann Radcliffe's *The Mysteries of Udolpho* in her fireplace to symbolize the fact that she has done away with being under the influence of fictitious ideas. Catherine is ready to live in the real world.

The ending of the film differs from the ending of the novel. In the novel, General Tilney's attitude towards the marriage between Henry and Catherine is softened by his being happy with the match that his daughter makes. Eleanor gets married to a wealthy noble. The General checks the financial situation of the Morlands and finds out that it is not as bad as John Thorpe pictured it to be. Eleanor and her husband ask the General to allow Henry's marriage. The General sends a letter with his assent to Mr. Morland and Henry gets married to Catherine.

The film's version of the ending introduces a narrator who informs the audience that Catherine and Henry's wedding took place and that "in due course, the joys of wedding gave way to the blessings of a christening. The bells rang and

³⁹ *Northanger Abbey*, dir. Jon Jones

everyone smiled. No-one more so than Eleanor, whose beloved's unexpected accession to title and fortune finally allowed them to marry."⁴⁰

⁴⁰ *Northanger Abbey*, dir. Jon Jones

6 PERSUASION ON SCREEN

There are two recent adaptations of Jane Austen's *Persuasion*. The first one is a film adaptation from 1995⁴¹ and the second one is a film adaptation as well, released in 2007⁴².

Dick Musgrove is not mentioned in neither adaptation. In the 2007 adaptation, Charles Hayter never makes his appearance. Anne's visiting Lady Russell at Kellynch before going to Bath is omitted in both adaptations.

6.1 FILM DIRECTED BY ROGER MICHELL, 1995

The novel starts by introducing the original residents of Kellynch Hall. They are Sir Walter Elliot, his three daughters, the late Lady Elliot and Lady Russell. The film adaptation pays significant attention to the navy and members of the navy are important part of the introduction. Beside the navy, the first scenes show Mr. Shepherd and his daughter Mrs. Clay in a carriage as they ride towards Kellynch Hall. The viewer sees that its master has not been making payments, given the fact that there is a group of creditors urgently asking the arriving Mr. Shepherd about their due date.

Admiral Croft provides the viewer with the historical context when he mentions Napoleon Bonaparte and his departure from the island of Elba.

Anne Elliot is introduced by Lady Russell when she mentions that she has been consulting economic changes regarding the Elliots with Anne. Elizabeth looks incredulous and Anne enters the scene with jingling keys in her hand.

Elizabeth's behaviour is more unpleasant compared to the novel. She is verbally combative, sits with her legs spread apart and has a piercing laughter. Also, Elizabeth engages Anne with menial tasks. Anne is told to catalogue all the pictures and clear her rubbish out of the store room. In the novel, Anne is not treated with such disrespect. The film adaptation draws a distinct line between Anne and the Elliot family. It puts emphasis on Anne being regarded in such a way as if she was one of the house's servants.

⁴¹ *Persuasion*. DVD, dir. Roger Michell (1995; 2entertain, 2012).

⁴² *Persuasion*. DVD, dir. Adrian Shergold (2007; Roadshow Entertainment, 2008).

The adaptation shows Anne as a very weak and broken character. She has little to no influence on others for a long time and appears to be in an incessant state of uneasiness. To emphasize her low state, she travels with farm animals on at least one occasion. At Uppercross, Anne is being taken for granted as she automatically picks up children's toys without anyone expressing a bit of gratitude. The atmosphere at Uppercross is generally quiet when Anne is present as if in response to her. Instead of giving any beneficial hints herself, Anne is merely absorbing confessions and complaints of Mrs. Musgrove, Mary, Charles, Henrietta and Louisa. Anne proves herself to be capable and decisive after Louisa makes her tragic fall at Lyme. Compared to the novel, Anne communicates a lot less information with words. The audience often cannot tell what Anne is thinking or feeling.

This adaptation expresses a particular sentimentality towards children as two little Musgroves run to the Admiral and sit on his knees. Anne and Mrs. Croft watch and lovingly smile at the scene. The Admiral loves children and entertains them with a naval topic. This scene contains another reference to the life in the navy. Captain Wentworth speaks extensively about the topic during dinner. Moreover, the Captain and the Admiral often wear their uniforms. Captain Wentworth and Admiral Croft are not the only characters wearing their uniforms in the film, each member of the seafaring profession displays their rank by wearing their uniform.

The character of Charles Hayter makes an appearance, but his name is Henry Hayter. This alteration was possibly done to avoid the viewer's confusion, since there already are two Charleses in the story, Charles Musgrove and his son.

The rivalry between Henrietta and Louisa over Captain Wentworth is apparent. Louisa is seen persuading Henrietta to set her mind off Captain Wentworth and turn it back to Henry Hayter. Like in the novel, the sisters decide to go for a long walk. Mary joins them, even though she is clearly not welcomed to. Unlike in the novel, Anne joins the party because Mary wants her to. Anne herself would prefer to stay in the house and continue solving puzzles with the injured little Charles. In the novel, Anne joins the party to buffer the negativity among the three characters.

During the drive to Uppercross following Louisa's tragic fall, Captain Wentworth expresses his regret and anxiety. He should have caught Louisa. He might be thinking about Louisa or himself when he says. "damned foolish"⁴³. Louisa was foolish to be determined to jump and the Captain was foolish to think that determination is the most important quality in a person. Mrs. Musgrove starts to scream when she hears about the accident from either Captain Wentworth, Anne or Henrietta. The Musgroves immediately send people to Lyme. The next scene shows Anne standing alone in a room and looking outside. In the novel, Captain Wentworth consults Anne on how to tell the Musgroves about the accident and she is touched about the fact that her judgment is valued by the Captain. He tells the bad news to the Musgroves and later Anne persuades the Musgroves to visit Louisa at Lyme.

In the novel, Anne sees that Sir Walter and Elizabeth have been happy in Bath. In the film, however, Anne immediately hears Sir Walter's complaints about Bath's unattractive faces. Moreover, she is being shouted at by Elizabeth after saying that she saw Mr. Elliot at Lyme. Later, Elizabeth says about Anne that she is nothing to her compared to Mrs. Clay.

The novel's Captain Wentworth walks into a store in Bath with his own group of people around the time when Anne, Elizabeth, Mrs. Clay and Mr. Elliot are there. The ladies in the Captain's group discuss the Elliots and believe that Mr. Elliot intends to marry Anne. The film's Captain Wentworth walks into the store alone and meets Anne.

The involvement of Mrs. Clay with Mr. Elliot is revealed at the end of the novel. In the film, there is a moment that hints at the situation. Mary calls Anne to the window and they can see Mr. Elliot talking closely with Mrs. Clay. The film added a negative quality to Mr. Elliot. He has squandered all of his money and has debts, which means that his plan is motivated by his dire financial state. Mrs. Smith's explanation of the family history involving Mr. Elliot is omitted from the adaptation. The fact in the novel that Mr. Elliot started to genuinely like Anne is excluded.

⁴³ *Persuasion*, dir. Roger Michell

The film shows the reunion between Anne and Captain Wentworth in a cheerful setting of a circus parade. The last scenes, again, give appreciation to a seafarer's life. They also show Mr. Elliot. He speaks to Anne in private and asks about her answer to his offer. He reminds Anne that his offer is to flatter and adore her all the days of her life. She gives him her answer. This is followed by Captain Wentworth entering the scene and telling everyone who is present that his proposal of marriage to Anne has been accepted. Sir Walter can hardly believe the turnout of events. The film closes with a look at the sea, a big ship, and Anne and Captain Wentworth aboard of it.

6.2 FILM DIRECTED BY ADRIAN SHERGOLD, 2007

The film adaptation opens with the look inside Kellynch Hall. The furnishings are being moved and covered by the servants. Anne goes around the house and checks a list of items. Lady Russell arrives, Anne goes to greet her and the two of them discuss the recent events. Anne informs Lady Russell about the debts, Sir Walter and Elizabeth not finding any means of lessening their expenses without compromising their dignity, and their moving to Bath. Anne has managed to persuade her father to let out the house. Outside in the garden, Anne and Lady Russell meet with Sir Walter and Elizabeth. The party is joined by Mr. Shepherd who is coming with the news of the Admiral and his wife, Mrs. Croft. Sir Walter expresses his particular dislike of the navy, however, Mrs. Clay is shown to have a profound influence on Sir Walter as she is the character who gives him a good and persuasive argument about leasing Kellynch Hall to the Admiral. Anne, Mr. Shepherd and Mrs. Clay bring about the changes.

Sir Walter is one of Jane Austen's ridiculously absurd characters. His attitude and opinions are comical, however, his behaviour in this film is more assertive in comparison with the 1995 film. In the 2007 adaptation, Sir Walter raises his voice at Mr. Shepherd after hearing that the Admiral is the most suitable tenant. Moreover, he keeps a stern expression up until the viewer is reunited with him in Bath. The cruelty of his character shows itself in the scene where Sir Walter is arguing with Anne about her friend, Mrs. Smith. Sir Walter is a less serious character in the previous adaptation. He likes making mocking remarks.

Anne is a proactive character in this adaptation. She is so able that she re-sets little Charles's collar-bone like a professional. This act done by her is not in the novel.

Both the novel and the film adaptation communicate ideas that are not present in dialogues and letters. Anne provides the viewer with an introspective narrator. The novel has an omniscient narrator and the adaptation has the voice of Anne's diary. Anne also looks into the camera at times when she communicates a point to the audience.

In both adaptations, there is an understandable distress over little Charles after he becomes injured. In the 2007 adaptation, however, Mary displays more distress over not being able to go to the dinner with the Crofts than about her own son. Mary would continue shouting at Charles if Anne did not intercede and offer herself to watch over the child.

The adaptation's Mary, Charles and Anne are on a walk and Mary and Charles discuss Captain Wentworth, Louisa, Henrietta and Charles Hayter. Anne can do little else than hear about an unpleasant topic. In a different setting, similar conversation takes place in the novel as well.

The three of them come across another three characters. They are Louisa, Captain Wentworth and Henrietta. Louisa informs the met party that they are headed to Winthrop to visit Charles Hayter and that Henrietta has intended to. The party of six goes to Winthrop.

On the way to Winthrop, there is a bit of an omen when Anne walks on a tree trunk across a puddle of water and falls down, relating the situation to a later one in which Louisa falls and causes herself a serious head injury. After Anne makes the fall, Captain Wentworth immediately comes to her and helps her up. He does not say a word to Anne.

A little later, Anne is fatigued from all the activity and holding on to Charles for support. Therefore, Captain Wentworth grabs her and mounts her on the Crofts' carriage. Once more, he shows a lot of consideration towards Anne without saying anything.

Captain Wentworth does not say anything during the drive to Uppercross after Louisa's fall. However, he consults Anne's opinion on him when going to tell the Musgroves about the accident.

The characters express their worries about Louisa's likely attachment to Captain Wentworth. Before the news about Louisa and Captain Benwick, Captain Harville and Captain Wentworth inform the viewer that Louisa might hope to get married to Captain Wentworth. Captain Wentworth displays his sensitivity when discussing the subject. These concerns are not included in the previous adaptation.

Captain Wentworth expresses his regret over not contacting Anne after earning his money through the navy. He lets the audience peek into his mind through the conversations with Captain Harville. Captain Wentworth goes to Bath in Captain Harville's company knowing that he has been freed of the responsibility towards Louisa.

This film adaptation adds tension and suspension. Anne is being withheld more information in the film than in the novel. She receives a letter informing her of Louisa and her engagement, however, the information of who her husband is going to be is not included. Anne is devastated. In the scene where she finally learns that Louisa is going to marry Captain Benwick, she experiences anxiety, disbelief, astonishment and relief.

Lady Russell, Sir Walter and Elizabeth do not warm up to Captain Wentworth easily. The viewer becomes informed that they consider themselves high above his company. They express their abhorrence at the Captain's presence in Bath and they do not acknowledge his presence properly. These choices add to the Captain's discouragement to pursue Anne and the viewer's suspense. Captain Wentworth has been being persuaded that Mr. Elliot is going to marry Anne and his determination has suffered because of it.

Anne has to deal with situations in which Captain Wentworth makes the matters between the two of them more difficult. In Bath, Anne needs to run after the Captain because he is going away at fast pace and she has been being held up by Lady Russell, the newly arrived Musgroves and Mrs. Smith.

In this adaptation, Mrs. Smith's first name is Harriet, which makes Harriet Smith her full name. Harriet can walk very well, unlike in the novel and the

previous adaptation. She stops Anne running on the street and gives her a full account of Mr. Elliot. Anne reaches Captain Wentworth's place and receives his note from Captain Harville. Captain Wentworth is not at home and Anne starts running again until she finally catches up with him. With difficulty, Anne starts to speak. After a moment of silence, the camera reveals the Captain's face and the viewer is led to see that Anne and Captain Wentworth will get married and be happy together.

The ending shows Anne and the Captain stopping their carriage in front of a stately home. Anne is being blindfolded and the Captain leads her way. He takes off Anne's blindfold and surprises her with the house as a wedding present. They embrace and kiss each other. The camera zooms out, capturing Anne and the Captain dancing.

7 LADY SUSAN ON SCREEN

7.1 LOVE & FRIENDSHIP, DIRECTED BY WHIT STILLMAN, 2016

Love & Friendship is a 93-minute film adaptation of Jane Austen's epistolary novella called *Lady Susan*.⁴⁴ The name is inspired by another of Austen's epistolary novellas, *Love and Friendship*. Beside the name, the film contains several more Austen-related references. For example, it mentions Austen's favourite poet William Cowper and Jean-Jacques Rousseau. Mr. Vernon references Rousseau's *Julie, or the New Heloise*, which is an epistolary novel like *Lady Susan*.

The novella starts with letters that in part reveal Lady Susan's character. The film commences with the location and the date, Langford and November, and introduces faces of the characters to the audience. The first of them is Lord Manwaring, a divinely attractive man, as informs the on-screen text. He is followed by Lady Lucy Manwaring as his wealthy wife, Miss Maria Manwaring as his eligible younger sister, and Sir James Martin as a wealthy young suitor of Frederica Vernon and Maria Manwaring.⁴⁵ All these characters are apparently upset. The viewer does not yet know why.

The scene location switches to Churchill and another set of characters is introduced. It comprises of Mrs. Catherine Vernon née DeCourcy as Lady Susan's sister in law, Mr. Charles Vernon as her obliging husband and brother of the late Frederic Vernon, and Mr. Reginald DeCourcy as Catherine's young and handsome brother. As the narrative progresses, the viewer is introduced to more characters in this text-on-screen style. Throughout the film, text on screen aids orientation and highlights meanings.⁴⁶

Naturally, the film adaptation contains more dialogues and takes a different point of view in comparison with the epistolary novella. It takes the viewer to the midst of action and makes them witness the events as they occur. The film takes lines from the novella's letters and creates the characters' real-time conversations

⁴⁴ *Love & Friendship*. DVD, dir. Whit Stillman (2016; Lions Gate Home Entertainment, 2016).

⁴⁵ *Love & Friendship*, dir. Whit Stillman

⁴⁶ *Love & Friendship*, dir. Whit Stillman

based on them. Instead of Lady Susan exchanging numbers of letters with her friend Alicia, she visits her and tells her about matters personally.

The characters communicate much less through letters and talk to each other in person instead. The adaptation has more of a conversational and narrative freedom because of its more interactive nature. It has its own inventions in terms of irony, comedy and social situations as well.

In the film, Frederica would like to be a teacher and meets with the same reaction to this desire twice. She is told by Lady Susan that if she had been in school more, she would not consider it. Frederica is a character who is less well-known to the reader of Austen's novella. In Austen's work, no direct conversation occurs between Lady Susan and her own daughter.

The film's Lady Susan shows original examples of her mental manipulation. She uses the Fourth Commandment to push Frederica into marrying Sir James Martin or makes herself appear considerate by giving Catherine a pack of lozenges for her little son Frederic's cough. Alicia also shows her way in which she manipulates others. Moments before Reginald learns the truth about Lady Susan, he can hear Lady Lucy's hysterics. Alicia's reply to his question, "Has an animal been injured?"⁴⁷, is that it is a rehearsal of a private theatre performance.

Sir Reginald DeCourcy introduces his own humour and the character of Sir James Martin is ridiculously eccentric. For example, Sir James is entertained by the name Churchill. He explains that he has been looking for a church and a hill and found neither, except the big house, and extends upon the same topic for an unnecessary length of time. At Churchill, he finds peas, which he calls tiny green balls, rather entertaining. After being told that there are ten commandments instead of twelve, Sir James keeps talking and thinking about which two commandments he should take off.

The theme of religion receives some focus in the adaptation. The film's Frederica goes to church and is approached by the Young Curate of the Churchill Parish. He talks to her about the commandment which Lady Susan tried to use for manipulation and explains its meaning. In another scene, Lady Susan talks to

⁴⁷ *Love & Friendship*, dir. Whit Stillman

Reginald about the cold, sad end that awaits us all in connection with Sir Reginald DeCourcy. Reginald tells Lady Susan that his father is Christian, therefore, to him the prospect of the end is neither sad nor cold.⁴⁸ The religious belief in the divine intervention is present in the ending of the film. Frederica and Reginald have their wedding despite the scheming of Lady Susan. Lady Susan believes, however, that her daughter has been manipulative herself to secure the marriage. Nevertheless, she is proud of Frederica.

The film introduces characters which are not in the epistolary novella. They are Wilson as Butler at Churchill, Mrs. Cross as Lady Susan's impoverished friend, The Young Curate of the Churchill Parish, and Owen, one of Lady Lucy's servants.

The film scene in which Lady Lucy Manwaring meets Reginald includes Lucy reading a letter that Lady Susan wrote for Alicia's eyes only. At first, Lucy grabs the letter and Reginald stops her from reading it. Lucy explains to Reginald why she acts in this way and Lucy's servant Owen enters the scene. Owen then gives account of the events regarding Lady Susan and Lord Manwaring after Reginald's leaving Lady Susan's place. Lucy grabs the letter again and reads it. The characters in the novella do not have access to any correspondence that is not addressed to them.

There is an added background information about the character of Mrs. Alicia Johnson in the film. Lady Susan notes that Alicia is American and comes from Connecticut. In the epistolary novella, Mr. Johnson threatens his wife Alicia that they move to the country if she does not bring her connections with Lady Susan to an end. In the film, Mr. Johnson threatens her that they move to Connecticut.

Regarding social scenes, beside the aforementioned interactions between characters, there are a dancing event, Frederica's singing and playing pianoforte, and Frederica and Reginald's wedding. The film adaptation also displays some of Jane Austen's sentiments regarding life in the country when Sir Reginald DeCourcy shares his opinion of towns and that everyone should live off the land.

⁴⁸ *Love & Friendship*, dir. Whit Stillman

Towards the end of the adaptation, Frederica receives a letter from Lady Susan which says that her mother got married to Sir James Martin. Sir James visits Alicia and demonstrates the level of stupidity that he possesses. He announces to Alicia that Lady Susan is with a baby and that he learned this news the morning after the wedding. He also informs her that Lord Manwaring has been constantly in their company, without having any suspicions about his wife and Lord Manwaring. Sir James starts talking about a certain difference between genders. To him, it is perfectly natural that men commit adultery. He finds the idea of women committing such an act ridiculous and unimaginable. Alicia laughs at the matter together with Sir James, even though her opinion is obviously different.

At the wedding, Reginald reads a poem that he wrote for Frederica and Frederica sings a song. The adaptation ends with Frederica singing “Love will found out the way”.

CONCLUSION

In our day and age, we have as readers and viewers so many choices. The audio-visual medium, cinema and television, have access to faculties that Jane Austen did not and could not expect.

I have read and analysed Jane Austen's work that relates to the adaptations in question. I have watched all the adaptations made up until the date of the assigned topic of this thesis. I have seen how the medium employs Austen's original work. The way her work is used is bound with the culture of the target audience.

The audience has a significant role. They determine many factors that filmmakers have to consider if they want their work to be good, fresh, or original. There are a lot of approaches to choose from. The creative angles a filmmaker prefers lead to the specific trajectories their art takes, as I have shown in this thesis.

Pride and Prejudice, the first on-screen adaptation, was the 1940 film directed by Robert Z. Leonard. It was a light-hearted comedic take on Jane Austen's novel and did not concern itself with faithfulness to the original narrative. Its goal was to make the viewers laugh at and love its characters. A different adaptation of the same novel was the 1995 television series directed by Simon Langton. Colin Firth had the role of Mr. Darcy, Elizabeth Bennet was played by Jennifer Ehle. This was the point in time at which Austenmania started in the Great Britain. Colin and Jennifer were young, attractive, and the viewers' favourite. As the viewership was predominantly female, Mr. Darcy had much of the time on screen and focus. The relationship between Elizabeth and Mr. Darcy was full of suspense and its audience in front of their screens became invested in it for all the reasons I described in the first chapter. The third and final adaptation of *Pride and Prejudice* was a 2005 film directed by Joe Wright, starring Keira Knightley and Matthew Macfadyen. An abundance of romance that might have been missing in the earlier two adaptations was put into this one.

The next chapter discusses *Sense and Sensibility* of which there have been two adaptations. The first was a 1995 film directed by Ang Lee, starring and co-writing Emma Thompson. During the Austenmania in the 1990s, the approaches

towards the novels had lots in common. Ang Lee's film had the suspense and sensuality of Simon Langton's *Pride and Prejudice*. In 2008 was produced the second adaptation. This was a television series directed by John Alexander, it was not as popular as its predecessor. This take on the novel had a different approach. The roles of the male characters are very daring, particularly that of Willoughby.

Emma on screen is the third chapter of this thesis. It begins with *Clueless*. This was a film adaptation directed by Amy Heckerling from 1995. It had been the most different take on the novel. *Clueless* is the modern story of *Emma*. It is set in the mid-1990s' United States. The characters are the late twentieth century's Americans, and the story is re-imagining the Austen's story. I described the scenes in the film mirroring the scenes in the novel. The second adaptation was a film directed by Douglas McGrath from 1996. I focused more on the structure of Austen's story and was comparing it to that of the adaptation for two reasons. The film was staying close to the novel's settings, costumes, items and buildings, wanting them to be authentic. Still, there were some changes in the story. The third adaptation was the 1996 television series directed by Diarmuid Lawrence. It offered a darker take on *Emma*. Emma's personality was wickedly manipulative and had little to no empathy. She was snarky and selfish. The fourth and last adaptation of the novel was another television series and the longest one in terms of watch time. It was directed by Jim O'Hanlon and first aired in 2009. Thanks to its length, it could get more creative. The audience were with Emma when she was a little girl, they were with her while she was growing up. They could see what Mr. Knightley's home looks like. Emma is a sweet and beautiful young woman. The average female viewer does not have many reasons to not like her.

Next is *Mansfield Park* and its first adaptation. It was a 1999 film directed by Patricia Rozema. It was particularly notable for its lesbian overtones, theme of slavery, sexually charged scenes, despair-filled moments and moral decay. The second adaptation of *Mansfield Park* was a 2007 film directed by Iain B. MacDonald. It was very different from the previous one in a lot of aspects and I have pointed each of them out.

Northanger Abbey has only one adaptation. It is a film directed by Jon Jones from 2007. This one is more romantic and sensual in comparison with Austen's novel.

In the chapter discussing *Persuasion* I laid out the ins and outs of the novel's two adaptations. They were two films, the first directed by Roger Michell from 1995 and the second directed by Adrian Shergold from 2007. Michell's adaptation is rich in context. The Navy and its ranks are omnipresent, and the historical information becomes explicit. Shergold's adaptation has an interesting ending chapter.

Lady Susan has only one on-screen adaptation and it is the last adaptation in this thesis. This is a film named *Love & Friendship* and was shown to the world in 2016. Adapting this epistolary novella was different from adapting the six of Austen's novels. The entire account of this endeavour's particulars is in the last chapter.

To conclude this work, I found out that filmmaking is nearly unlimited next to a piece of literature. There are many choices in it and all of them make their products unique.

RESUMÉ

Tato bakalářská práce je shrnutím a porovnáním filmových a seriálových adaptací, jenž použili Jane Austenovou jako svou scénářskou předlohu.

První kapitola se zaměřuje na adaptace *Pýchy a předsudku*. Úplně první adaptací tohoto románu byl komediálně pojatý film z roku 1940. Popsaná je jeho výjimečnost ve výběru stylu zpracování. Druhá adaptace se objevila na televizních obrazovkách v roce 1995. Kolem té doby vypukla takzvaná Austenmánie ve Velké Británii a Jane Austenová se postmortem těšila velké oblíbenosti. Podání rolí hlavních postav mělo klíčový význam v úspěšnosti sledovanosti. Třetí a poslední adaptace této kapitoly putovala do kin v roce 2005 a stala se jednou ze známějších adaptací podle předlohy původní autorky. Všechna tři zpracování jsou analyzována a zkontrastována.

Předmětem druhé kapitoly jsou dvě adaptace *Rozumu a citu*. Emma Thompsonová hrála roli Elinor Dashwoodové v první z nich a byla taktéž spolu-autorkou scénáře. V roce 2008 byla odvysílána druhá adaptace v seriálové formě. V kapitole jsou popsány faktory, které jsou pro tento seriál charakteristické.

Následující jsou čtyři adaptace podle románové předlohy *Emma*. Nejzřetelnější kontrast je ve filmové verzi nesoucí v angličtině název *Clueless*, jelikož pojala předlohu v rozdílném světě nedávného dvacátého století. V roce 1996 byla vydána adaptace, která se přiklonila k postavě Emmy jakožto k zápornější hrdince. Čtvrtá adaptace z roku 2009 využila svou seriálovou délku a vzala diváky za hranice románu.

První filmová adaptace *Mansfieldského panství* z roku 1999 je výjimečná v mnoha ohledech stejně tak jako druhá a poslední adaptace z roku 2007.

Northangerské opatství má pouze jednu adaptaci a tou je film rovněž z roku 2007. Kapitola je o tomto zpracování, jenž nechybí jak romantika, tak smyslnost.

Adaptace podle románu *Anna Elliotová* byly zpracovány dvakrát. Předloženy jsou odchylky mezi těmito dvěma adaptacemi a taktéž románem.

Úplně poslední adaptací nacházející se v tomto dokumentu je filmové zpracování podle předlohy, kterou byl román v dopisech *Lady Susan*. Tato

poslední kapitola vyzdvihuje, jaký je styl vyprávění, bez kterého se nemůže filmová obrazovka obejít.

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ANNOTATION

The thesis analyses the film and television series adaptations of Jane Austen's work, starting with *Pride and Prejudice* from 1940 and ending with the last on-screen adaptation of the epistolary novella *Lady Susan* from 2016. The aim of the thesis is to show contrasting points in adaptations themselves as well as Austen's original work.

ANOTACE

Bakalářská práce je zaměřená na analýzu filmových a seriálových adaptací děl Jane Austenové, počínaje první adaptací *Pýchy a předsudku* z roku 1940 a konče poslední adaptací románu *v dopisech Lady Susan* z roku 2016. Jejím cílem je ukázat, v čem se tyto adaptace rozcházejí a jak se liší od původních děl Austenové.