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Austen Adapted: Pride and Prejudice and Mansfield Park

Master's thesis

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I confirm that I wrote the submitted thesis myself and integrated corrections and suggestions of improvement of my supervisor. I also confirm that the thesis includes a complete list of sources and literature cited.

In Olomouc

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Introduction

During the last decades we have been witnesses of a big boom, of the film adaptations of Jane Austen's novels, especially *Pride and Prejudice* and *Mansfield Park*. Since 1940 to the present day filmmakers have not stopped looking for new ways of processing to impress the viewer with their film adaptations of the novels that did not get old during two centuries. Hardly any work resisted time like Jane Austen's novels, even though the socio-cultural environment has totally changed during two hundred years. Only human nature and interpersonal relationships have not changed. In most of the developed countries the status of women in society has changed to a better one, remaining manifestations of racism have moderated, economics has globalized and culture is influenced by advertising as never before. Many of jobs common in the 18th century have disappeared, ways of earning and spending money and free time have also changed. Thanks to the automobile, air and naval transport, distances between towns have shortened. Telephone systems of mobile operators and the Internet with computers connect people online all over the world. In an abundance of useful and useless information there is still less and less time to read a good book, even though the accessibility of any novel has enormously ameliorated thanks to communication technologies. And there is one more thing left that, we often talk and write about but is difficult to find suitable words for: Austen's life attitude, her moral and resistance to hypocrisy, irony and her life values, in which love is in first place. Jane Austen's world survives in novels and has become for many people an inseparable part of their world, like virtual reality. Unfortunately advancing advancement in communication technologies and the development in the field of multimedia makes reading of classical books disadvantageous, therefore reading books is becoming more and more unpopular. In Chadha's film *Bride and Prejudice* Kholi says to Americans:

“You all like to exercise, not to read.”¹ This modern trend keeps spreading and has a global character. In the last century the film got a chance to preserve Austen’s mark for the next generations, when everything loses its value due to changes and destructions, in order to revive characters from yellowed pages of old novels and breathe them with new life. In the case of the novels *Pride and Prejudice* and *Mansfield Park* we cannot speak about yellowed pages, because they have already been reprinted many times.

The aim of our thesis is to compare successful adaptations with original novels and analyse differences between novel and film dialogues. The primary subject of interest will be the modifications of texts, plots and protagonists’ characters. Special attention will be devoted to the increasing popularity of Jane Austen’s novels leading to “Austenmania” and to the growing number of loose adaptations. The evaluation of trends in the creation of adaptations will lead to the presumption of the next development of the creation under “Austen’s mark”.

Just why *Pride and Prejudice* and *Mansfield Park* are chosen for the analysis of the development of adaptations is a question, which should already be answered in the introduction. The choice of novels as the most suitable source of original texts was carried out according to several criterions. The reality, genuineness and sincerity, without which no artwork survives its author, were specified as the first criterion with the biggest weight of importance. The second criterion was the originality, resourcefulness and topicality of the novel. The third criterion was the resistance to the ravages of time which gnaws at everything so inconsiderably and brutally that in time nobody remembers the author. Also the high number of re-editions of original novels, classical or loose adaptations, and translations into other languages motivate the choice of the novels *Pride and Prejudice* and *Mansfield Park*.

It is not possible to make a good analysis of text modifications of film adaptations without thorough studies of all the aspects of Jane Austen’s creation. The author’s life conditions, social status and family background and friends had a

¹ Gurinder Chadha, dir. *Bride and Prejudice*, perf. Aishwarya Rai, Martin Henderson, prod. Gurinder Chadha, and writ. Paul Mayeda Berges. Miramax Films, 2004, film, 19 Mar 2014.

fundamental influence on her creation. Every author is limited by the environment in which they live and by the people whom they come in contact with. Therefore this thesis begins with Jane Austen's brief biography.

The choice of film adaptations for the comparative analysis with the original text was not made accidentally. Because of the large number of film adaptations of *Pride and Prejudice* and *Mansfield Park* it was not possible to analyse all of them in great detail. Only some representatives with a similar subject matter or processing, which were at the same time successful with viewers and critics, could be chosen. A certain clue can also be the statistics of the number of translations from English into other languages and time periods in which particular translations arose. The categorization problems of individual adaptations, the diversity of the creative processing and trends of the development of films influenced by a spontaneous movement of Jane Austen's fans are therefore the subject of interest of this thesis.

1 Biography

1.1 About the author Jane Austen

Jane Austen was born to the Reverend George Austen and Cassandra Leigh at Steventon in Hampshire in 1775, in the south of England, as the sixth of seven children.² Jane was "ten years younger than her eldest brother, James and two years younger than her only sister, Cassandra."³ Her father supported her in reading and writing.⁴ "As a child Austen began writing comic stories, now referred to as the *Juvenilia*. Her first mature work, composed when she was about 19, was a novella, *Lady Susan*, written in epistolary form (as a series of letters). This early fiction was preserved by her family, but was not

² See Nicky Pattison, dir. *The Real Jane Austen*, perf. Anna Chancellor, Gillian Kearney, John Standing, and writ. Jane Austen (letters). BBC, 2002, film, 21 Mar 2014.

³ Claire Harman, *Jane's fame: how Jane Austen conquered the world* (Edinburgh: Canongate Books, 2010, print) 11.

⁴ See Pattison.

published until long after her death.”⁵ Pretty Susan, main protagonist of the novel, *Lady Susan* (1871),⁶ is very intelligent and witty, but contrary to the other protagonists of the author’s novels, she is a selfish and uncaring coquette who advantageously wants to marry off herself and her 16 year old daughter. “Jane Austen wrote her *Juvenilia* from 1787 to 1793; they include many humorous parodies of the literature of the day, such as *Love and Freindship*, and are collected in three manuscript volumes. They were originally written for the amusement of her family, and most of the pieces are dedicated to one or another of her relatives or family friends.”⁷

Jane wrote about “the determinants of class – money most of all, but also landed estates, titles, family position, and inheritance rules – which are essential to their courtship plots.”⁸ In 1801 Austen’s family moved to Bath, this event “silenced her” and “her muse returned only when she settled back in Hampshire.”⁹ Jane had a very close relationship with her sister Cassandra. “They lived in the same home, and shared the same bed-room, till separated by death.”¹⁰ Jane never married and neither did her sister Cassandra. Jane received and accepted “a proposal of marriage from her friend’s younger brother, Harris Bigg-Wither, heir to a splendid and substantial family home...” but “she

⁵ JASNA, “Jane Austen (1775-1817): A Brief Biography.” (The Jane Austen Society of North America, Inc, 06 Nov 2012, web, 8 Apr 2014).

<http://www.jasna.org/info/about_austen.html>.

⁶ Jane Austen, *Lady Susan* (S.I: Floating Press, 2009, print).

⁷ Republic of Pemberley, “Biography: Life (1775-1817) and Family: Her childhood and early creative work (Steventon, 1775-)” (Jane Austen Information Page, web, 8 Mar, 2014) <<http://www.pemberley.com/janeinfo/janelife.html>>.

⁸ Linda Troost, and Sayre N. Greenfield, *Jane Austen in Hollywood* (Lexington: University Press of Kentucky, 2001, print) 59.

⁹ Harman 42.

¹⁰ James Edward Austen-Leigh, *Memoir of Jane Austen* (2nd ed. London 1871: Richard Bentley and Son edition by Les Bowler, 2006 eBook) 16 <<http://www.gutenberg.org/files/17797/17797-h/17797-h.htm>>.

withdrew her acceptance within hours...”¹¹ She did not want to marry without love.¹² And Cassandra was even engaged to one family friend Tom Fowle, but he unfortunately died.¹³ Jane Austen spent her life in the middle of a family circle and became a loved aunt for many nieces and nephews.¹⁴ She died in Winchester in 1817 at the age of 41.¹⁵ James Edward Austen-Leigh in his *Memoir of Jane Austen* wrote about his aunt: “I do not think that she was herself much mortified by the want of early success. She wrote for her own amusement. Money, though acceptable, was not necessary for the moderate expenses of her quiet home.”¹⁶

Two centuries ago Jane Austen lived her life in her native home and in its nearest neighbourhood, which perfectly reflected in her creation. Even though she focused her attention primarily only on her nearest circle of siblings, other relatives and acquaintances, her creation easily surpassed borders of states and continents. Her works are, right up to the present day, a psychological probe into sentimental relationships of teenage girls and women and men who are about to get married. A viewpoint of marriages of reason with the aim of the bride’s material security competes with a real wish to marry for love.

1.2 Novels

Nowadays six novels: *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1815), *Northanger Abbey* (1818) and *Persuasion* (1818) belong to the classics of English literature and Jane Austen is one of its greatest novelists.¹⁷ She greatly described the family

¹¹ Harman 43.

¹² See Pattison.

¹³ See Harman 35-36.

¹⁴ See Byrne, Paula. *The real Jane Austen: a life in small things* (New York: HarperPerennial, 2014, print) 5.

¹⁵ See Harman 81.

¹⁶ Austen-Leigh 138.

¹⁷ See Brian C. Southam, “Jane Austen.” *Encyclopedia Britannica* (London: Athlone Press, 2013) <<http://www.britannica.com/EBchecked/topic/43558/Jane-Austen>>.

life in the countryside with light irony and wit. Her novels are popular even today and the interest in them has mainly recently increased above all thanks to the whole row of film and television adaptations.

2 **Austen's novels *Pride and Prejudice* and *Mansfield Park***

2.1 *Pride and Prejudice* (1813)¹⁸

Pride and Prejudice (1813) is a revision of the first version of the novel *First Impressions*, for which Jane Austen did not find a publisher.¹⁹

The initial situation is clear and tabular: the Bennets have 5 daughters to marry off. Mrs Bennet does not think about anything else than how to marry off her daughters the most quickly and the most advantageously in order to improve her family's joyless financial situation. A young, rich and single young man called Bingley hires a big house in the neighbourhood, and after the arrival with his even richer friend they immediately become a centre of attention.

A ball is an ideal place for first acquaintances, but also a place where conflicts and consequent complications arise. At one of the balls Bingley falls in love with Jane. Darcy behaves haughtily to everybody and talks scornfully about Elizabeth. Darcy also creates a poor opinion about the entire Bennet family, which was also one of the reasons he talks his friend Bingley out of his friendship with Jane later in the novel. Bingley and Darcy leave for London. Jane also departs for London, but she does not meet Bingley. Mr Darcy holds Jane's presence in London back from Bingley.

Mr Bennet's cousin Collins comes to see the Bennet family to choose one of their daughters for his future wife. At that time the first born daughter seems to be engaged and the second eldest daughter Elizabeth refuses Collins. Then Collins marries Elizabeth's friend Charlotte Lucas.

Elizabeth meets an officer Wickham, who defames Darcy and impresses Elizabeth by his made-up life story. Wickham becomes a source of the biggest complications.

¹⁸ Jane Austen, *Pride and Prejudice* (Planet PDF, eBook)

<<http://www.planetpdf.com/>>.

¹⁹ See Harman 32-33.

Elizabeth visits her friend Charlotte, and also Lady Catherine de Bourgh's chateau. Lady Catherine is persuaded that her daughter must marry Mr Darcy.

Mr Darcy falls in love with Elizabeth and tells her about his feelings for her, which could be a climax of the entire story. But after Darcy spoiled Elizabeth's sister Jane's relationship with Bingley and under the influence of Wickham's lies Elizabeth sharply refuses Darcy's proposal. Darcy explains Elizabeth in his letter how all the events transpired. When Darcy's sister Georgina was fifteen, Wickham tried to seduce her. And it is not Darcy who owes money to Wickham, but it is vice versa.

Mr Bennet allows his youngest daughter Lydia to leave for Brighton to spend her holiday with the Forsters so that she can be near officers. During her trip Elizabeth visits Pemberley, Mr Darcy's residence, with her aunt and uncle. There she unexpectedly meets with Mr Darcy ("unexpectedly" because he was supposed to be gone at that time) and the suspense escalates to the climax of the story.

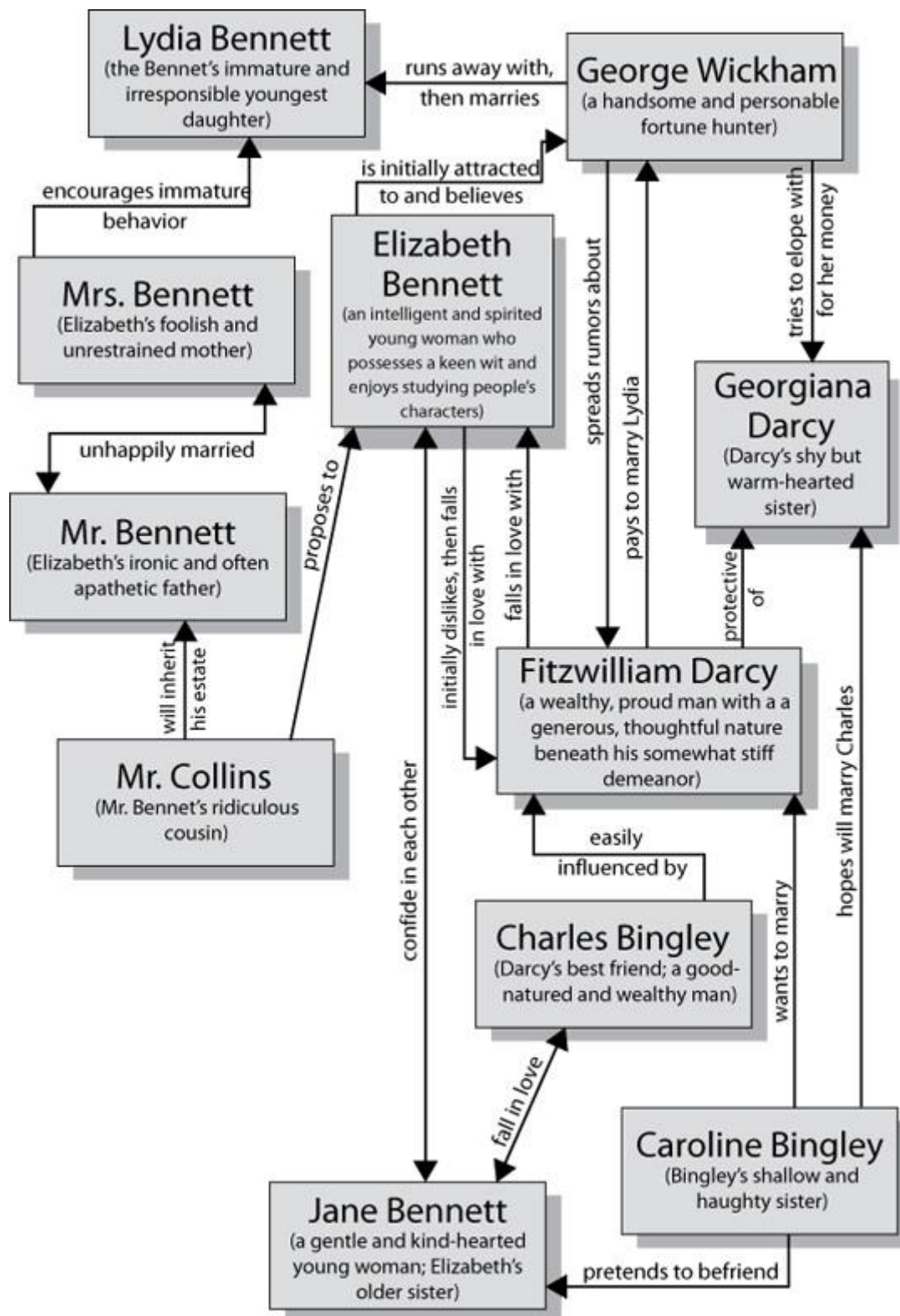
A letter from Jane is delivered to Elizabeth, from which she learns that Lydia ran away with Wickham. All the family members' reputation are threatened, and so the chance of their happiness decreases. Elizabeth immediately tells the bad news to Darcy and he sets off to search for both of them. The suspense of the story continues.

Darcy takes care of the denouement of the story, when he finds Lydia with Wickham. It is revealed later that Darcy also paid their wedding and Wickham's debts, and that is how he saves the Bennets' family from shame.

Bingley again falls in love with Jane. Lady Catherine tells Elizabeth her plans: Darcy will marry her daughter and Elizabeth must forget Darcy. However, against Lady Catherine's will, Darcy becomes very close to Elizabeth and proposes to her again.

In the conclusion the novel ends with a double wedding: Darcy's with Elizabeth and Bingley's with Jane.

A complicated plot has become a pattern for imitations and modifications. Mutual relations of principal protagonists are shown in the following diagram:

Character map²⁰

²⁰ Houghton Mifflin Harcourt, *Pride and Prejudice by Jane Austen: Character Map* (2013, map, CliffNotes, web, 8 Apr 2014) <<http://www.cliffsnotes.com/literature/p/pride-and-prejudice/character-map>>.

2.2 *Mansfield Park* (1814)²¹

“*Mansfield Park* is the first of Jane Austen's three later novels, written after a fallow period of some six years, and the first product of her truly adult abilities.”²² “Certainly it is different from the more ‘light and sparkling’ *Pride and Prejudice*, but Austen was confident that it would be well received and unhappy when it was not.”²³ The main protagonist is Fanny Price. In difference from Elizabeth Bennet she is “modest, retiring, decorous and prudish. Moreover, she is said to be physically unattractive and weak.”²⁴

As a place for the action of the main part of the story Jane Austen chose Mansfield, into which she placed Sir Thomas Bertram’s residence. “The village of Mansfield is said to be seventy miles from London, which places it on the north side of Northampton... Mansfield Park is a handsome, spacious modern-built house, well placed at the top of a hill...”²⁵ The assumption that Jane Austen never visited Mansfield Park is confirmed by letters in which she asks Cassandra and her friend Martha “for their help with enquiries about the background: ‘If you cd. discover whether Northamptonshire is a Country of Hedgerows, I shd. be glad. ...”²⁶

Fanny Price’s family is very poor, despite the fact that her mother comes from a well-off family. When Fanny’s mother was young, she married for love, to a poor man. The Prices had difficulty managing to support their many children. Mrs Price wanted to secure a better life at least for her eldest daughter, therefore she sent ten-year-old Fanny to the rich Bertrams’ family, at Mansfield Park, to be educated.

²¹ Jane Austen, *Manfield Park* (The Pennsylvania State University, 2007, eBook) <<http://www2.hn.psu.edu/faculty/jmanis/j-austen.htm>>.

²² Deirdre Faye, *Jane Austen: The World of Her Novels* (New York: Abrams, 2002, print) 228.

²³ Sue Parrill, *Jane Austen on Film and Television: A Critical Study of the Adaptations* (Jefferson, N.C, and London: McFarland & Co, 11. April 2002) 80.

²⁴ Parrill 80.

²⁵ Faye 230.

²⁶ Faye 228.

Sir Thomas Bertram's wife, lady Bertram is Fanny's aunt. Mrs Norris, Fanny's second aunt, is always making some remark about what Fanny is doing.

Fanny grows up with her cousins Maria, Julia, Tom, and Edmund. Fanny and Edmund get on well with each other and Edmund often stands up for her, when there are disagreements in the family. Tom grows up to be a drunkard and a gambler. Cousins Maria and Julia are spoiled and look down on Fanny. Fanny has to do the housework; she does not have equal status with her cousins.

Sir Thomas as a plantation owner goes to Antigua to solve problems with the slaves. "At the time Jane Austen was writing many English families had similar investments in the West Indies, because since the early seventeenth century younger sons had gone out there to try to make their fortunes by developing plantations and exporting the resultant crops back to the United Kingdom;..."²⁷

The children are now adults. The Crawfords' cousins Henry and Mary arrive in Mansfield Park. Edmund falls in love with Mary. Henry flirts with both of the Bertram sisters, Julia and Maria. He overlooks the fact that Maria is engaged to Mr Rushworth.

Tom Bertram with his friend Mr Yates persuades the others to practice the theatre play *Lovers' Vows*²⁸. Elizabeth Inchbald's play from 1798, *Lovers' Vows* is "a genuine popular play of the early nineteenth century."²⁹ ("The play was originally German, written by Kotzebue, later translated and adapted by the English actress Mrs Inchbald, and first performed at Covent Garden Theatre in London on 11 October 1798. We do not know when or where Jane Austen saw it, but it remained popular for some years."³⁰)

Fanny and Edmund disagree about the choice of this play at first, but finally they also take part. Henry uses the trial of the theatre play to be able to flirt with the engaged Maria. Sir Thomas arrives unexpectedly, stops the

²⁷ Faye 235.

²⁸ Elizabeth Inchbald, *Lovers' Vows* (1798); a Play in 5 Acts; Altered from the German of August Friedrich Ferdinand von Kotzebue by (Elizabeth) Inchbald (London: 1808).

²⁹ Faye 241.

³⁰ Faye 241.

preparation for the theatre performance and reintroduces order. Maria marries Mr Rushworth.

Fanny keeps correspondence with her brother William. Sir Thomas notices that Fanny has grown up and could be introduced into society and therefore he organises a ball.

Henry starts to flirt with Fanny but she refuses him. Henry falls in love with her and makes her an offer of marriage. Sir Thomas leaves it up to Fanny to choose: she will either marry Henry, or he will send her home to Portsmouth. Fanny prefers going home. "At that time Portsmouth was not only a great naval base, with a harbour deep enough to take the largest ships then built, but also had a resident military garrison to protect the town and dockyard from invasion by either sea or land."³¹

Henry visits Fanny at her home, but after Fanny's hesitation he does not succeed any further. From a newspaper article Fanny learns about Henry's and Maria's affair. Tom seriously falls ill. Julia elopes with Tom's friend Mr Yates. Sir Bertram with his wife asks Fanny to return to Mansfield Park to help to take care of Tom.

Mary Crawford tells her family of a plan how Maria and Henry could return to the family after their scandal is forgotten and that in case of Tom's death Edmund would inherit. Only then Edmund sees Mary's real nature and understands that his true love is Fanny. He proposes to her. Fanny accepts, and the whole family agrees with delight.

Mansfield Park's proposals are very important for the creation of the plot of the story, as well as in *Pride and Prejudice*. But next to these key scenes in *Mansfield Park* there are the motives of slavery in the dialogues of the main protagonists, which remind the readers to whom *Mansfield Park's* inhabitants should be grateful for their comfortable and careless life. "Sir Thomas is slave owner and the prosperity of *Mansfield Park* depends on the labor of slaves on his Antigua plantation."³² Such a perception of the reality and the author's approach to real life, weakened the novel's fabulousness and

³¹ Faye 246-247.

³² Parrill 80.

probably also decreased the total number of female readers, fortunately apparently only those, who are above all love stories' fans with a happy ending, on the level of Penny Dreadfuls. "Mansfield Park is also the least witty and satiric of Austen's novel."³³ Also the fact that "Fanny herself is without humor, and Mary Crawford, the only character who is full of wit and clever repartee, is unsympathetic,"³⁴ contributed to the smaller popularity of the novel.

3 The success of Jane Austen's novels abroad

Jane Austen's success was not only limited on home soil, but in the course of two centuries numerous tries to translate the texts from English into other languages were recorded, and spread the readers' circle into other countries. "For the census period 1815-2005, *PP* is clearly the most translated text, comprising 28.9 per cent of 370 translations, followed by *E* (16.2 per cent), *SS* (14.1 per cent), *P* (13.8 per cent), *NA* (10 per cent) and *MP* (8.1 per cent)."³⁵

Table 1 *Total number of new translations per nation, 1813-2005*³⁶

<i>Country</i>	<i>Total</i>	<i>Total inc. reprint*</i>	<i>First title translated</i>
Spain	73	162	P (1919)
Italy	60	82	PP (1932)
France	40	47	PP (1813:extracts), SS (1815)
Germany	32	156	P (1822)
Netherlands	22	49	SS (1922)
Greece	21	30	PP (1950)

³³ Parrill 80.

³⁴ Parrill 80.

³⁵ Anthony Mandal, and B. C. Southam, *The reception of Jane Austen in Europe* (New York, NY: Continuum International Pub. Group, 2007, print) 2.

³⁶ Mandal 3.

Portugal	21	43	SS, PP, NA (1943)
Romania	19	34	PP (1943)
Poland	16	53	SS (1934)
Sweden	11	40	P (1836)
Denmark	10	21	SS (1855-56)
Finland	9	9	PP (1922)
Serbia	9	20	P (1929)
Norway	8	28	PP (1930)
Hungary	7	31	PP (1934-36)
Russia	7	7	PP (1967)
Slovenia	5	5	SS (1951: extracts), PP (1968)
Croatia	3	4	E (1962)
*Figures for reprints are incomplete, and should only be taken as indicative			
E Jane Austen, <i>Emma</i> (1816)			
NA Jane Austen, <i>Northanger Abbey</i> (1818)			
P Jane Austen, <i>Persuasion</i> (1818)			
PP Jane Austen, <i>Pride and Prejudice</i> (1813)			
SS Jane Austen, <i>Sense and Sensibility</i> (1811)			

From Table 1 it is evident into which states, and in which amount the translations were released.

Most of the translations were made during wars. Further, it is clear from Table 1 that the translations' division according to states is not balanced. While in some states Austen's novels were also unknown because of the language barrier;

in Spain, Italy, France, Germany, and the Netherlands, her works were appreciated much more than in her home country England, where she was first overshadowed by Walter Scot's historical works and also by Burney, Edgeworth and Radcliffe.³⁷ According to Table 1 we can assume that a large number of Austen's works were translated during the interwar period. A substantial amount of translations were also realized in the period of the Second World War. In the post-war period the translators' activity culminated in the mid-1990s.³⁸ Since the 1990s we have been observing the commencement of the big Austenmania wave, which has playfully crossed the Atlantic Ocean. Of course Jane Austen's original novels were available in English speaking countries, and the development of film industry also played its important role in the popularization of her works, DVD carriers, and also BBC TV adaptations. "Without a doubt, the exponential growth in translation and criticism is largely due to the phenomenal success of the film and television adaptations of the mid-1990s."³⁹

4 Problems with Jane Austen's film adaptations

Austen's books have been popularised by many film and theatre adaptations, not only in English versions, but also in translations into many languages. On the one hand, authors of adaptations try to reach the most faithful interpretation of the novel; on the other hand, other authors do not hide their ambitions to come up with something new and fresh. In traditional adaptations authors aspire for the most faithful imitation of the book's content. The creators choose suitable scenes very carefully from historical mansion houses, which they interlard with outdoor shots of the English landscape with hundred years old trees, which are the only ones to remember how people used to live. Both the protagonists and extras are attired in period costumes, carriages pulled by horses go along old roads, music and dances of the eighteenth century interlard the action and make up the illusion of Austen's world. Using a serial form the authors of adaptations, thanks to a bigger time space, manage to describe all the plots. And because all the film is divided into parts, the spectator does not begin to get bored.

³⁷ See Mandal 5.

³⁸ See Mandal 6.

³⁹ Mandal 8.

Besides the traditional processing there are loose adaptations, which more or less diverge from the basic line of the story. For a loose adaptation it is typical that the filmmaker uses an original situation, plot or characters to create a film, which at least reminds us of the original novel. They often transmit the action to a different environment and period. And so the twenty-first century attributes stressing the contrast with the eighteenth century attributes penetrate to the film.

For an adaptation it is typical, as opposed to pure plagiarism that the author proudly avows to it. Any work, which gets enormous popularity, there is ultimately no other way to spread, develop or at least repeat original ideas, so that they do not sink into oblivion, than to support your own ambitions by well-tried, time-proved literary patterns. Technical civilization inventions opened unexpected possibilities in the field of film adaptations of literary works. Thanks to globalization and communication technologies it is not easy for anybody to use the original thoughts and plots of the author with impunity. Nowadays, the information source is soon quickly revealed. For every scriptwriter and scribbler a possibility opens to protect his or her creative tries with a well-known and famous name, and also to “steal” a bit of fame, whether deserved or undeserved. Thanks to modern technology, socio-cultural conditions have changed radically, which manifested the most in the reciprocal communication of all the protagonists. At the times of the novel’s creation a letter used to be a main means of communication and a book used to be the most important data carrier. Portraits of landscape and people of that period engraved more easily in the memory, because the amount of perceptions, which nowadays continuously attack our senses, has multiplied. Since the first publication of Austen’s novels the world has changed beyond recognition, as well as the palette of film adaptations are more and more colourful and various. Nowadays, next to the traditional adaptations, which follow the original plot and texts which carefully imitate the English landscape of the eighteenth century, newer and newer adaptations arise as well as, looser adaptations, where our crazy world with cars, aeroplanes focus more and more intensively instead of carriages pulled by horses, with computers and the Internet instead of books, with emails instead of letters, and with our mobile phones next to our ears so that we do not even hear birds singing.

5 Categorisation of Jane Austen's film and television adaptations

5.1 Why to categorize?

We can divide Jane Austen's film and television adaptations according to various criteria. Every division has for us a very different explanatory power. The division of films according to the year of its origin has significance for the judgement of the processing's level, with regard to technical possibilities of the period in which the film was made. At the same time it is possible to judge films with regard to fashion and socio-cultural conditions. The black and white film *Pride and Prejudice* (1940)⁴⁰ can be judged differently. It was filmed at the MGM Estates in peace and quiet and at the same time during the period of the Second World War without any mention about the war. And also the film *Mansfield Park* (1999)⁴¹ by Patricia Rozema made on the eve of the twenty-first century, could be categorized in a different special group, which mentions racism during the period, when it was not culminating.

The question is why to divide adaptations into groups, when the criteria are not firmly given and group borders are not defined beforehand. In every case, every division, even though none is universal, contributes to a better orientation and comprehension of the role and the meaning of the individual film adaptations of Jane Austen's books.

5.2 Chronological and other variants of categorisation

When we class films chronologically according to the date of their origin, typical films of clear-cut groups offer to us:

- *Pride and Prejudice* (1940) as a representative of spoken films' origins.

⁴⁰ Robert Z. Leonard, dir. *Pride and Prejudice*, perf. Laurence Olivier, Greer Garson, prod. Hunt Stromberg, writ. Aldous Huxley, Helen Jerome, and Jane Murfin. Metro-Goldwyn-Mayer, 1940, film, 19 Mar 2014.

⁴¹ Patricia Rozema, dir. *Mansfield Park*, perf. Frances O'Connor, Jonny Lee Miller, Alessandro Nivola, prod. Sarah Curtis, and writ. Patricia Rozema. Miramax Films and BBC Films, 1999, DVD, 20 Mar 2014.

- *Pride and Prejudice*'s plain adaptations before 1995, for example BBC TV miniseries *Pride and Prejudice* (1980)⁴² adapted by the British novelist Fay Weldon.
- Adaptations which caused "austenmania" *Pride and Prejudice* (1995)⁴³ by Simon Langton and *Pride and Prejudice* (2005)⁴⁴ directed by Joe Wright.
- The newest adaptations using all the present-day technical means, even the Internet and mobile phone, for example *The Jane Austen's Book Club* (2007)⁴⁵ directed by Robin Swicord.

Film and television adaptations could be divided to those, which were made for the distribution into cinemas, on TV adaptations, on films, which are distributed on DVD carriers, or those, which are downloaded from the Internet, or destined for online watching. For example, *The Lizzie Bennet Diaries* (2012),⁴⁶ adapted from Jane Austen's *Pride and Prejudice* and created by Hank Green and Bernie Su, would belong to a group of special Internet adaptations. This American drama web series premiered on YouTube in April 2012. It is more and more popular and sought-after thanks to the modern processing and the hundreds of episodes freely available on the Internet.

⁴² Cyril Coke, dir. *Pride and Prejudice*, perf. Elizabeth Garvie, David Rintoul, Priscilla Morgan, prod. Jonathan Powell, and writ. Fay Weldon. BBC, 1980, DVD, 21 Mar 2014.

⁴³ Simon Langton, dir. *Pride and Prejudice*, perf. Jennifer Ehle, Colin Firth, prod. Sue Birtwistle, and writ. Andrew Davies. BBC, 1995, DVD, 16 Mar 2014.

⁴⁴ Joe Wright, dir. *Pride and Prejudice*, perf. Keira Knightley, Matthew Macfadyen, Tim Bevan, Eric Fellner, Paul Webster, and Deborah Moggach. Working Title Films, 2005, film, 16 Mar 2014.

⁴⁵ Robin Swicord, dir. *The Jane Austen Book Club*, perf. Maria Bello, Emily Blunt, Kathy Baker, Hugh Dancy, Amy Brenneman, Maggie Grace, prod. John Calley, and writ. Robin Swicord. Sonny Pictures Classics, 2007, film, 19 Mar 2014.

⁴⁶ See Green, Hank, prod. *The Lizzie Bennet Diaries*, dir. Bernie Su, prod. Jenni Powell, writ. Margaret Dunlap, Rachel Kiley, Jay Bushman, Kate Rorick, perf. Julia Cho, and Ashley Clements. 2012, web, 2 Apr 2014 <<http://www.lizziebennet.com>>.

Thanks to the technical progress this division has already lost its practical sense because nowadays the films, which have succeeded in cinemas, are often shown on commercial and private television companies. The TV adaptations of Jane Austen's novels, including BBC miniseries, are today spread by all possible technical means.

The film and TV adaptations could be classified according to the country in which they were produced. The basic division would be according to American and English film productions. The Indian production in the Bollywood style represented by the musical *Bride and Prejudice* by Gurinder Chadha would create a separate group. Together with this division a noticeable difference would be recognizable in the usage of language means. However, this kind of division would not have a big predicative ability, because primarily it depends on the screenwriters and which language means they choose for a given version.

“Denis Constanduros and Emma Thompson attest that the language is important but that the screenwriter cannot use Austen's dialogue as it is.”⁴⁷ If the filmmaker had used Austen's dialogue without any necessary modification, it would sound very unnatural and unbelievable. Two centuries have passed. The language, the way of communication and also the sociocultural environment, everything has changed. It is necessary to adapt dialogues, so that they are comprehensible to the present-day viewer.

“Constandurous says that the writer has to keep the dialogue ‘short and easy to speak and natural,’ yet retain the ‘flavour’ of the novel.”⁴⁸ The viewers, who go to see Jane Austen's novel adaptation, compare dialogues in the film with dialogues in the novel and with great displeasure accept the modifications not corresponding to their imagination. They may well ask what Jane Austen would have written, if she knew her dialogues were destined for film processing? “Thompson found the language of Austen's letters ‘very clear and elegant,’ ‘funny’ and ‘much less arcane’ than that of the novel.”⁴⁹ There are big

⁴⁷ Parrill 13.

⁴⁸ Parrill 13.

⁴⁹ Parrill 13.

differences between directors' approaches to dialogues' processing, so that they are usable in a film. It depends on their intention, how all the impression from the film should sound. "Andrew Davies, commenting on his approach to writing dialogue for *Pride and Prejudice*, says that he thinks that Austen's dialogue is not completely naturalistic, but rather 'something like real speech, and alludes to it, but is more elegant and more pointed.'"⁵⁰ The strategy of the choice of dialogues depends on the sort of film adaptation. Whether it is a case of copying the reality of the 18th century or transposing the plot or characters to the present day. In every case, the filmmakers try to reach the biggest naturalness in the language speech and the result can be a successful compromise. For example, Andrew Davies "tried to make the dialogue 'sound like something that could be spoken in the early nineteenth century, but also something you wouldn't think terribly artificial if it were spoken now.'"⁵¹

When creating dialogues the director may choose various, even completely different strategies, from anxiously keeping to the original text to making completely new modifications, from which it is not always clear, what their pattern was. Completely new film categories arise on the basis of different attitudes to the film topics' processing. Then they only have in common that they transform the written text of Jane Austen's literary work into visual and acoustic form.

"Geoffrey Wagner has divided adaptations into three categories: transposition, commentary, and analogy. A 'transposition' follows the novel closely; a 'commentary' alters the novel slightly, with a new emphasis or new structure; an 'analogy' uses the novel as a point of departure."⁵²

Despite the division of all the very variable adaptations into only three categories it does not describe the character and the type of individual films the best. According to Wagner we can divide the films quite credibly. Wagner supposes that:

⁵⁰ Parrill 13.

⁵¹ Parrill 13.

⁵² Parrill 9.

”Most of the adaptations of Austen’s novels have been transpositions. They include all or most of the characters in the novels, keep the main incidents of the novels, and use as much of the language as the screenwriter can manage, either as dialogue or voice-over narration.”⁵³

The BBC/ A&E *Pride and Prejudice* is an example of this transposition, which faithfully tries to copy the texts of dialogues and not to deviate from the novel’s action.⁵⁴ For example Rozema’s film *Mansfield Park* (1999) belongs to the category Commentary. “It reinterprets the novel, using the historical time and the characters of the novel but altering in significant ways their nature and their motivations.”⁵⁵ For example *The Jane Austen Book Club* (2004) belongs to the third category. Other characters, than in the book, feature in the film, but they have similar qualities as the protagonists in the book. The book is the departing point, but the film’s action line is frequently totally different from the original pattern, which only served as inspiration.

If we classed Jane Austen’s adaptations from the best to the worst, *Pride and Prejudice* (1995) would be always classed among the top ten, as described, for example, on the Hypable web pages.⁵⁶ Among the top ten there is also the film *Mansfield Park* (1999) for the category of Commentary. *Lost in Austen* (1999)⁵⁷ represents the category of science fiction. And also the musical *Bride and Prejudice* (2009) is among the top ten recommended films.

Creators of film and television adaptations compete for viewers’ favour with a different style of processing and as we can see, they can all exist next to each other and can be equally successful. Next to the classical processing,

⁵³ Parrill 9.

⁵⁴ See Parrill 9.

⁵⁵ Parrill 9.

⁵⁶ See Laura Byrne-Cristiano, “The top 10 Jane Austen movies you can’t miss.” *Hypable* 3 Jul 2013: n. page, web, 8 Apr. 2014 <<http://www.hypable.com/2013/07/03/top-10-jane-austen-movies>>.

⁵⁷ Dan Zeff, dir. *Lost in Austen*, perf. Jemima Rooper, and Elliot Cowan, prod. Kate McKerrell, and writ. Guy Andrews. Mammoth Screen Ltd., 2008, DVD, 20 Mar 2014.

which closely keeps to the original novel, also films, which have their own plot and only draw their inspiration from the novel, may score points.

6 Adaptations

6.1 Black and white adaptation

Pride and Prejudice (1940) is the first film adaptation of the novel with the same name by Jane Austen. It is necessary not to omit the reality that the film arose pursuant to Helene Jerome's theatre adaptation *Pride and Prejudice: A Sentimental Comedy in Three Acts* of the same novel.⁵⁸ "The MGM film, directed by Robert Z. Leonard, aimed to entertain and educate American audiences, but also to persuade them to pitch in and join the war to save embattled 'Olde England,' the mother country that was being threatened by Germany."⁵⁹ Its film director was Robert Z. Leonard. Its producer was Hunt Strombert, the screenplay was written by Aldous Huxley, Helen Jerome and Jane Murfin.

"Jane Murfin was experienced in working in the genre of romantic and screwball comedy. With its warring lovers, witty dialogue, class differences, opportunity for elaborate costumes, and comic minor characters, the novel lends itself to the broadly comic treatment of screwball comedies."⁶⁰ She had a fundamental influence on the form and type of adaptation of *Pride and Prejudice*. At the time, when the film was being filmed, the era of the silent film had already definitively ended, and the screwball comedies were the most popular. The idea to transfer Jane Austen's novel *Pride and Prejudice* full of amorous dialogues for film screens could not miss success. To make the film even more commercially successful its creators simplified the plot: they left out some protagonists and dressed the rest of them into expensive costumes from

⁵⁸ Helen B. Jerome, and Jane Austen, *Pride and Prejudice: A Sentimental Comedy in Three Acts* (New York: S. French, 1963, print).

⁵⁹ Rachel M. Brownstein, *Why Jane Austen* (New York: Columbia University Press, 2011, print) 44.

⁶⁰ Parrill 49.

the period thirty years later, compared to the period, in which the film took place.⁶¹

The influence of the new screenwriter Aldous Huxley, dwelled on the fact that “Huxley had a large part in the literate dialogue and the intelligent handling of Austen’s ironic wit, while Murfin’s Hollywood experience was a factor in determining the structure and pace.”⁶²

A large part of the shots take place outside on the MGM’s Estates.⁶³ So the film shots did not show typical English landscape, as the film creators tried to persuade the viewers about.

At the beginning of the film they see a sentence that tells us that the story takes place in Old England in Meryton.⁶⁴ The introductory shot of the film “is followed by drawings of a quaint country village, which represents Meryton, and of a pleasant country house, which represents Longbourn. The filmmakers assume that images of Austen’s ‘OLD ENGLAND’ are so fully ingrained in American audiences that real scenes of the English countryside are unnecessary:...”⁶⁵ A carefree atmosphere reigns, the optimism prevails, and although the film is black and white, no shots make a depressive impression, quite the opposite. The whole film is filmed in the style of old Hollywood. The main character Mr Darcy is played by Laurence Olivier. He is charming, he isn’t coarse and withdrawn as in the novel and has a sense of humour. His proposal to Elizabeth is not a surprise for the viewer. Both he and Elizabeth act more superficially than in the novel, purely for the reason that the protagonists do not develop in the course of the action. Evidently that is because also the action time is shortened. What took place in the book in the course of months, took only days and weeks in the film. Added shots make the film more attractive to the viewer, but make Darcy’s and Elizabeth’s character

⁶¹ See Laura Boyle, “Pride and Prejudice: 1940.” *World of Jane Austen* 8 Mar 2000: n. page, web, 5 Apr. 2014 <<http://www.janeausten.co.uk/pride-and-prejudice-1940/>>.

⁶² Perrill 50.

⁶³ See Troost 93.

⁶⁴ See Leonard.

⁶⁵ Troost 94.

unbelievable. On the modification of the character of the novel, clergyman Mr Collins to Lady Catherine's film librarian, it is apparent that the filmmakers' interest was above all to preserve the ridiculousness of the character, which was more or less successful: "... he is still the same ingratiating and officious toady that he is in the novel."⁶⁶ No tag game should be missed out in every successful black and white comedy, so that spectators in cinemas could abreact and laugh aloud. In one of the added scenes from a garden party Elizabeth tries to run away from Collins, and Mr Darcy, who is at this moment an accidental witness of this tag, helps Elizabeth hide and sends Collins in the opposite direction. No similar scene appears in the novel. Nor does the archery scene, which follows after Jane leaves the shelter between the trees, where she hid from Collins, has its novel pattern. Darcy teaches Elizabeth how to shoot with a bow, and it ends up that it is her who gives a lesson to proud Darcy. She shoots better than he does, which is what the cinema audiences certainly accepted with enthusiasm. The finale of the film becomes a drastic surprise for the viewer who had read the novel *Pride and Prejudice*. Lady Catherine becomes Elizabeth's secret admirer and Darcy's ally, she wants to test Elizabeth's love for Darcy; therefore she even threatens Elizabeth that she could "strip Mr Darcy off" his money if she marries Darcy, but Elizabeth stands up to her.⁶⁷

The result of Lady Catherine's secret test is great: "She's right for you, Darcy. You were a spoiled child, and we don't want to go on spoiling you. What you need is a woman who can stand up to you. I think you've found her."⁶⁸ A Hollywood kiss at the end of the film could not be omitted, and it was a happier ending than Jane Austen had prepared for her protagonists. The last film shots also do not have their pattern in the book. The Bennets' daughters: ugly Mary and silly Kitty already have their wooers.

6.2 Classical film adaptation

6.2.1 *Pride and Prejudice*

⁶⁶ Parrill 52.

⁶⁷ See Leonard.

⁶⁸ Leonard.

Every classical film adaptation contains a story's core, or at least what the screen writers consider to be the core of the story. The core of the story is usually the plot and the most important monologues and dialogues, which radically change the direction of the stories' development. In the story *Pride and Prejudice* they are the most important primary elements of proposals. Mrs Bennet's lifelong aim is to marry off all her 5 daughters well. Therefore every proposal fills all the present people with adrenalin, and when everything goes well, and everybody agrees, it is the same success as the conquest of Mont Everest for a mountain climber. The proposals in *Pride and Prejudice* go similarly. The wooer picks out his bride and in the solitude he tries to persuade his elected woman that she is the only one suitable for him.

The approval or disapproval of such a proposal has the same influence on the story as pointing a man in the direction of a train, and from this moment the story, similarly as the train, continues in a different way. Just because these moments are so important in the novel and the film, the film adaptations' authors try to copy these proposals' contents more or less faithfully from the novel. Elizabeth refuses Collins's proposal, which is a great disappointment for Mrs Bennet. Mrs Bennet tries to save the situation at all costs and tries to convince Mr Bennet to persuade Elizabeth. To Elizabeth's great joy and Mrs Bennet's great disappointment, Mr Bennet stood up for his most favoured daughter. In the novel this scene took place in a library:

'I understand that Mr Collins has made you an offer of marriage. Is it true?' Elizabeth replied that it was.

'Very well—and this offer of marriage you have refused?'

'I have, sir.'

'Very well. We now come to the point. Your mother insists upon your accepting it. Is it not so, Mrs Bennet?'

'Yes, or I will never see her again.'

'An unhappy alternative is before you, Elizabeth. From this day you must be a stranger to one of your parents. Your mother will never see you again if you do NOT marry Mr Collins, and I will never see you again if you DO.'⁶⁹

⁶⁹ Austen, *Pride and Prejudice* 170.

In the adaptation *Pride and Prejudice* (1995) this part of the dialogue is almost literally identical with the original text of the novel.⁷⁰ Therefore we do not quote it. It is different for example in a newer adaptation of *Pride and Prejudice* (2005), in which this conversation takes place on the bank of a pond, and it is sensibly modified. A part of the scene, which we compare, is filmed in a very nice romantic place in the middle of the nature, very close to the Bennets' house. The geese stop honking and it is Mrs Bennet who starts speaking:

Mrs Bennet: Tell her you insist upon marrying!

Miss Elizabeth: Papa, please.

Mrs Bennet: You will have this house.

Miss Elizabeth: I can't marry.

Mrs Bennet: You insist on institution.

Miss Elizabeth: I can't

Mrs Bennet: Right now. I say you change your mind. Think of your family.

Miss Elizabeth: You cannot make me.

Mrs Bennet: Mr Bennet say something!

Mr Bennet: So. Your mother insist on you marrying Mr Collins.

Mrs Bennet: Yeah. Or I'll shall never see you again.

Mr Bennet: And from this day onward you must be a stranger to one of your parents.

Mrs Bennet: Who will maintain you when your father is dead?

Mr Bennet: Your mother will never see you again if you do not marry Mr Collins.

And I will never see you again if you do.⁷¹

This scene also shows Jane Austen's sense of irony and a certain proportion of cheerful humour. But Elizabeth's refusal of Darcy's first proposal is more serious and more important for the love story. In the following paragraph we can compare the differences between the original text of the novel and the text of the film adaptation. At the end of the dialogue Elizabeth says to Darcy:

From the very beginning—from the first moment, I may almost say—of my acquaintance with you, your manners, impressing me with the fullest belief of your arrogance, your conceit, and your selfish disdain of the feelings of others, were such as to form the groundwork of disapprobation on which succeeding events have built

⁷⁰ See Langton.

⁷¹ Wright.

so immovable a dislike; and I had not known you a month before I felt that you were the last man in the world whom I could ever be prevailed on to marry.⁷²

In scenes like this one the screenwriters try hard to keep Jane Austen's original text. The screenwriters often get into time pressure, but during these shots they mostly just try to simplify texts of monologues and dialogues of such key moments as this one, by leaving out less important sentences or words in order not to ruin the total impression. For example, we can find a shortened, almost identical passage in the film version of *Pride and Prejudice* (1995):

“From the very beginning your manners impressed me with the fullest belief of your arrogance, your conceit, and your selfish disdain for the feelings of others. I had not known you a month before I felt you were the last man in the world who I could ever marry.”⁷³

The same Darcy's and Elizabeth's discussion culminates with Elizabeth's refusal in the adaptation of *Pride and Prejudice* (2005). The meaning of the text stays the same, but the text is more modified in this version to better suit a faster speech pace. To increase the theatricality, both protagonists stand rain-swept, face-to face, under the arcade of the house, where it does not rain on them anymore, but it rains cats and dogs outside, and we can hear thunder:

“From the first moment I met you your arrogance and your selfish disdain for the feelings of others made me realize that you were the last man in the world I could ever be prevailed upon to marry.”⁷⁴

The film version's creators were aware that they could hardly manage to overcome Jane Austen's proficiency just in these novel's passages, therefore they carefully followed the original text and concentrated more on an overall tone of the scenes with film means.

The priority of the film adaptation *Pride and Prejudice* (1995) is that the film maker used all the audio visual means, which were available to him to make up the novel scenes, so that they acted as Jane Austen wrote them. In the scene, in which Darcy's second proposal to Elizabeth is coming, the viewer

⁷² Austen, *Pride and Prejudice* 293.

⁷³ Langton.

⁷⁴ Wright.

sees both of them passing a horse wained with corn bags. Harvest time is culminating, the corn has become ripe, as well as Darcy's and Elizabeth's relationship.⁷⁵ Although this scene should be the best and the happiest from the whole film, in Andrew Davies's opinion the best scene for him is different: "I think my favourite scene is the one in the music room at Pemberley. Which is the moment when I think she first realises that she's deeply in love with him. Jane Austen writes such wonderful lines, but when it's a film or a visual thing the best moments come when nobody's saying anything and it just looks."⁷⁶

The film scenes without words also fascinate Cheryl L. Nixon. "Darcy stares lovingly at Elizabeth, who overlooks Georgiana at the pianoforte; she raises her head and confidently looks back at him, and they exchange telling smiles."⁷⁷ Thanks to Elizabeth, Caroline Bingley does not manage to mar the peace of mind with her note about Meryton and Wickham in front of Georgiana playing the piano. When the guests go to bed "Darcy takes a candlelit walks back to the music room, leans on a mirrored fireplace, and looks longingly at the pianoforte. A flashback allows him to relieve the image of Elizabeth's smiling face."⁷⁸

In these scenes we can see how wide the gap is between the literary work and its film adaptation. The film has extra visual and acoustical means, which Austen did not have at her disposal. If the screenwriters had not added their own images, music and scenes to the film, they would have degraded their work, and it would negatively affect the viewer, who would miss the new visual and acoustic experience. Such a viewer would prefer to stay at home and find pleasure in reading the original work.

While working on the film adaptation *Pride and Prejudice* (1995), Andrew Davies proceeded from the fact that Jane Austen kept to her rules for

⁷⁵ See Langton.

⁷⁶ Andrew Davies, writ. *Pride and Prejudice: A turning point for period drama*, dir. Simon Langton, perf. Jennifer Ehle, Colin Firth, and prod. Sue Birtwistle. BBC, 1995, DVD, 20 Mar 2014.

⁷⁷ Troost 34.

⁷⁸ Troost 34.

her writing. “She would never write a scene with a man on his own or two men without a woman present because she said: ‘I’ve never been present at such a scene and I wouldn’t presume to imagine how they would talk.’”⁷⁹ But these are just the scenes that the viewers miss. The filmmakers carefully and consciously proceeded from Jane Austen’s book and tried to “recreate her vision”.⁸⁰ This popular scene started off the “Austenmania”. In 1995 nobody spoke about anything else than about the adaptations of Jane Austen’s novels, because they were more popular than Big Brother on TV.⁸¹

Davies says about Darcy in the Lake scene, in which Darcy jumps into the water: “He’s been in London for weeks, you know, spending time with very boring, snobby people. He’s ridden up to his family home where, in a day’s time, he’s got to host a big house party of the same rather dull, snobby people. And he’s got a little bit of time for himself just a little window of opportunity to just be on his own...”⁸²

At the Cheltenham Literature Festival Andrew Davis revealed that according to his original idea Mr Darcy was to leave the lake naked: “Davies said the ‘wet shirt’ scene with Colin Firth in *Pride and Prejudice* was intended as the ‘Mr Darcy full-frontal nudity scene’ but the shirt was added later.”⁸³ A similar scene also appeared in the TV Mini-Series *Lost in Austen* (2008). Mr Davies’s idea with the wet shirt was evidently copied from the film *Pride and Prejudice* (1995). Also in this film they finally preferred the wet shirt to the full-frontal nudity scene.

Nobody doubts that Darcy’s wet shirt scene arose as a show for viewers, and does not have anything in common with the original text. Unlike these scenes, inglorious and humiliating Lady Catherine’s and Elizabeth’s

⁷⁹ Davies.

⁸⁰ See Davies.

⁸¹ See Davies.

⁸² Davies.

⁸³ Rosie Taylor, “Revealed: Mr Darcy was supposed to walk out of the lake naked...”

Daily Mail, 2013: n. page, web, 9 Apr. 2014 <<http://www.dailymail.co.uk/news/article-2450780/Mr-Darcy-meant-naked-Pride-Prejudice-lake.html>>.

conversation is in the film version (2005) filmed so convincingly that the viewers have no choice but to believe that they are a witness of a perfect transformation of Austen's text. While observing the text modification more carefully, we find out that except for the fact that the film rendering was simplified, which is more comprehensive, the meaning of the cinematic Elizabeth's key answer was also fundamentally changed. Fictional Elizabeth bravely opposes Lady Catherine's pressure to promise her never to get engaged with Darcy:

'Tell me once for all, are you engaged to him?'

Though Elizabeth would not, for the mere purpose of obliging Lady Catherine, have answered this question, she could not but say, after a moment's deliberation:

'I am not.'

Lady Catherine seemed pleased.

'And will you promise me, never to enter into such an engagement?'

'I will make no promise of the kind.'⁸⁴

In the film version (2005) Lady Catherine was more concise but not less frightening. The dialogue ended with this key question:

Lady Catherine: Tell me once and for all, are you engaged to him?

Elizabeth: I am not.

Lady Catherine: Will you promise never to enter into such an engagement?

Elizabeth: I will not and I certainly never shall.⁸⁵

It is evident that the screenwriter Joe Wright only insignificantly changed Elizabeth's answers. For critical key scenes of this kind it is typical that they are interpreted if possible the most faithfully. In the film *Pride and Prejudice* (1980) adapted by Fay Weldon the action is divided into five episodes. In the fifth episode we can follow the same Elizabeth's reply to Lady Catherine:

Lady Catherine: Tell me once and for all, are you engaged to Mr Darcy?

Elizabeth Bennet: I am not.

Lady Catherine: And will you promise me never to enter into such an engagement?

Elizabeth Bennet: I will make no promise of that kind.

Lady Catherine: I shall not go away until you have given me the assurance I require.

⁸⁴ Austen, *Pride and Prejudice* 543.

⁸⁵ Wright.

Elizabeth Bennet: And I shall certainly never give it. Then Elizabeth accompanies Lady Catherine from the door by saying “good day”.⁸⁶

Every screenwriter creates a different image compared to how the scene may look. In the version *Pride and Prejudice* (1995) an almost similar sharp exchange of opinions takes place in the garden. And while Elizabeth keeps her nerves under control, Lady Catherine runs around in anger.

Filmmakers often have to solve the spectator’s demand, so much so that the film became packed with action and did not go into excessive detail. If the filmmaker Andrew Davies of *Pride and Prejudice* (2005) wanted to keep to the original book, then Lydia would only mention that Darcy also went to her wedding, hereupon Elizabeth would write a letter to her aunt, wait for the answer, and the quick course of events in the film version by Andrew Davies would suffer from it. It is like this in the BBC’s miniseries from 1995. And allowing her aunt to tell it to her face to face, would not work either, because she would have to arrive there only because of it. Generally, in more modern versions of adaptations’ processing we observe a more distinct digression from the communication through letters. Screenwriters prefer direct oral communication, which is more interesting for spectators. Nor could Darcy or Wickham tell it to Elizabeth, so it was only Lydia who could do that.

Silent scenes in *Pride and Prejudice* (1980) are sometimes used by the screenwriter for Elizabeth’s internal monologue.

When Elizabeth is reading Collins’s letter, her voice changes to Mr Collins’s voice, and the reader hears the monologue being read.

Cinematic Fay Weldon puts greater emphasis on interior scenes because the movie came into being as a BBC TV miniseries.

The shots, where Mary and Kitty titivate themselves in front of the mirror, are shot by the camera as through a semipermeable mirror.⁸⁷ It is possible that the scene in front of the mirror inspired the filmmakers of *The Lizzie Bennet Diaries*, in which almost all the shots remind of the communication using a web camera.⁸⁸

⁸⁶ Coke.

⁸⁷ Coke.

⁸⁸ Green.

6.2.2 *Mansfield Park*

Pride and Prejudice (1813) and *Mansfield Park* (1814) are classed among the most read and most successful of Austen's books. While in the novel *Pride and Prejudice* Austen describes the life of the landed gentry, who is totally isolated from the outside world, and into which neither contemporary events nor any influences from the neighbourhood can penetrate; in the novel *Mansfield Park* there are hints of problems connected with the financing of *Mansfield Park's* inhabitants' costly way of life.

From time to time Austen mentions Sir Thomas's necessary business trips to Antigua. This Caribbean island became famous with its slave plantations under the administration of Englishmen. The author does not expand on them, whether for political or personal reasons, but already the fact that the name Antigua appears nine times in the novel, attests the intention of the author to alert about the reality of the slavery making the carefree life in *Mansfield Park* possible. In her novel the author does not mention specifically the field and subject of Sir Thomas's business, but we can deduce a lot from the hints. In the third chapter there is the following mention:

The time was now come when Sir Thomas expected his sister-in law to claim her share in their niece, the change in Mrs Norris's situation, and the improvement in Fanny's age, seeming not merely to do away any former objection to their living together, but even to give it the most decided eligibility; and as his own circumstances were rendered less fair than heretofore, by some recent losses on his West India estate, in addition to his eldest son's extravagance, it became not undesirable to himself to be relieved from the expense of her support, and the obligation of her future provision.⁸⁹

And from Lady Bertram's interview with Mrs Norris it is obvious that Sir Thomas also looks after plantations in Antigua:

"My object, Lady Bertram, is to be of use to those that come after me. It is for your children's good that I wish to be richer. I have nobody else to care for, but I should be very glad to think I could leave a little trifle among them worth their having."

"You are very good, but do not trouble yourself about them. They are sure of being well provided for. Sir Thomas will take care of that."

"Why, you know, Sir Thomas's means will be rather straitened if the Antigua estate is to make such poor returns."

"Oh! *that* will soon be settled. Sir Thomas has been writing about it, I know."

⁸⁹ Austen, *Mansfield Park* 21.

“Well, Lady Bertram,” said Mrs Norris, moving to go, ...⁹⁰

In another reference to Antigua we learn that Sir Thomas takes his eldest son on a business trip to the Caribbean: “Sir Thomas found it expedient to go to Antigua himself, for the better arrangement of his affairs, and he took his eldest son with him, in the hope of detaching him from some bad connexions at home. They left England with the probability of being nearly a twelvemonth absent.”⁹¹ Nor Austen’s mention that Sir Thomas is also a Member of Parliament escapes the observant reader, and that is how the author classed herself between the critics of the society, which tolerated slavery.

“For though Lady Bertram rather shone in the epistolary line, having early in her marriage, from the want of other employment, and the circumstance of Sir Thomas’s being in Parliament, got into the way of making and keeping correspondents, and formed for herself a very creditable, common-place, amplifying style, ...”⁹²

A full development of the conflict between the father and his son because of the slavery was realized in the film adaptation *Mansfield Park* (1999) by Patricia Rozema. “Rozema rewrote the character of Fanny to resemble Austen herself, emphasized the social critique of slavery that is found in the text, and heightened the sexuality between various characters.”⁹³

Fowles in his *Focus on Mansfield Park*⁹⁴ notices how Austen managed to portray the protagonists’ characters in the novel and finds out that Fanny Price’s character works quite incredibly: “She made her heroine too good to be entirely credible.”⁹⁵ Fowles notices that Fanny loses her credibility particularly: “on occasion that Jane Austen invades the identity of her central character to

⁹⁰ Austen, *Mansfield Park* 26.

⁹¹ Austen, *Mansfield Park* 27.

⁹² Austen, *Mansfield Park* 372.

⁹³ Kathi Groenendyk, “Modernizing *Mansfield Park*: Patricia Rozema’s Spin on Jane Austen” (Jane Austen Society of North America, *Persuasions on-line* V.25, No.1, Winter 2004, web, 19 Apr 2014) 1 <<http://www.jasna.org/persuasions/on-line/vol25no1/groenendyk.html>>.

⁹⁴ Anthony Fowles, *Focus on Mansfield Park by Jane Austen* (London: Greenwich Exchange, 2011, print).

⁹⁵ Fowles 20.

use her as a mouthpiece for her own authorial commentary.”⁹⁶ For example, thoughts of the eighteen years old Fanny, clumsy Cinderella on Sir Thomas’s ball in the period when she already had the reason to believe that Edmund and Mary would get married, sounds very unconvincingly: “Could she believe Miss Crawford to deserve him, it would be—oh, how different would it be—how far more tolerable! But he was deceived in her: he gave her merits which she had not; her faults were what they had ever been, but he saw them no longer.”⁹⁷ Fowles asks himself and at the same time finds the answers: “How does she *know* that Mary’s faults were what they had ever been? What puts her in possession of this certain knowledge? She comes by it, of course, because Jane Austen wants us in turn to be acquainted with an accurate impression of Mary Crawford’s character.”⁹⁸

There is no wonder that authors of some film adaptations tried to rectify this lack in credibility of Fanny’s character most often by making Fanny a writer. And just one of the most priceless and successful *Mansfield Park* (1999)’s adaptations by Rozema surpasses common borders of classical adaptations, and what Austen only implied, she develops into new episodes, which are a logical sequel of Austen’s plots. Such *Mansfield Park* is no more Austen’s *Mansfield Park*, but Rozema’s. “Rozema also believes the modifications were necessary as part of her interpretation of the novel, and she faults the idea that a movie must be faithful to the novel.”⁹⁹ This is how Rozema turned against herself quite a few critics, but she also had many sympathizers.

“Rozema altered the character from the novel, in part, to be the cinematic equivalent for Austen’s narrative voice. Rozema explains, ‘I ended up making Fanny Price a writer so that I could have some access into her mind, because in the novel she rarely speaks.’ (interview).”¹⁰⁰

⁹⁶ Fowles 22.

⁹⁷ Austen, *Mansfield Park* 229.

⁹⁸ Fowles 22.

⁹⁹ Groenendyk 1.

¹⁰⁰ Groenendyk 5.

“Fanny also often addresses the camera as she borrows from Austen’s narration from the novel.”¹⁰¹ However, a mere character’s depiction did not suffice Rozema: “Rozema did not want her film to be a garden party or a soap opera; rather, she wanted the place to communicate the film’s political perspective.”¹⁰²

Several underlying dialogues and episodes concerning slavery, which cannot be found in the novel, were added to the film. In the DVD scene called “Horsing Around” Edmund and Fanny ride on horses and talk about Sir Thomas:

Edmund:	Don’t concern yourself with his gravity. He has much to preoccupy him.
Fanny:	Such as?
Edmund:	It’s complex.
Fanny:	And I’m too simple?
Edmund:	Fanny
Fanny:	He regrets taking me in, doesn’t he?
Edmund:	No, it’s ... It’s just it’s problems with the slaves on the plantation The abolitionists are making inroads.
Fanny:	That’s a good thing, isn’t it?
Edmund:	Well, we all live off the profits, Fanny. Including you. ¹⁰³

In *Mansfield Park*’s (1999) film adaptation it was for Fanny the first information about slaves in connection with Sir Thomas. In the sixth film scene Fanny writes a letter to her sister Susan, not to William, who was the receiver of Fanny’s letters in Austen’s novel: “Sir Thomas has dragged Tom to the West Indies to protect our interests there.”¹⁰⁴ In the eighth film scene Tom comes back home without Sir Thomas. They immediately ask him if there is a

¹⁰¹ Groenendyk 5.

¹⁰² Groenendyk 5.

¹⁰³ Rozema.

¹⁰⁴ Rozema.

war where he arrived from and Edmund asks about Antigua. Tom answered: “Antigua ... All the lovely people there paying for this party.”¹⁰⁵

In the film contrary to the novel the events on plantations directly touch the Mansfield’s inhabitants. They do not hide the interest in the events in the world and at least some of them realize their direct existential dependence on profits from slave plantations. Just when they are practicing the controversial theatre performance *Lowers’ Vows*, the residents and the visitors, Rushworth and Crawfords are surprised in the ninth scene by Sir Thomas’s unexpected early arrival. “Tom ... So this is what you were in such a hurry to leave Antigua for?”¹⁰⁶

In the film adaptation of *Mansfield Park* (1999) Sir Thomas, similarly as in the book, forbids the theatre after his arrival from Antigua, but his proper arrival differs in details from the book.

The episode, in which Fanny finds Tom’s drawings incriminating Sir Thomas from the connection with slavery, definitively breaks the idyllic imagination of the romantic *Mansfield Park*.

In Rozema’s adaptation the slave problem is developed collaterally with the main line of the story. Sir Thomas receives the label of a slaveholder. He is rid of this label at the end of the film after starting his business with tobacco. In the following quotation by Rozema we can find the answer to the question which sense these radical changes could have in the adaptation, in comparison with the novel: “I can say I searched for a majestic crumbling old beauty of a mansion instead of the expected trim and well-appointed estate because I felt that Austen intended to point to the rot at the heart of Mansfield Park, at the heart of slave-owning England.”¹⁰⁷ Already in the first minutes of the film it is clear what the film will be about. They transport a young girl Fanny in a carriage along a coast road to Mansfield Park to relieve her numerous and poor family, so that the rich and materially secured relatives took care of one of the

¹⁰⁵ Rozema.

¹⁰⁶ Rozema.

¹⁰⁷ Groenendyk 5.

Prices's daughters. From the carriage Fanny sees a sailboat with black slaves on board:

Do you hear that?

Black cargo, Miss.

Black cargo?

Aye. Slaves.

Probably some captain or heroic doctor brought home some darkies or gifts for the wife.¹⁰⁸

At this time little Fanny had no idea that the relatives, she was going to live with, had something to do with the slavery. But in the ninth film scene adult Fanny contradicts Sir Thomas talking about Negroes:

Sir Thomas: I have one, so easy and graceful in her movements and intelligent as well. But the most strangely, two mulattos can never have children. They're like mules in that respect.

...

I've a good mind to bring one back with me to work here as a domestic.

Fanny: Correct if I am in error, but if you were to bring one of the slaves back to England, there would be some argument whether or not they should be freed here.¹⁰⁹

In the period about which Austen wrote in the novel *Mansfield Park* the slave market in England was still on the agenda, from this point of view it is correct to project the problems connected with the fight against slavery into adaptations and not idealize the history of England. In the course of the film, contrary to the novel, in which the existence of the plantations with slaves is only indicated, Austen with Fanny's mouth occupies a clear attitude to the topic of slavery and the financing of a better society's carefree life. After his return from Antigua drunk Tom also has a go at the financing of *Mansfield Park*:

Edmund: "Tom what of Antigua? Where's father?"

Tom: "Antigua... All the lovely people there paying for this party."¹¹⁰

¹⁰⁸ Rozema.

¹⁰⁹ Rozema.

¹¹⁰ Rozema.

In the film Fanny deserves admiration, when after the refusal to obey Sir Thomas's command to marry Henry Crawford, she is about to ride her horse in the rain, and when she says to Edmund: "I'll not be sold off like a slave!"¹¹¹

The film *Mansfield Park* (1999) does not only differ in these shots and episodes, which are contrary to the novel added, but mainly by its involvement and moral appeal to a present-day spectator. In the novel Fanny always refuses Henry's proposal. In the film Fanny finally consents, but then she proclaims that she acted rashly, and takes her consent back. "I've anguished over the matter and I feel that I cannot... I cannot marry you. I'm not prepared."¹¹² The producer added this episode to bring it closer to Austen's own life. She accepted Harris Bigg-Wither's proposal, but by the next morning she realized she had made a mistake and withdrew her acceptance. Rozema added Jane Austen's qualities to Fanny, whenever it was possible, because instead of Fanny she would rather see Jane Austen alone. "Fanny/Jane is a hybrid, an ironic juxtaposition, the clearest irony being, of course, that the happy ending is a fiction – Fanny gets her man in the end, where Austen did not."¹¹³

In film adaptations it is also very important, which moments from the text of the book will be chosen and emphasized. The film has only a limited time available due to the length of the film, but, on the other hand, it has an inexhaustible amount of visual expressional means and we must not forget the acoustic ones.

The reader learns from the book that Fanny's mother marries for love. Therefore they are poor, as all the relatives think. In the film adaptation we notice Fanny's discussion with her mother:

Mother: "There is no shame in wealth, my dear."

Fanny: "That depends on how it's arrived at."

Mother: "Just remember, Fanny...I married for love."¹¹⁴

¹¹¹ Rozema.

¹¹² Rozema.

¹¹³ Gillian Dow, and Clare Hanson, *Uses of Austen: Jane's afterlives* (Houndmills, Basingstoke, Hampshire UK New York: Palgrave Macmillan, 2012, print) 104.

¹¹⁴ Rozema.

Finally freedom of choice wins as a basic assumption of happiness.

Parrill notices the character difference of the protagonist Edmund in the novel and in the film. While in the novel Edmund is “right-thinking”, in Rozema’s adaptation he “seems untouched by the family’s ownership of slaves.”¹¹⁵ This inexplicitness in protagonists’ opinions has also its parallel at the end of the story. At the end of the film *Mansfield Park* (1999) we can see the bird’s eye view, where after the approach of the camera from a distance or from above the creators of the adaptation stop the camera for a while, and Fanny as a narrator assures the spectator that it ended well but did not have to.¹¹⁶

A different approach to the film adaptation of the novel is at first glance obvious in *Mansfield Park* (2007)¹¹⁷. For the principal protagonist the authors chose a blonde, they probably found the support in the text in Edmund’s confession in the novel:

Loving, guiding, protecting her, as he had been doing ever since her being ten years old, her mind in so great a degree formed by his care, and her comfort depending on his kindness, an object to him of such close and peculiar interest, dearer by all his own importance with her than any one else at Mansfield, what was there now to add, but that he should learn to prefer soft light eyes to sparkling dark ones.¹¹⁸

Blondes often have pale eyes and the film creators felt strongly about Fanny differing visually from the other women. In this film adaptation the story is simplified and some plots are changed or omitted. The film pursues Fanny’s childhood only marginally. Fanny is not a writer, she is not like Jane Austen.

6.3 Children’s adaptation

¹¹⁵ Parrill 90.

¹¹⁶ See Rozema.

¹¹⁷ Iain B. MacDonald, dir. *Mansfield Park*, perf. Billie Piper, Michelle Ryan, Blake Ritson, prod. Suzan Harrison, and writ. Maggie Wadey. Company Pictures, 2007, film, 22 Mar 2014.

¹¹⁸ Austen, *Mansfield Park* 411.

Furst Impressions (1995)¹¹⁹

In 1995 a thirty-minute episode called *Furst Impressions* was broadcast. It is a children's television series about a Jack Russell terrier named Wishbone. Wishbone is a dog and in every serial part he behaves like a man, he can even speak and read. The main role of the series is to entertain viewers and at the same time educate them. In each part a different adventure waits for Wishbone.

The episode *Furst Impressions* is a children's loose adaptation of the novel *Pride and Prejudice* by Jane Austen. In this episode contemporary shots of a group of schoolmates alter with the scenes from the setting of the novel *Pride and Prejudice*.

Joe's schoolmates talk about clothes. They solve how clothes are important and what impression they make. The dog imprints its paws on the trousers of the boy who laughed at Joe. Then Wishbone is interested in a snack. In a rucksack he finds the book *Pride and Prejudice*.

A novel scene follows: the Bennets' sisters are invited to a ball. A young man from London hires Netherfield. The Bennet family lives by preparations for balls.

Mr Bingley certainly chooses one of the Bennets' daughters and marries her. "How we dress will not matter in the light of how we'll behave," says Elizabeth to her mother.¹²⁰ Joe's current worry about what to wear modified the novel's dialogues and showed the nineteenth century's fashion.

Scenes from the ball faithfully copy Jane Austen's original text except for one essential thing. Darcy's role, the main protagonist of the novel, is played by the Jack Russell terrier Wishbone. A comic surprise on the parquet waits for the spectators not watching the series regularly.

"This is my sister, Miss Bingley."

"And my good friend, Mr Darcy," says Mr Bingley.¹²¹

¹¹⁹ Rick Duffield, dir. *Wishbone, Furst Impressions*, perf. Jack Russell Terrier – dog, Larry Brantley – wishbone's voice, Jordan Wall, Dee Hennigan, writ. Jane Austen, and Vincent Brown. PBS, 1995, film, 27 Mar 2014.

¹²⁰ Duffield.

¹²¹ Duffield.

Present women say about the dog Darcy, as well as about Mr Darcy from the novel, that he is nervous and rude. Mr Bingley dances with Jane. Bingley wheedles Darcy into dancing.

Darcy says: “I’m not interested in country girls.”¹²²

A shot to the present day follows, where Joe speaks with his mother about his new shoes, which are too expensive.

“Oh, Joe, you don’t have to have expensive clothes to make people like you.”¹²³

“I don’t even have clothes and think how popular I am,” says Darcy, but again instead of admired Fitzwilliam, viewers again see the popular dog with Joe and his schoolmates heading for the library.¹²⁴

Most of such dialogues, like for example these which deal with clothes, do not appear in Jane Austen’s novel. They were added to the film to teach children in an amusing form how to distinguish real values.

7 Loose adaptation

7.1 *Metropolitan* (1990)¹²⁵

The film *Metropolitan* (1990) by Whit Stillman is considered to be a loose adaptation of *Mansfield Park*, even though it has seemingly very little in common with Jane Austen’s novella of the same name. “Although the film’s bright and affectionate satire is more characteristic of Austen’s other works, the many allusions to *Mansfield Park* in the film’s dialogue mark it as a loose adaptation of Austen’s most sombre novel. A study of young members of the Eastern elite, *Metropolitan* has little plot but its chief characters are borrowed from *Mansfield Park*.”¹²⁶

The action takes place in New York in the 1970s. A group of young students belonging to a better society throws parties during Christmas holidays.

¹²² Duffield.

¹²³ Duffield.

¹²⁴ See Duffield.

¹²⁵ With Stillman, dir. *Metropolitan*, perf. Carolyn Farina, Edward Clements, prod.

Whit Stillman, and writ. Whit Stillman. New Line Cinema, 1990, film, 18 Mar 2014.

¹²⁶ Troost 65.

They talk about the society's decline in America and debauch into the night and often into the morning in their parents' flats.

Metropolitan's young socialites have not yet tested themselves against the world, but they worry about the spectre of downward mobility. Like the Bertrams, they are imperilled both by the forces of the outside world and by their own internal dissolution: Frank drinks too much, Nick is plagued by drugs, the young women are vulnerable to the sexual predations of Rick Von Slonocker (a baron, Austen's requisite bad aristocrat), and several suffer from neglect by absent fathers.¹²⁷

Jane Austen and her novella *Mansfield Park* are mentioned several times in the course of the film. For example when Audrey tells Tom what she read:

Audrey: By Tolstoy *War and Peace* and by Jane Austen *Persuasion* and *Mansfield Park*

Tom: *Mansfield Park*! You've got to be kidding? No. But, it's a terribly bad book...Even Lionel Trilling admired Austen for that. If he said something like that, then he's an idiot.

Tom: The whole story of the novel, the immorality of the group of young people putting on the play.

Audrey: In the context of the novel it makes perfect sense.

Tom: But the context of the novel and nearly everything that Jane Austen wrote is ridiculous from today's perspective.

Audrey: Has it ever occurred to you that today a look from Jane Austen's perspective would look even worse?¹²⁸

Audrey defends Austen, she was the only one of the students who had read Jane Austen's novels. Tom has read nothing including the Bible, he creates his opinions according to critics' opinions.¹²⁹ The film director Whit Stillman said in an interview with Betsy Sussler:

It turns out that Tom has not only never read *Mansfield Park* but no Jane Austen. He doesn't like to read fiction. He feels he can get both the novelist's thinking and the critic's thinking by reading literary criticism. But, in any case, Audrey's opposition to

¹²⁷ Troost 65-66.

¹²⁸ Stillman.

¹²⁹ See Stillman.

the truth game and Fanny's opposition to the group performing the play *Lovers' Vows* in Mansfield Park paralleled each other.¹³⁰

Audrey confesses to Tom that she likes *Mansfield Park*, and disagrees with opinions of the people who despise Fanny Price, because she is virtuous.

“What’s wrong with the novel having a virtuous heroine.”¹³¹

Halfway through the film a short shot at six of Jane Austen's novels in a bookshop's window reminds the viewer of her ladder of moral values. “Like Austen's novels, *Metropolitan* recognizes both the realities of class and the absurdities of over-respect for class, poking both fun at Tom Townsend's socialist dream of classlessness and at his friend Charley's terrors that his elite class is doomed to extinction.”¹³²

Tom, who always scorned the snobbish society of rich sons and daughters, lets himself be manipulated by them more and more. Tom learns that Serena read aloud the letters to the others that he had written to her and then she gave them to Audrey, who fell in love with Tom. When Tom learnt it, he and Charlie started looking for Audrey to save her from the young cynical aristocrat Rick fon Sloneker.

Audrey reminds with her character of Fanny Price. Tom's nature is similar to Edmund and Rick does not have any moral barriers similar to Henry Crawford from *Mansfield Park*.

What is clearly Austen-like (and offers the reader of Jane Austen that delightful sense of familiarity within difference that the Imitation brought) is that Tom is oblivious to Audrey's attraction to him, as Edmund is to Fanny's affection, and is drawn to her, not as a lover, but as a conversational partner and equal. Tom appeals to Audrey for understanding whilst they discuss Tom's feelings for Serena, just as Edmund used Fanny to air his misgivings about Mary Crawford.¹³³

¹³⁰ Betsy Sussler, “Whit Stillman.” *BOMB - Artists in Conversation*. 1991: n. page, web, 12 Apr. 2014 <<http://bombsite.com/issues/34/articles/1392>>.

¹³¹ Stillman.

¹³² Troost 66.

¹³³ John Wiltshire, *Recreating Jane Austen* (Cambridge New York: Cambridge University Press, 2001, print) 51.

Students' parties with their never-ending chit-chat and dissolute debauchery remind us of the young aristocrats' pastime in *Mansfield Park*. In the book *Mansfield Park* they look forward to balls and they practice the theatre performance *Lovers' Vows* (1798). In the film *Metropolitan* they have parties instead of balls and play Bridge, Strip-poker and the truth game. Audrey does not like the truth game and Fanny does not like *Lovers' Vows*.

In the film the prominent students' party was slowly falling apart. Under Audrey's influence, Tom starts reading Austen's works, which is a big advancement for him because at the beginning of the film he declares that he reads neither any books, nor the Bible, and it is enough for him to read critics' opinions to form his own opinion.¹³⁴ Jane Austen becomes an acknowledged moral authority at the end of the film: "It's not something that Jane Austen would have done," says Tom.¹³⁵ In Jane Austen's novel *Mansfield Park*, Edmund and Fanny get married and move to a parsonage. The film ends with shots of three friends Audrey, Tom, and Charlie, who from the deserted beach go hitchhiking on the road.

For an award-winning loose adaptation like *Metropolitan* it is typical that it differs much more from the original novel. Such adaptations have their own action lines and only let themselves be inspired by the original work.

The similarity of plots in this type of adaptation are often deliberately hidden and the filmmakers of these kinds of adaptations do not boast that they processed the novel's topic by a famous writer and do not refer to the original inspiration source, which is an original literary work.

The screenwriter Whit Stillman answers the question "what is the connection between what happens in *Metropolitan* and what happens in *Mansfield Park*, when in *Metropolitan* Audrey has never read *Mansfield Park* by Austen?":

It turns out that Tom has not only never read *Mansfield Park* but also nothing by Jane Austen. He doesn't like to read fiction. He feels he can get both the novelist's thinking and the critic's thinking by reading

¹³⁴ See Stillman.

¹³⁵ Stillman.

literary criticism. But, in any case, Audrey's opposition to the truth game and Fanny's opposition to the group performing the play *Lovers' Vows* in *Mansfield Park* parallel each other.¹³⁶

The general trend of today's society, that the book is no longer the principal source of instruction and entertainment, forces filmmakers to respect this new reality and to look for new film means how to address people.

7.2 *Jane Austen's Mafia!* (1998)¹³⁷

Touchstone Pictures comedy *Jane Austen's Mafia!* by Jim Abrahams is just the contrary to what fans of film adaptations by Austen could expect. While choosing the name the producer took advantage of the reality that "only ten per cent of their teenage target audience knew who Jane Austen was."¹³⁸ But everybody anticipates that Jane Austen is a "cultural commodity", which guarantees the quality, and will also fulfil the expectations of those who have never read Austen's novels.¹³⁹ Only fans of undemanding and loony comedies find what they are fond of. The others often vainly look for Austen's analogies. The mafia in *Jane Austen's Mafia!* is a privileged class of society with a reverse morality, superior above the others for whom the status and a secure income are the most important things in life, similarly as for the better society in *Pride and Prejudice* and *Mansfield Park*. The film is at the same time a parody in respect to an entire line of famous films, but none of them remind us of Austen's works. The film is full of tawdriness. The creators of the film do not respect anything and try to be witty at all costs. The characters in the film often fart, they even vomit and "Janeites"¹⁴⁰ would certainly be disgusted by

¹³⁶ Sussler.

¹³⁷ Jim Abrahams, dir. *Jane Austen's Mafia!*, perf. Lloyd Bridges, Jay Mohr, Prod. Peter Abrams, and writ. Jim Abrahams. Touchstone Pictures, 1998, Film, 27 Mar 2014.

¹³⁸ John Wilshire, *Recreating Jane Austen* (Cambridge New York: Cambridge University Press, 2001, print) 7.

¹³⁹ See Wilshire 8.

¹⁴⁰ Jon Kelly, "Janeites: The curious American cult of Jane Austen." (*BBC News Magazine*, 28 January 2013, 2013: n. page, web, 9 Apr. 2014) <<http://www.bbc.com/news/magazine-21036818>>.

such a film. The name of the film can be interpreted as a delusory advert and a deceit on spectators. “For what does ‘Jane Austen’ mean? Propriety, decorum, romance, English ladies – just the opposite of what ‘Mafia’ suggests – brutality, violence, crime, machismo.”¹⁴¹ On the one hand there are rules of good manners and on the other hand there is violence without rules. Both the groups create their separate worlds and are isolated from ordinary people.

7.3 *Bridget Jones’s Diary* (2001)¹⁴²

The British romantic comedy film *Bridget Jones’s Diary* filmed in 2001, directed by Sharon Maguire, according to the same name novel *Bridget Jones’s Diary*¹⁴³ by Helen Fielding written in the form of a personal diary in 1996, is also marked as a loose adaptation of the novel *Pride and Prejudice* by Jane Austen. In fact this film has only a similar plot as Jane Austen’s novel and besides this it is worth mentioning that the principal protagonist Mark Darcy was played by Colin Firth as well as in the most excellent classical adaptation *Pride and Prejudice* (1995) where he also played one of the principal characters Fitzwilliam Darcy. In *Bridget Jones’s Diary* Elizabeth is “transplanted to 1990s London, the caddish Wickham becomes Bridget’s boss Daniel Cleaver.”¹⁴⁴ If the viewers wish to find other analogies and solve the rebus of protagonists in the plot, they must have a little bit more fantasy and be more observant than usual. “In a clever twist to Austen’s narrative, rather than the youngest sister, Lydia, it is Bridget’s mother who disgraces the family through her association with a criminal named Julio who embezzles several families’ savings into non-existent timeshares.”¹⁴⁵ The success of the film *Bridget Jones’s Diary* certainly surprised the critics and why the same name

¹⁴¹ Wiltshire 8.

¹⁴² Sharon Maguire, dir. *Bridget Jones's Diary*, perf. Renée Zellweger, Hugh Grant, Colin Firth, prod. Tim Bevan, and writ. Andrew Davies. Miramax Films, 2001, film, 18 Mar 2014.

¹⁴³ Helen Fielding, *Bridget Jones's diary* (London: Picador, 1996, print).

¹⁴⁴ Deborah Cartmell, *Jane Austen's Pride and prejudice: the relationship between text and film* (London: Methuen Drama, 2010, print) 96.

¹⁴⁵ Cartmell 96.

book by Helen Fielding became a bestseller is also a mystery. In her book Fielding directly mentions Darcy and Elizabeth and unmasks Bridget's relationship to her novel's protagonists. "I do not, however, wish to see any actual goals. I would hate to see Darcy and Elizabeth in bed, smoking a cigarette afterwards. That would be unnatural and wrong and I would quickly lose interest."¹⁴⁶ As if the writer wanted to imply the reader that this kind of literature following Austen's novels does not have any future. And probably the film creation of this type of adaptations will not keep the viewers' favour eternally. Because they will also "lose interest".

7.4 *The Jane Austen Book Club* (2004)

Among the successful adaptations drawing inspirations from Jane Austen's novels we cannot leave out the film adaptation called *The Jane Austen Book Club* by the screenwriter Robin Swicord according to the novel of the same name written by Karen Joy Fowler. In the middle of a hasty and overtechnologized city Robin Swicord leads us to a cemetery, where a big funeral of the favourite dog Joslin is just taking place. A French teacher buys a guide around Paris in a bookshop, but her husband decides that he will go to Paris without her. Sylvia's marriage breaks down after twenty years. Six-time divorced Bernadette, who would like to see everyone happy, meets unhappy Prudie at a festival of Jane Austen's film adaptations. In a café with Prudie Bernadette comes up with an idea of founding a book club. "All Jane Austen, all the time, it's a perfect antidote. To what? To life!"¹⁴⁷ The club will have 6 members, as well as the number of Jane Austen's novels. Each member will choose a novel, they will meet once a month and discuss what they read. The screenwriter Robin Swicord says about the film that

...there's no one single central character, so you're having to build life from these six people and reform them together. I guess, you see, the other challenge is I wanted the film to be accessible to people, who loved Jane Austen and who have read the books,

¹⁴⁶ Fielding 246-247.

¹⁴⁷ Swicord.

but also people who have never heard of Jane Austen, so there had to be a way to build from script a very quick explanation of what the book was about...¹⁴⁸

All the club members, 5 women and one man, have a common wish to create “the Jane Austen’s mood”.¹⁴⁹ Sylvia stops thinking about Daniel, who left her. Prudie stops thinking about her husband who left for Paris without her.¹⁵⁰ “No man would ever done this no matter how better it is for the other woman.”¹⁵¹ Once a month they have a discussion about the books and they tell each other their remarks:

Fanny’s boring.

She’s faithful. She’s just like a hen on eggs. She sits on that nest and never ever leaves.

Well, she would probably be easier to like if she just allowed some weakness in others.

She does not allow them in herself.

True.¹⁵²

The characters of the club members show their true colours, and as they live their lives, they start resembling Jane Austen’s novel characters. Sylvia complains:

“I walk around this house and it’s not my home anymore. I feel like Fanny Price banished from Mansfield Park. That woman is living my life.”¹⁵³

The Jane Austen Book Club’s members live parallel lives with their novel’s characters to whom they feel the most emotionally close.

¹⁴⁸ Marc Blucas, “The Jane Austen Book Club - Exclusive interview with director Robin Swicord.” *Starpulse.com News: Marc Blucas Videos* (Media Holdings LLC / Starpulse.com, 16 Sep 2008, web, 9 Apr 2014) <http://www.starpulse.com/Actors/Blucas,_Marc/Videos/?vxChannel=&vxClipId=&clip_id=xEE5vipyWjoB0PSyeqyPkw&video_title=The Jane Austen Book Club - Exclusive interview with director Robin Swicord>.

¹⁴⁹ See Swicord.

¹⁵⁰ See Swicord.

¹⁵¹ Swicord.

¹⁵² Swicord.

¹⁵³ Swicord.

Jocelyn is a matchmaker like Emma. Allegra is impulsive and unwise in love, like Marianne in *Sense & Sensibility*. Sylvia is the quiet foundation of her family, waiting and loving and trying not to hope – like Fanny Price in *Mansfield Park*. Like Anne Elliot in *Persuasion*, Prudie alienates the man she loves, and then is given a second chance to repair the relationship. Bernadette, like Elizabeth Bennet in *Pride & Prejudice*, finds humor in the foibles of others, and like Elizabeth, she worries about other people's happiness.¹⁵⁴

Grigg, a passionate science fiction reader, is the only one who has not read anything by Jane Austen, comes to the club with a big fat recently purchased book, including all six novels by Jane Austen.¹⁵⁵ The book looks like the Bible. Grigg, just because he is the only man in their new book club, becomes a principal and key character in the film story. "It is the male character Grigg, who if anyone, emerges as the Elizabeth figure, finding his Mr Darcy in the older woman Jocelyn, who shares his love of dogs, and who is initially disdainful of his popular tastes."¹⁵⁶

When Prudie watches traffic lights and hesitates wondering if she should cross the crossroad and follow the student she has fallen in love with, she asks herself:

"What would Jane do?"

"Don't walk!" appears on traffic lights.¹⁵⁷

Despite all life's troubles the film has Austen's ending. "Austen forgets that most of the marriages end in divorce."¹⁵⁸ Sylvia's husband comes back. Prudie and her husband reconcile. Joslin falls in love with Grig and stops motivating him (as Emma) as a husband to Sylvia.

¹⁵⁴ Vic, "Robin Swicord: An Interview With The Screenwriter and Director of The Jane Austen Book Club." *Jane Austens World*, n.p., 20 Sep 2007, web, 28 Mar. 2014 <<http://janeaustensworld.wordpress.com/2007/09/20/robin-swicord-producer-screenwriter-and-director/>>.

¹⁵⁵ See Swicord.

¹⁵⁶ Cartmell 99.

¹⁵⁷ Swicord.

¹⁵⁸ Swicord.

7.5 *Bride and Prejudice* (2004)

The romantic musical film *Bride and Prejudice* by the producer Gurinder Chadha was produced in 2004. The whole film is in “Bollywood”¹⁵⁹ style. The film centre in Mumbai is similar to Hollywood, a factory for dreams. It produces positive and optimistic films with the only aim to entertain the viewer and earn a huge amount of money. *Bride and Prejudice* is no different. The film is full of Indian songs and dances, including engagement dances; it abounds with colours, and with the original novel *Pride and Prejudice* it shares a similar plot. Texts of Indian songs are in English:

“A marriage has come to town
 Laughter, colour, light and sound
 Life is great, let’s celebrate.”¹⁶⁰

The refrain of this song grasps the basic atmosphere of this musical: the celebration of life and the prepared wedding. Some texts are in Hindi and also in Spanish because the borders between nations lose its meaning. Instead of Jane Austen’s view of life, an attentive observer standing firmly with both feet on the ground, or on the outside from a horseback’s perspective, the producer Gurinder Chadha shortens the distance between India, the United Kingdom and America with only several hours of flight, and instead of psychological probes into protagonists’ characters, it offers well-made but kitschy panoramic shots for which no travel and tourism agency would be ashamed in its advertising spots for package holidays abroad. Already the title of the film *Bride and Prejudice* indicates what is possible to change in the draft of the original novel by Jane Austen. Instead of balls where principal protagonists meet and dance in the novel, there are big Indian marriages in the film. Most of the protagonists’ names are in comparison with the ones in the novel changed to indicate their nationality to the viewer by its pronunciation, whether the protagonist is from the United Kingdom or the United States or from the streets and

¹⁵⁹ See Chidanand Rajghatta. “Bollywood in Hollywood.” *The Times of India*, 6 July 2008, web, 19 Apr 2014 <<http://timesofindia.indiatimes.com/home/opinion/chidanand-rajghatta/indiaspora/Bollywood-in-Hollywood/articleshow/3201937.cms>>.

¹⁶⁰ Chadha.

neighbourhood of Indian town Amritsar. In the film Miss Elizabeth Bennet transforms into Lalita Bakshi, her father is Mr Bakshi and her mother is Mrs Bakshi. William Darcy stands for Austen's novel character Fitzwilliam Darcy. In the scene, in which Lalita is introduced to Will's pretty blond friend Anne, filmmakers wanted to remind to the viewer of who is who:

Er, I'd like you to meet Will's girlfriend, Anne.

Lolita.

That's such a cute name. Like the movie, right?

Er, it's, um, Lalita.

Nice to meet you, Anne. This is so much fun.¹⁶¹

There is only a slight difference between the pronunciation of names Lolita and Lalita. Lalita, which represents Elizabeth Bennet's character, did not want to have anything in common with Nabokov's teenage Lolita, the principal protagonist of Nabokov's erotic film *Lolita* (1962)¹⁶² named according to his novel *Lolita* (1955)¹⁶³. Therefore she stressed that her name was not Lolita but Lalita.

“Lalita is the better woman – and Indians are morally superior to Americans, as well as British diasporic Indians – not just because she reads Austen, but also because she reads Nabokov.”¹⁶⁴

Lalita in Chadha's adaptations of Austen's novel has only 3 sisters, in comparison with Elizabeth, who has 4 sisters in the novella. Her mother, similarly as in Jane Austen's novel, is not interested in anything other than successfully marrying off her daughters and in this way improving their financial situation and social status. The Bakshis' family owns a house and a farm, but a successful wedding of some of the single daughters would suit.

William Darcy, a wealthy American, arrives with his barrister friend, Mr Balraj

¹⁶¹ Chadha.

¹⁶² Stanley Kubrick, dir. *Lolita*, writ. Vladimir V. Nabokov, perf. Sue Lyon, James Mason, Shelley Winters, and prod. James B. Harris. Metro Goldwyn Mayer, 1962, film, 21 Mar 2014.

¹⁶³ Vladimir V. Nabokov *Lolita* (New York: Vintage International, 1997, print).

¹⁶⁴ Dow 185.

(Mr Bingley) into the Indian town Armstar. Mr Balraj is accompanied by his sister, Kiran Balraj (Caroline Bingley). Both siblings live in London. Mr Darcy's family belongs to the richest families in the United States. Darcy looks after hotels all over the world. One of his luxurious hotels is also in Armstar. In the novel *Pride and Prejudice* we do not find any similar dialogue like this one:

L: "...How much does it cost to stay in one of your hotels?"

D: "A good room's about four, five hundred dollars a night."

L: "That's more than what most people make here in a year."¹⁶⁵

This scene from one Indian wedding with the dialogue between Lalita and Darcy was added into the film to popularize Lalita in the eyes of poorer viewers, who could never afford to find accommodation in similar hotels. On the other hand, in order that screenwriters did not upset rich people, Will Darcy defends the price of the hotel accommodation that it is a standard. The philosophy of the film is to take everybody's fancy, not sink in people's estimation and if it entertains everybody, the success will be guaranteed.

In the film, as well as in other adaptations, we find almost all the famous scenes. Darcy meets Lalita, but at first they both do not find their way to each other. Viewers witness the misunderstanding between Mr Balraj and Lalita's sister Jaya. The appearance of the Johnny Wickham (who in the book *Pride and Prejudice* is known as Mr George Wickham) in the scene also contributes to the misunderstanding between Mr Darcy and Lalita.

In the film, as well as in the book, Johnny Wickham defames Darcy while speaking to Lalita. Mr Kholi, an American friend of the family proposes marriage to Lalita, but she refuses him in a similar way as in the book. Her father stands up for her with her mother, who would prefer seeing all her daughters married to rich suitors.

In the film adaptation the filmmaker Gurinder Chadha considerably modified the texts concerning Darcy's sister's seduction by Wickham. In the 18th century it was beyond the pale for a single woman to spend night with a man without marrying him. In the twenty-first century, in which the film story

¹⁶⁵ Chadha.

takes place, nobody would panic because of this in consequence of moral release. Therefore film authors tightened up in Wickham's wrongdoing and informed the viewer that he made Darcy's sister pregnant.

7.6 *Becoming Jane* (2007)¹⁶⁶

The biographical film *Becoming Jane* (2007) by the screenwriter Julian Jarrold, came into being as an adaptation of the book *Becoming Jane Austen* (2003)¹⁶⁷ by Jon Hunter Spence. The screenwriters Sarah Williams and Kevin Hood adapted historical facts to famous scenes from Jane Austen's novels because they assumed that Jane Austen had created all the novel episodes according to real people from her immediate neighbourhood. The viewers can notice a resemblance between the resulting adaptation's characters and the characters of *Pride and Prejudice*.

The principal protagonist is the new writer Jane Austen and the theme is her relationship with Tom Lefroy. The background of a numerous family in the film is an analogy of Jane Austen's real family ambiance, and at the same time it resembles the Bennets' family in the film *Pride and Prejudice*. The role of young women in the society of that time is faithfully described, especially that of getting married and securing a social status. Cinematic Jane falls in love with Tom, accepts his proposal, and even runs away with him from home. The next day they change their mind and Jane comes back home because it is not true love for her. She makes up her mind to earn her living as a writer. She never marries. In Jane Austen's real life her escape from home was not probably as dramatic as the filmmakers filmed it. The commercial interest to appeal to the viewer has again won because viewers prefer thrillers.

According to Emily Hill *Becoming Jane* is "a perfectly pointless film for it charts the central romantic episode of Jane's fictionalised life, in which she had to sacrifice her one great love in order to become great British

¹⁶⁶ Julian Jarrold, dir. *Becoming Jane*, perf. Anne Hathaway, James McAvoy, prod. Graham Broadbent, writ. Kevin Hood, and Sarah Williams. Miramax Films, 2007, film, 18 Mar 2014.

¹⁶⁷ Jon Spence, *Becoming Jane Austen: a life* (New York: Hambleton, 2003, print).

authoress, national treasure and top of the pops when it comes to all our reading tastes.”¹⁶⁸

Very critically and with big irony Hill express a film plot in which James McAvoy impresses Jane by his “bare-knuckle brawling“ and Jane dazzles James by her “cricket playing” and “piano pounding”.”¹⁶⁹

“They dislike each other immediately (just like Darcy and Elizabeth!) before quickly coming to appreciate one another’s merits. Jane spawns some very unamusing prose, which is read out on screen and talks wistfully of ‘living by her pen’ while her mother lectures her on having to ‘dig her own potatoes’.”¹⁷⁰

The young lovers decide to get married, run away from home, but Jane changes her mind and comes back home.¹⁷¹ Emily Hill says about Jane in the film *Becoming Jane*: “...our hero is just another Bridget, who has to give up her Darcy. Poor Jane, she’s just one of us, a single girl in a single world, dreaming of her own Darcy and scratching away with pen and ink to counteract the tick-tocking inexorability of her biological clock.”¹⁷²

A historical authenticity and a concord of a film story with Jane Austen’s real life and at the same time a similarity with fictive characters of Jane Austen’s novel protagonists are presented to viewers. The chosen topic of the film did not fulfil expectations and filmmakers overestimated their forces. Instead of a gripping and catching film mapping the genial author’s life, a demanding spectator only barely fights against boredom, which causes him to fall asleep during most of the projection. However, thanks to the attractiveness of this topic this adaptation belongs among the successful ones.

¹⁶⁸ Emily Hill, “An unbecoming view of Jane Austen” (SPIKED, 14 Mar 2007, web, 8 Apr 2014) <<http://www.spiked-online.com/newsite/article/2959>.

¹⁶⁹ See Hill.

¹⁷⁰ Hill.

¹⁷¹ See Hill.

¹⁷² Hill.

7.7 *Lost in Austen* (2008)

The four-part TV series from 2008 *Lost in Austen* belongs without any doubt to the bravest processing of motives from *Pride and Prejudice*. One day Elisabeth Bennet, a main protagonist from the novel *Pride and Prejudice*, appears in Amanda Price's bathroom of her London's apartment. Amanda Price is Jane Austen's keen reader. Film creators came up with an idea of installing a secret door, a time gate in Amanda's room, which is a necessary cliché of sci-fi films of the second category. This secret door, which is in Amanda's bathroom, leads directly to the Bennets' house and to the nineteenth century, time of the novel's action. What follows is a spitting image of the *Wife Swap*'s reality show, the only difference is Amanda is single and Elizabeth has been married to Mr Darcy for 200 years.¹⁷³ While Elizabeth works as a nanny in London, Amanda is accommodated in the Bennets' house as Elizabeth's friend. Her arrival is accompanied by chaos during which the action of the story starts to unwind, which is completely different from the story Amanda knows from the book. Collins marries Jane instead of marrying Charlotte, Jane's friend. But Jane loves Bingley whom she is to marry according to the book. A gentleman, Wickham, one of the negative protagonists, who in the book elopes with Darcy's sister, Georgiana, in the film surprisingly helps Amanda get from precarious situations. During her entire stay at the Bennets' house Amanda tries to rectify a rapid development of events according to the book, in which it is right. But she does not manage it well. Mr, Mrs Bennet, and Amanda arrive in a coach at the place of Amanda's imaginary residence. It is Wickham, who saves Amanda with more lies from an awkward situation that she does not live there. Mr Bennet turns to Mr Wickham for help:

Mr Bennet: I speak to you as a gentleman to another with the expectation of discretion that entails!

Mr Wickham: I understand, Sir, whatever you confine shall die inside me.

¹⁷³ Zeff.

Mr Bennet: My youngest daughter Lydia has run away with Charles Bingley.'s

Mr Wickham promised Mr Bennet that he would find Lydia. Surprised Amanda stares: That's Jane Austen spinning in her grave like a cat in a tombola drive.¹⁷⁴

In the fourth part Amanda appears in contemporary London, she meets Darcy, who followed her into our century. Wearing historical costumes they both go to see Elizabeth, with a short haircut and in a modern T-shirt, perfectly adapted to life in a city. In the film gems like Amanda's statement entertain the spectators: "Elizabeth Bennet is lending me her mobile phone."¹⁷⁵

After Darcy, Elizabeth and Amanda's return to the nineteenth century, Elizabeth proclaims about herself that she has changed and returns to contemporary London. Darcy falls in love with Amanda. They both stay in the nineteenth century. A happy story ending is with its atmosphere in the spirit of Jane Austen's novel, but practicably transformed out of all recognition.

7.8 *Austenland* (2013)¹⁷⁶

In 2013 Jerusha Hess produced a British-American romantic comedy film called *Austenland*. It is based on Shannon Hale's novel of the same name *Austenland* (2007)¹⁷⁷. *Austenland* describes a story of Jane, Jane Austen's zealous fan, who decides to change her life dramatically. She broke up with her boyfriend because she did not stop loving Darcy from *Pride and Prejudice* (1995). With her life savings she purchases a ticket to Austenland to experience for herself what life was like for her novel protagonists and maybe, who knows, she may fall in love. Austenland is one of the travel agency's aims offering pleasure trips. In a prescribed historical costume Jane flies by plane from America to England, and looks forward to a trip to the nineteenth century.

¹⁷⁴ Zeff.

¹⁷⁵ Zeff.

¹⁷⁶ Jerusha Hess, dir. *Austenland*, perf. Keri Russell, JJ Feild, Bret McKenzie, prod. Steohenie Meyer, and writ. Shannon Hale. Sony Pictures Classics, 2013, film, 18 Mar 2014.

¹⁷⁷ Hale, Shannon. *Austenland: a novel* (New York: Bloomsbury Distributed to the trade by Holtzbrinck Publishers, 2007, print).

She is accommodated adequately according to her paid amount. The society is created mainly by actors rented by Mrs Wattlesbrook, running and directing all the projects. Any modern technology, including mobile phones, connected with today's period, are forbidden to participants of the trip. The participants of the trip are not allowed to establish relationships with servants. And both the clients and the actors have to use the language from Jane Austen's novels during their everyday communication.

Jane gets acquainted seemingly accidentally with a groom. She takes part in a horse accouchement and does not anticipate that the groom is also an actor and everything, including the horse accouchement, is a part of the scenario. According to Mrs Wattlesbrook the foal is their best scenario.¹⁷⁸ This is what Jane learns from Mrs Wattlesbrook the last day of her stay.

Also the theatre is on the program. Similarly as in *Mansfield Park*, couples practise dialogues for a theatre play written by Mrs Wattlesbrook. Henry Nobley, similarly as Edmund in *Mansfield Park*, objects that the play is humiliating.¹⁷⁹ Jane chooses him as a partner for practicing their role of lovers. Henry Nobly, Aunt Wattlesbrook's nephew, is a history teacher, and it is his first stay in Austenland. He made a big impression on Jane with his charisma:

Jane: "You're the resident, Mr Darcy. Come on. You're every girl's fantasy."

Henry: "So, am I your fantasy?"

Jane: "You play your character very well."¹⁸⁰

She feels great with him, but only until she realizes that all the men courting her, including the groom Martin, who was allocated to her for her leisure time, play their role as actors, and follow Mrs Wattlesbrook's instructions. Henry Nobley really falls in love with Jane, and maybe Jane also falls in love with him, but a border between what is a game and what is a reality is hardly recognizable:

¹⁷⁸ See Hess.

¹⁷⁹ See Hess.

¹⁸⁰ Hess.

Henry: I certainly didn't intend to fall in love, but I have. I can't imagine leaving this place without you. Please tell me, if I have any hope.

Jane: You are right, this is a dangerous kind of game. I don't wanna play anymore.

Henry: What do you want?

Jane: I want something real.¹⁸¹

Henry tries to communicate with Jane beyond of the scope of his prescribed role, but without any success. Viewers perceive all Jane's stay in Jane Austen's world as an absurd theatre and a parody on Jane Austen's novels' film adaptations. Ladies are sitting on sofas and reading. The blonde client who calls herself Miss Elizabeth Charming is reading aloud:

“Mr Darcy said to Jane: Jane listen, listen right now, if you want to sleep with me tonight, I would actually speak to you the next day, unlike any man that you will meet a hundred years from now.”¹⁸² The blonde actor Lady Amelia Heartwright is singing false while caressing an artificial dog.¹⁸³

On a pheasant hunt day, the experiential agency's clients hold a trapshooting. But instead of the clay pigeons they shoot already dead pheasants up into the air, so the clients learn how to shoot.¹⁸⁴ Some activities, for example a card course, are only for those, who paid a more expensive version of the stay. A famous scene with the piano, in which the pianist alerts that she cannot play, cannot be omitted in *Austanland*, as well as in other film adaptations.¹⁸⁵ Sometimes hired actors drop out from their roles and forget that their only task is to play. For example Mr Nobley pours out his private troubles to spectators. He confesses that while he was lecturing in Switzerland, his girlfriend ran away with his friend to Brazil.¹⁸⁶

¹⁸¹ Hess.

¹⁸² Hess.

¹⁸³ See Hess.

¹⁸⁴ See Hess.

¹⁸⁵ See Hess.

¹⁸⁶ See Hess.

After the end of Jane's holiday Henry Nobley appears completely unexpectedly at Jane's home and reminds her of saying at the ball that she wants something real and that he is real.¹⁸⁷ So also this free adaptation has a happy Austen's ending.

With an increasing number of screen adaptations of Jane Austen's novels there are more and more new scenes with even crazier ideas how to attract the viewer. Adaptations of adaptations come into being, which moreover parody other adaptations and the result is a crazy comedy, which sets the face to Americans' commercial lifestyle with the belief that the way how you make money is not important, but the amount is important. Jane sacrifices her savings to "cure" herself of her pathological addiction on collecting various bargain basement objects reminding her of Austen's novels and films.¹⁸⁸ Her stay also heals her forever from her romantic ideas of how she would meet her Darcy.

For this kind of free adaptation it is typical that the primary source of inspiration are Jane Austen's books, concretely *Pride and Prejudice* and *Mansfield Park*, but the source of inspiration is reminded to spectators by the scenes which originally do not come from Jane Austen's novels, but are popular from film adaptations. For example they are famous from the scenes like "Darcy's wet shirt", added to the film, even though they do not have its pattern in the book. On one of the introductory scenes of the film from Jane's room we see Darcy in his wet shirt looking from the TV-screen at its dummy by the door, which has just served Jane's boyfriend as a boxing bag.¹⁸⁹

Repeated clichés then become the base for other creative tries, which become part of the Austen mania.

¹⁸⁷ See Hess.

¹⁸⁸ See Hess.

¹⁸⁹ See Hess.

7.9 *Death Comes To Pemberley* (2013)¹⁹⁰

At the end of December 2013 BBC One broadcasted a three-part drama based on P. D. James's novel of the same name *Death Comes to Pemberley* (2011)¹⁹¹. The book is written as a loose sequel to *Pride and Prejudice* by Jane Austen. "The style of *Death Comes to Pemberley* is a loose approximation of 19th-century prose, a sort of modern equivalent, rather than a painstaking imitation. But it's more than convincing and every now and then, as a kind of homage or reminder, hits the precise, epigrammatic Austen note."¹⁹² P. D. James is a famous author of detective stories and her style of course is manifested in her drama, while she preserved all the attributes of Austen's novel and that is how she reached a unique symbiosis.

The film *Death Comes to Pemberley* (2013) is turned as a free sequel to *Pride and Prejudice* by Jane Austen on the basis of the book of the same name by P.D. James. Film makers perfectly used the huge popularity of Jane Austen and the not less famous P.D. James. They came up with a gripping story for viewers with a detective plot, which takes place at a pretentious castle Pemberley and its adjacent surroundings with beautiful natural sceneries. A perfect choice of period costumes, an excellent performance of actors and a great camera captivate spectators, romantic films' fans, as well as mystery thrillers' fans. Darcy and Elizabeth have been married for six years and they have two sons. At Pemberley ball, preparations are culminating. This event enables to add other famous characters for stressing the continuity with *Pride and Prejudice*. A filmmaker had an easier job with a delineation of most of the people's characters because the viewer knew them well, either from Austen's books or from numerous adaptations, and so he could fully develop a murder

¹⁹⁰ Daniel Percival, dir. *Death Comes to Pemberley*, perf. Matthew Rhys, Anna Maxwell Martin, Jenna Coleman, Mathew Goode, prod. Joanie Blaikie, and writ. Juliette Towhidi. BBC, 2013, film, 20 Mar 2014.

¹⁹¹ P. D. James, *Death comes to Pemberley* (London: Faber and Faber, 2011, print).

¹⁹² Charles McGrath, "A Look Back, and Ahead, at Pemberley" (*New York Times* 26 12 2011, web, 2 Apr. 2014) <<http://www.nytimes.com/2011/12/27/books/death-comes-to-pemberley-by-p-d-james-review.html>>.

plot. With her scream, scared Lydia shocks everybody with the message that after two shots her husband Wickham is lying dead in the forest, where she saw him. Soon everybody learns that Wickham is alive, but his friend Denny is dead. During the inquisition new secrets emerge, which nobody anticipated.

Darcy's great-grandfather was a philanderer and committed suicide. Elizabeth starts an inquisition on her own. It turns out that a stone on his grave caused Denny's death after having hurt his head while falling on it, and so Wickham was at the last moment saved from the gallows. We can observe an analogy with Austen's world of novels on a love relation of Georgiana and Henry, when Darcy again solves a partner's suitability for his sister. Similarly as Austen the filmmaker prefers happy endings. Georgiana and Henry will be together and Elizabeth and Darcy are expecting their third baby.

8 "Austenmania"

The Telegraph alerted its readers about a nonfading interest in anything that has something in common with Jane Austen's novels 200 years after publishing the first successful novel *Pride and Prejudice*.¹⁹³

Austen experts universally acknowledge that the mania hit unprecedented, global heights in 1995 with the BBC adaptation of *Pride and Prejudice*. The scene where Colin Firth's Mr Darcy emerges drenched from a lake has been viewed nearly three million times on YouTube. Every Janeite I speak to cites a screen version – be it the 1940 Laurence Olivier version or the 2005 adaptation with Keira Knightley – as the spark for their passion.¹⁹⁴

In the course of recent years, many film adaptations having nothing in common with Jane Austen were produced.

"Austen's genius lies in her wit and her style. Film adaptations, such as the most recent adaptation of *Pride and Prejudice*, ditch the dialogue in favour of being 'modern' and 'appealing' and end up being Bridget Jones in sprigged muslin."¹⁹⁵ In its audio-visual advertisements the film industry uses various psychological tricks to

¹⁹³ See Julia Llewellyn Smith, "Meet the Jane Austen obsessives." *The Telegraph* (Telegraph Media Group Limited, 17 Jun 2013, web, 9 Apr 2014) <<http://www.telegraph.co.uk/women/womens-life/10113468/Meet-the-Jane-Austen-obsessives.html>>.

¹⁹⁴ Smith.

¹⁹⁵ Hill.

attract viewers to other new processing of proven novels. “Jane Austen has become a brand, and the film is another piece of the merchandise: it is shot like an Austen adaptation, acted like an Austen adaptation, and has plenty of characters in it who are meant to be like those in an Austen adaptation.”¹⁹⁶ Discussing everything that has anything to do with Jane Austen has become fashionable. Everybody praises or criticizes or boasts their latest Jane Austen experiences. Jane Austen has become an inseparable part of Janeites’ life.

And if all the critical attention went away, it is likely that Austen would continue to have a large following among readers who are proud to be labeled “Janeites.” They meet in book clubs or over coffee to discuss Austen’s works, paying meticulous attention to details and becoming self-styled experts on the food, fashion, customs, and domestic politics of Austen’s age.¹⁹⁷

In contrast with football, baseball, hockey or other sports clubs there is no such rivalry between Jane Austen’s fan clubs. The strongest connecting element, which is common for all Jane Austen’s fans, is their sincere interest in the period in which the author lived and created. Many of them would like to experience the atmosphere of the Regency period on their own, or at least spend their holiday in such an environment like the heroine of the film adaptation *Austenland*. It is interesting that such an intellectual trip to the world, which is not so much overmechanized and dehumanized as our today’s world, is provided using the Internet and advanced technology. Many of the fans communicate using their computers and tablets with special webs aimed at Jane Austen’s bequest. They download the novels’ texts, discuss about film adaptations, inform themselves about cultural actions, and tell each other their impressions in chat rooms. “Among the most popular sites featuring Austen and her work is ‘The Republic of Pemberley’ (www.pemberley.com), which bills itself as the largest, most comprehensive site about all things Austen and has hundreds of thousands of “hits” each year.”¹⁹⁸ Filmmakers have ideal conditions for the creation of newer and newer adaptations of Jane Austen’s novels, because they have a background of enthusiastic fans all over the world.

¹⁹⁶ Hill.

¹⁹⁷ Laurence W. Mazzeno, *Jane Austen: two centuries of criticism* (Rochester, N.Y: Camden House, 2011, print) 241.

¹⁹⁸ Mazzeno 241-242.

9 Adaptation trends of Austen's novels

9.1 Differentiation

In the first film adaptation *Pride and Prejudice* (1940) of the same name novel by Jane Austen, filmmakers first of all used conversation passages not requiring big financial costs. Dialogues were transformed into new media forms relatively easily with only a transcription and soundtrack. The biggest weakness of this film was its fatal dependence on an uncultivated viewer, who used to come to the cinema only to amuse himself. In this period a careless comedy style with a Hollywood ending was a basic assumption of commercial success. The novel *Mansfield Park*, because of its serious theme, had to wait for its film rendering for some years. With time passing, a trend to interpret Jane Austen's opinions the most faithfully was being gradually pushed forward. At the same time, attitudes to the transformation of literal texts to new films differentiated according to filmmakers' ambitions, according to what they wanted to achieve, according to their financial possibilities and according to the current viewers' taste, which was also gradually developing. Only in some adaptations we feel a reincarnation of Jane Austen's spirit. Newer adaptations started differentiating, either in a retro style, with a strict observance of the smallest detail that could instantly spoil the created illusions of the romantic world lost a long time ago, or in versions of adaptations, which filmmakers made up in accordance with their own fantasy and across genres, from comedies with a science-fiction plot of *Lost in Austen* to the thriller *Death Comes to Pemberley*.

9.2 Divergence

In every new adaptation of *Pride and Prejudice* and *Mansfield Park* a repeated filmmakers' effort to captivate the viewer with something new has led to the fact that individual processing forms became more and more distancing from the original source text of Austen's novel. Next to classical adaptations culminating with Langton's version of *Pride and Prejudice* (1995) and Wright's *Pride and Prejudice* (2005) and Rozema's adaptation of *Mansfield Park* (1999) procedures of loose adaptations started being used more often.

At the turn of the century filmmakers looked for new procedures in the creation of Jane Austen's adaptations, but at the same time the question of

faithfulness of the modern text to Jane Austen's original after all the modifications bothered them.

John Wiltshire asks: "How do we think about the relationship between a modern text and a Regency one? ... Can one work of art be true to its predecessor only through a kind of creative destruction?"¹⁹⁹ There are two attitudes in the creation of film adaptations, all others are combinations of these two.

In the first, the filmmaker seeks to translate the original into another mode - to consign it, as a treasure might be consigned across a frontier, across a technical and cultural divide. This is adaptation conducted under the rubric of fidelity. In the second, the secondary text can be said to destroy and then to remake the original.²⁰⁰

Also loose film adaptations of famous novels and less famous writers, whose main motive is a continuation of the story *Pride and Prejudice*, are also favoured. Viewers are interested in what happened after Darcy's wedding with Elizabeth. Hardly anybody minds that no imitation reaches the level of the original text. In the literature and in the film the couple Darcy and Elizabeth has such a status that they cannot be mistaken for another couple and always creates associations that they belong to each other in every adaptation.

10 Conclusion

For the fulfilment of the goals set up in the introduction of this thesis we have chosen two novels by Jane Austen: *Pride and Prejudice* (1813) and *Mansfield Park* (1814).

On the basis of an analysis of a row of successful film adaptations of Jane Austen's novels *Pride and Prejudice* and *Mansfield Park* produced between 1940 and 2013, we can describe causes and the text level modifications of used dialogues and judge the development of trends of the processing way of Austen's motives in the film versions.

The unprecedented development of the cinematography in the first half of the twentieth century opened new possibilities of learning and of having fun. With the

¹⁹⁹ Wiltshire 40.

²⁰⁰ Wiltshire 41.

start of the spoken film, film adaptations built on Jane Austen's great dialogues from novels like *Pride and Prejudice* (1940) reached the greatest popularity. According to the analysis of the compared texts of Jane Austen's chosen novels with their film adaptations, at that time filmmakers did not respect the original text, nor the plot too much, and modified the text and the story for commercial and political reasons. At that time filmmakers could not use audio-visual means to such an extent as today, therefore modified dialogues were the basic and the only supporting structure of the story. Original texts of novels, except for small editors' language modifications, have not changed for the entire two centuries. Therefore they cannot react on rapid changes of the social environment, which they depict. Time stopped for the novels' protagonists and for Jane Austen at the end of the eighteenth century, and the story situated into culture and society climate of that time has been distancing from the comprehension of today's ordinary viewer.

Filmmakers cope with this reality with two basic ways. The first way is the transcription of the most important and key dialogues from the novel to the film scenario. Filmmakers create the impression that viewers are eyewitnesses of an old romantic story from the Regency period. Such an attitude was worthwhile when producing *Pride and Prejudice* (1995). The second way is to transpose all the protagonists to the present time, and because it does not work sufficiently well and simply, viewers at least discover the main features with today's characters, and can imagine a rough outline of the plot. The example can be the loose adaptation of *Metropolitan*.

Thanks to the successful film adaptation of *Pride and Prejudice* (1995) "Austenmania" has spread into the world and popularized and penetrated people's awareness so much that loose sequels of the novel *Pride and Prejudice* could be used. They again offer a glance into the past, but with a time shift; the film *Death Comes to Pemberley* is an example. Although Jane Austen's novels as a source for film adaptations are all the time the same, they have and of course will have the same and unchanging content on the same number of pages, the extent and variety of film adaptations keeps increasing. Because classical adaptations faithfully copying Jane Austen's novel texts are just limited by these novels, we can assume that loose adaptations will be the main trend in the creation of film adaptations. In the scope of these loose adaptations we can expect a bigger variety of processing, whether it is

texts, plots or audio-visual effects, which will probably result in its bigger divergence. Texts used in the film will more and more recede from the original texts of Jane Austen's novels and new plots will be well masked between the original ones like two peas in a pod and will be undistinguishable from the plots made up on the support of the original ones. A general awareness of what has or has not got Austen's mark will hardly be distinguishable because people read less and less, and prefer watching film adaptations.

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12 Czech Summary

„Adaptace Austenové: *Pýcha a předsudek* a *Mansfieldské panství*“ je název i hlavní téma této diplomové práce. V úvodu práce je blíže vysvětleno, proč byly vybrány právě tyto dva. Romány Jany Austenové jsou stále populární a virtuální svět jejich hrdinů stále přežívá díky své upřímnosti a opravdovosti, i když se sociokulturní prostředí pronikavě změnilo. Ekonomika i kultura se globalizovaly, postavení žen ve společnosti se zlepšilo, vzdálenosti mezi lidmi díky moderní technice se zkrátily. Hlavním zdrojem poučení a zábavy už není kniha. V minulém století film dostal šanci zachovat jméno Austenové jako značku pro příští generace. Cílem této diplomové práce je porovnání úspěšných filmových a televizních adaptací s původními romány Jany Austenové. Hlavním předmětem zájmu je analýza modifikací původních dialogů, zápletek a charakterů hlavních postav a vliv popularity filmových adaptací na „austenmánii“ a trend dalšího vývoje tvorby.

První část práce je ve stručnosti věnována počátkům tvorby mladé talentované spisovatelky. Předčítala své prvotiny členům rodiny, nikdy se nevdala, stejně jako její sestra. Stala se oblíbenou tetou pro své neteře a vnuky. Rodinný život ve velkém domě inspiroval její tvorbu. Romány *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1815), *Northanger Abbey* (1818) and *Persuasion* (1818) obohatily anglickou i světovou klasickou literaturu.

Vybraným románům *Pýše a předsudku* (*Pride and Prejudice*) a *Mansfieldskému panství* (*Mansfield Park*) je věnována druhá část práce. Optimistický román *Pýcha a předsudek* má zápletky postavené na celoživotním cíli paní Bennetové dobře vdát svých pět dcer. U méně optimistického románu *Mansfieldské panství* se objevuje vedlejší motiv otrokářství, které rodině sira Thomase umožňuje bezstarostný život. Fanny, dcera chudých příbuzných, dospívá u tetičky na Mansfieldském panství a musí se vyrovnat se svým horším společenským postavením. Když román *Mansfieldské panství* poprvé vyšel, nebyl tak úspěšný, jak autorka očekávala, ale spolu s ostatními romány si našel cestu ke svým čtenářům na celém světě bez ohledu na jazykové bariéry.

Třetí část práce potvrzuje nárůst popularity v zahraničí zvláště od devadesátých let minulého století na základě statistiky překladů románů Jany Austenové. Knihy Austenové byly zpopularizovány spoustou filmových adaptací nejenom v anglických verzích, ale také v překladech do mnoha jazyků.

Čtvrtá část práce popisuje problematiku tvorby filmových adaptací. Zatímco někteří filmoví tvůrci se snaží o co nejvěrněji imitaci obsahu knihy, jiní volí různé postupy a více

či méně se jejich zpracování liší od základní linie příběhu. Dochází ke změnám a modifikacím nejenom dialogů, ale i prostředí, zápletek příběhu a také k úpravám charakterů postav.

Široká škála navzájem se lišících adaptací je v páté části důvodem odpovědět na otázku, proč je nutné kategorizovat. Je více způsobů podle různých kritérií. Filmy seříděné podle roku svého vzniku je možné posoudit z pohledu socio-kulturních podmínek. Rozdělení podle zemí, kde byla adaptace natočena kromě patrných jazykových rozdílů v použití jazykových prostředků, nemá významnou vypovídací schopnost. Vždy je na místě otázka, jak by dialogy napsala Jana Austenová. Strategie volby dialogů závisí na druhu filmové adaptace. Ať už je to případ kopírování reality 18. století nebo transponování zápletky a charakterů postav do současnosti, vždy filmoví tvůrci usilují o co největší přirozenost jazyka. Wagner dělil adaptace do tří kategorií: transpozice, komentář a analogie. *Pýcha a předsudek* (*Pride and Prejudice* (1995)) z produkce BBC je příkladem transpozice, *Mansfieldské panství* (*Mansfield Park*) patří do kategorie komentář a *The Jane Austen Book Club* (2004) je analogie. V žebříčcích popularity se umísťují zástupci všech kategorií. Je zřejmé, že každý filmový tvůrce soupeří o přízeň diváka jiným způsobem a všechny styly zpracování mohou existovat vedle sebe.

V šesté části diplomové práce jsou filmové adaptace rozděleny do čtyř skupin. Do skupiny černobílých adaptací je zařazena *Pýcha a předsudek* (1940). První filmové zpracování *Pýchy a předsudku* z roku 1940 je natočeno v duchu ztřeštěných komedií. Modifikace textů dialogů a jednotlivé scény jsou přizpůsobeny jedinému cíli pobavit diváka. Tvůrci adaptace ani na konci filmu neváhali z Lady Catherine udělat tajnou obdivovatelku a spojence Darcyho. Ve skupině klasických filmových adaptací je analyzována *Pýcha a předsudek* z let 1980 až 2005 (*Pride and Prejudice* (1980), *Pride and Prejudice* (1995) a *Pride and Prejudice* (2005)) a adaptace *Mansfieldské panství* z roku 1999 a 2007 (*Mansfield Park* (1999) a *Mansfield Park* (2007)). Zvláštní skupinu pro dětské adaptace zastupuje epizoda *První dojmy* (*Furst Impressions* (1995)) z televizního seriálu *Wishbone*.

Volným adaptacím různých stylů zpracování je věnována sedmá část diplomové práce. Skupinu volných adaptací tvoří devět filmů: *Metropolitan* (1990), *Jane Austen's Mafia!* (1998), *Bridget Jones's Diary* (2001), *The Jane Austen Book Club* (2004), *Bride and Prejudice* (2004), *Becoming Jane* (2007), *Lost in Austen* (2008), *Austenland* (2013) a *Death Comes To Pemberley* (2013). Pro tuto řadu vybraných filmů je typické, že si z

románů Jany Austenové vypůjčují charaktery postav, zápletku, nebo vymýšlí pokračování příběhu. V *Metropolitane* skupina studentů patřících k lepší společnosti pořádá během vánočních prázdnin večírky. Audrey i Tomovi se nelíbí hra na pravdu, stejně jako Fanny a Tomovi v *Mansfieldském panství* se nelíbí nacvičování divadelní hry *Přísahy milenců* (*Lovers Vowers*). Film *Jane Austen's Mafia!* je bláznivá komedie plná pobuřujících a nemravných scén, tropících si žerty ze spousty známých filmů. Scény namlouvání a svatby jsou opakem toho, co kdy Jana Austenová napsala. Hrdinkou filmu ze současnosti *Bridget Jones's Diary* je Bridget, která by chtěla najít toho pravého, ale děj se komplikuje podobně jako v *Pýše a předsudku*, odkud si Helen Fieldingová vypůjčila zápletku a některé charaktery postav. Ve filmu *The Jane Austen Club* si 5 žen a jeden muž založily čtenářský klub zaměřený na četbu románů Jany Austenové. Každý člen přečte jednu knihu a jednou za měsíc si o ní povídají. Charaktery postav jsou vypůjčené z šesti nejznámějších knih Jany Austenové. *Bride and Prejudice* je úspěšný muzikál natočený v bollywoodském stylu. Film je plný indických písní a zasnubních tanců a s původním románem *Pýchou a předsudkem* jen sdílí podobnou zápletku. Namísto plesů, kde se setkávají a tančí hlavní protagonisté, jsou ve filmu pořádány velké svatby. Producent Chadha zkracuje vzdálenost mezi Indií, Spojeným královstvím a Amerikou na několik hodin letu, protože každý je odjinud. *Becoming Jane* je pokus o životopisný film, který je považován za adaptaci *Pýchy a předsudku* kvůli podobnosti osudu spisovatelky s její románovou postavou Elizabeth Bennetovou postavené na episodě autorčina odmítnutí nabídky sňatku. Tvůrci volné adaptace *Lost in Austen* (2008) přišli s nápadem časové brány umístěné v koupelně fanyanky románů Jany Austenové, která vede přímo do domu rodiny Bennetových a umožní jí si vyměnit osud s Elizabeth a ještě ho pořádně zkomplikovat. Americký komediální film *Austenland* popisuje skutečný příběh fanyanky Jany, která odletí se zážitkovou cestovní agenturou do Anglie prožít dovolenou v prostředí románů Jany Austenové. Jana obětuje své úspory, aby se “vyléčila” z patologické závislosti sbírání různých upomínkových předmětů připomínajících romány a filmy Austenové. *Death Comes to Pemberley* (2013) je volné pokračování *Pýchy a předsudku* natočené jako detektivka. Tvůrci filmů měli snadnější práci s vykreslením charakterů hlavních postav, protože je diváci dobře znají. Diplomová práce analyzuje rozdíly a podobnost vybraných filmů s literární předlohou a také si všímá popularity a ohlasu diváků.

V osmé části nazvané “Austenmania” je popsán vliv přidané filmové scény s mokrou košilí Darcyho z *Pýchy a předsudku* (1995) na hnutí “austenmánie”. Jméno Jany Austenové se stalo značkou kvality a film se jako zboží s touto značkou lépe prodává.

Devátá část diplomové práce popisuje trendy v tvorbě filmových adaptací. Vedle filmových adaptací, ve kterých cítíme reinkarnaci ducha Jany Austenové, se filmové adaptace začaly odlišovat, buď v retro stylu s úzkostlivou péčí o každý detail, který by okamžitě zničil vytvořenou iluzi dávno ztraceného romantického světa, nebo na verze adaptací, které filmaři vytvořili v souladu se svou vlastní fantazií a napříč žánry, od komedií se zápletkou vědecké fikce jako je *Lost in Austen* až po thriller *Death Comes to Pemberley*. V každé nové adaptaci *Pýchy a předsudku* a *Mansfieldského panství* opakovaná snaha filmařů zaujmout diváka něčím novým vede ke skutečnosti, že individuální formy zpracování se čím dál více vzdalují od původního zdrojového textu románu Austenové.

V závěru diplomové práce se píše, že originální texty románů nemohou reagovat na rychlé změny společenského prostředí, které zobrazují, protože pro protagonisty románů a pro Janu Austenovou se čas zastavil na konci osmnáctého století a příběh umístěný do kultury a společenského klimatu té doby se vzdaluje od pochopení dnešního obyčejného diváka. Protože klasické adaptace věrně kopírují romány Jany Austenové jsou právě limitovány těmito romány, můžeme předpokládat, že volné adaptace budou hlavním trendem v tvorbě filmových adaptací.

13 Annotation

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Abstract:

The aim of this thesis is a comparison of film adaptations with Jane Austen's original novels *Pride and Prejudice* and *Mansfield Park* and the analysis of the causes of modifications of dialogues, plots and characters of the main protagonists. The statistics of the number of translations confirms their increasing popularity from a global point of view. In the course of the last and this century both of the novels *Pride and Prejudice* and *Mansfield Park* were an inspirational source for numerous film adaptations of miscellaneous kinds. The thesis describes the most frequent problems connected with the creation of film adaptations and considers chronological and other variants of categorizations according to different criteria. Particular attention is devoted to a big increase of popularity known as "Austenmania." Jane Austen's name is viewed as a quality mark and a guarantee of good manners. Chosen film adaptations stand in for different variants of processing and are marked with a big variety. Their differentiation and divergence can lead to another growth in a number of loose adaptations.

Key words:

Adaptations, Austen, Austenmania, dialogues, films, modifications, plots.

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Abstrakt:

Cílem této diplomové práce je porovnání filmových adaptací s původními romány Jany Austenové *Pýcha a předsudek* a *Mansfieldské panství* a analýza příčin modifikací dialogů, zápletek a charakterů hlavních protagonistů. Statistika počtu překladů potvrzuje jejich rostoucí popularitu z globálního pohledu. Oba romány *Pýcha a předsudek* a *Mansfieldské panství* byly v průběhu minulého i tohoto století zdrojem inspirace pro četné filmové adaptace nejrůznějšího druhu. Práce popisuje nejčastější problémy spojené s tvorbou filmových adaptací a zvažuje chronologickou kategorizaci a další varianty třídění podle různých kritérií. Zvláštní pozornost je věnována velkému nárůstu popularity známé jako „austenománie“. Jméno Jany Austenové je vnímáno jako značka kvality a záruka dobrých mravů. Vybrané filmové adaptace zastupují různé varianty zpracování a vyznačují se velkou rozmanitostí. Jejich diferenciaci a divergence mohou vést k dalšímu nárůstu počtu volných adaptací.

Klíčová slova:

Adaptace, Austenová, austenománie, dialogy, filmy, modifikace, zápletky.