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Humor a realismus ve filmových adaptacích románů Jane Austenové

Humour and realism in film adaptations of Jane Austen's novels

Prohlašuji, že jsem bakalářskou práci vypracovala samostatně s použitím uvedených pramenů a literatury.

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.....
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ABSTRACT

Although Jane Austen is considered an author of the age of romanticism, she did not want to be associated with the 18th-century romantics and sentimentalists. Her work shows signs of realism where she describes the characters and the settings of the story in detail. She draws her inspiration mainly from her large family. Her heroines are mostly immature girls who develop into adult women. The turning point comes when the girl meets a male hero who influences her perception of the world. Austen comments on society wittily and rejects character flaws. Her novels are still popular nowadays and all were made into films.

INTRODUCTION

The aim of this thesis is to examine Jane Austen's novels and their film adaptations from the point of view of humour and realism. Although the films are true adaptations of the novels, some minor changes in the scripts can be traced.

The bachelor's project introduces the life and work of the writer and defines the terms 'humour' and 'realism' in connection with Jane Austen's work. We will concentrate on the topics that appear in her novels and compare them with her own experience. Humour also plays an important role in Austen's work and its various categories are mentioned here. Jane Austen's novels inspired many filmmakers and we will focus on the film adaptations, primarily on the aspects of humour and realism in each film. We will look closely on the adaptations of all six novels and analyse the approach of the filmmakers. The aim is to trace the humour and the realistic style of Jane Austen.

1. Jane Austen

Jane Austen is regarded one of England's greatest female novelists. Her depicting everyday life of the 19th century society still attracts readers after more than two centuries (Austen 1993, p.1).

Jane Austen was born on 16th December 1775 in the village of Steventon in the county of Hampshire. She was the seventh of eight children of Reverend George Austen and Cassandra, née Leigh. Jane Austen had six brothers and one sister. Her father was a country rector and, to increase the income of the family, he gave lessons at the rectory (Todd, p. 2).



Portrait of Jane Austen by her sister Cassandra¹

In 1783 both Austen girls, Jane and Cassandra, were sent to Oxford where they were tutored by Mrs Ann Cawley; from 1785 to 1786 their education by Mrs La Tournelle followed at Abbey School in Reading (Todd, p. 3). Later the parents educated their two daughters at home. “George and Cassandra Austen were cultivated people. [...] George, with his library of

¹ AUSTEN, Cassandra. Jane Austen. In: *National Portrait Gallery* [online]. London: National Portrait Gallery, 1999 [cit. 2019-04-20]. Dostupné z: <https://www.npg.org.uk/collections/search/portrait/mw00230/Jane-Austen>

over 500 books, was ‘a profound scholar’ with ‘most exquisite taste’, and Cassandra composed skilful comic verse on local people and events, a common pastime within her community” (Todd, p. 2). It was only natural that little Jane Austen became interested in reading books as well as writing her own comic stories to amuse her family. “Jane Austen’s oldest brother, James, had turned to poetry and essay writing, and edited, for a time, a weekly magazine [...] in which the whole family took a keen interest. It is not surprising then [...] that Jane, early in her teens, should try her hand at writing too” (Shields, p. 25).

Jane Austen’s first sketches, the so called juvenilia, appeared as early as in 1786. They consisted of comic verse, riddles, parodies and farce, were published in notebooks and supplied with drawings and dedications to her sister Cassandra and friends. The stories include ‘Love & Friendship’, ‘Catherine or The Bower’ and ‘Lady Susan’. These early writings were intended to be read by or to her family and friends; the dramatic pieces rehearsed and performed in front of an audience.

The success of juvenilia encouraged Jane Austen to devote herself to writing and so in her twenties she started composing real novels. One of them, ‘First Impressions’ (later ‘Pride and Prejudice’) was offered by her father for publishing, but unsuccessfully. Not discouraged, Jane Austen continues with ‘Elinor and Marianne’ (‘Sense and Sensibility’) and ‘Susan’ (‘Northanger Abbey’).

In December 1795 Jane Austen met an Irish law student Thomas Langlois Lefroy who was visiting his aunt near Steventon. They attended balls, danced together, and shared interests in books. Their relationship was very close and many had anticipated their union in marriage. However, after one month in the country Tom Lefroy returned to London to continue his studies. It is very likely that Lefroy’s family were against this marriage and Tom was sent away to marry advantageously (Boyle, 2011).

Lefroy’s departure may have broken Austen’s heart but on the other hand she most probably found love and could communicate her feelings and enjoyment in her writings. We can only guess what her literary career would look like without this experience.

In 1801 the Austen family moved to Bath in order to improve the state of health of Mrs. Austen. In 1802, on a visit back to Steventon, a young man, Harris Bigg-Wither, proposed to

Jane Austen and she accepted. However, the next day she rejected his proposal. Back in Bath Austen revised and rewrote some of her sketches in order to offer them for publication. And indeed, in 1803 she sold her novel 'Susan' for £10 to a publisher from London. Nevertheless, the novel was not published (Copeland, p. 6).

After George Austen died in 1805, the Austen women had to depend on contributions from the young Austen men. They also left Bath in 1806 settling down in Chawton eventually where Edward Austen offered them rooms in his cottage after his wife died leaving him with eleven children. The women were visited here by other relatives and also made trips and visits themselves. The members of this large family were a great inspiration for various characters in Jane Austen's novels (Todd, p. 8).

At that time young women had very few opportunities to find occupation, which made them dependent on their families while waiting to get married. Jane Austen, having no suitors, was aware of her situation. With no prospects of finding a husband she concentrated on her writing career so as to contribute to the income of her family. In Chawton three more novels were created – 'Mansfield Park', 'Emma' and 'Persuasion' (Todd, p. 10).

Onset of an illness slowed Austen's writing and confined her to bed in 1817. Her sister Cassandra took her to Winchester for treatment. Austen tried to continue writing a new work but was too weak. Her last novel, 'Sanditon', remained therefore unfinished. Austen died on 18th July 1817 and is buried in Winchester Cathedral (Todd, p. 13).

2. Humour

Longman Dictionary defines humour as “the ability to understand and enjoy what is funny and makes people laugh” (Longman, p. 650). Austen definitely understood that, as she often wrote stories to be read out to her family for amusement. Seeing her writing makes people laugh, she decided to work on and improve her literary style.

Austen not only wanted to entertain, but also take a stand on the social situation of women. She did not agree with the common idea of a woman dependent on her parents, brothers or husband. She decided to fight against this stereotype with irony, i.e. using “words which are clearly opposite to one’s meaning [...] in order to be amusing or to show annoyance” (Longman, p. 695).

Various couples meet and interact throughout all Austen’s novels and their dialogues are full of wit and irony. These interactions, through which the reader learns about the character, form the framework of the novels. Such witty comments and ironic reprimanding help the heroes realize one’s mistakes and develop. Austen observed that “moral improvement is better secured by good-humoured satire than moralistic hectoring” (Eagleton, p. 107).

Irony is often used in Austen’s satire of society where she ridicules foolish behaviour of the characters or the rules of society, but still with the aim to amuse her audience or the readers of her novels. In her work Austen alongside with “many women novelist [...] mocked the impoverished training in accomplishments (dancing, sketching, music, and fancy needlework [...]) provided for middle- and upper-class girls by governesses and boarding schools and aimed primarily at catching a husband” (Todd, p. 23).

3. Realism

Austen's work is usually classified as romantic even if she did not want to be associated with the 18th-century romanticism. As a consequence of revolutions and reforms, romantics turned to nature, old traditions, middle ages and human feelings for inspiration (Allen, p. 143). Austen's style is also far away from the 18th-century sentimentalism when emotions controlled the characters' actions. Unlike sentimentalists Austen decided to concentrate on the qualities of landed gentry and portrays their manners and relationships most accurately.

It is true that "Jane Austen is different from other writers of her time, because her main interest is in the moral, social and psychological behaviour of her characters" (Carter, p. 121). Eagleton (2005) mentions that Austen believed that actions are more important than emotions, or we can say that realism is more significant than sentimentalism. Nevertheless "the conclusion of the novels remain romantic: marriage of the correct couple against odds or opposition" (Todd, pp. 25-26).

The term realism implies real life is presented in the literary work faithfully. Authors try to represent reality objectively without trying to smooth out or conceal the imperfections. The characters are portrayed with all their faults, the scenes are depicted in detail and the setting corresponds with its characters. We witness ordinary people of various ranks in everyday situations, each of them acting according to their social background.

One of the reasons why Austen's novels and their film adaptations still appeal to readers and audience after 200 years is probably the realistic depiction of the characters with their flaws. Their vices and faults remind the readers of their own imperfections. And it is definitely easier to identify oneself with an imperfect character than with a faultless one.

The authors of realistic novels most probably draw inspiration from their own lives and surroundings. As the descriptions are usually very elaborate, they had to be familiar with the depicted lifestyles and described situations.

4. Jane Austen's novels

Mastering the novel of manners, Austen deals with relationships for which she finds inspiration among her large family. We encounter analysis of the characters' manners and values, their scrutiny and judgement. However, Austen chooses her own style of criticism by way of irony. Sharp dialogues reveal the qualities and thoughts of her heroes and let readers form their opinions on the characters.

Austen's choice of topics for her work may come from her dissatisfaction with the social status of women. From her own experience she knew well women were economically dependent on men. The father and brothers or other male relatives had to provide for them before they found a suitable husband; after the marriage women were again dependent, but this time on their husbands. Prospective suitors were therefore judged not only by their qualities, but by their annual income as well.

The topic of matchmaking can be found repeated in Austen's novels and indeed, can be regarded as the main topic of her work. Carter (1995) writes about 'Pride and Prejudice': "[...] during the novel the characters learn about themselves and, in reaching self-awareness, they realize what they want from life and the novel reaches its happy ending with their marriage" (Carter, p. 122) – but it can certainly be applied on most of Austen's novel.

The plots of Austen's work are fairly limited and can be found in all her novels. Rather than writing about something invented and unknown to her, Austen concentrates on depicting everyday life of her characters most of which she has probably experienced herself. Country walks and trips, visiting relatives, reading, writing letters and diaries, attending balls, making new acquaintances and receiving marriage proposals are depicted with accuracy and a great sense of detail.

Another reason why Austen's work is still so popular nowadays may be her avoiding broad historical context. Carter (1995) declares "[s]he does not write about the Napoleonic wars or the social or political issues and crises of her age, but her observations of people apply to human nature in general" (Carter, p. 121). Her novels are set in the time she lived, but may as well, with a few adjustments, take place today.

Austen's published novels:

'Northanger Abbey' – 1798 (published posthumously 1818)

'Sense and Sensibility' – 1811

'Pride and Prejudice' – 1813

'Mansfield Park' – 1814

'Emma' – 1816

'Persuasion' – published posthumously 1818

5. Film adaptations

Austen's novels have been a huge inspiration for many film adaptations and TV series. A lot of them appeared in the last two decades.

In 1995 a very well received BBC TV series 'Pride and Prejudice' was released, starring Jennifer Ehle as Elizabeth Bennet and Colin Firth as Mr Darcy. The series was directed by Simon Langton. It was awarded an Emmy for costume design and Jennifer Ehle won a BAFTA Award for best actress.

In 1995 also 'Sense and Sensibility' appeared, directed by Ang Lee and starring Kate Winslet and Emma Thompson as Marianne and Elinor Dashwood. The performance brought Emma Thompson several awards.

Another film appeared in 1995, namely 'Persuasion'. The adaptation was directed by Roger Michell, Amanda Root played Anne Eliot and Ciarán Hinds played Captain Frederick Wentworth.

'Emma' follows in 1996, directed by Douglas McGrath and starring Gwyneth Paltrow as Emma Woodhouse and Jeremy Northam as Mr Knightley.

In 1999 'Mansfield Park' appeared, directed by Patricia Rozema. Frances O'Connor plays Fanny Price and Jonny Lee Miller her cousin Edmund Bertram.

Another adaptation of 'Pride and Prejudice' appeared in 2005. The film was directed by Joe Wright and starred Keira Knightley as Elizabeth Bennet and Matthew Macfadyen as Mr Darcy.

In 2007 a BBC adaptation of 'Persuasion' was released, directed by Adrian Shergold. Sally Hawkins plays Anne Eliot and Rupert Penry-Jones plays Captain Wentworth.

'Northanger Abbey' appears in 2007, directed by Jon Jones and starring Felicity Jones as Catherine Moreland and JJ Feild as Henry Tilney.

6. Film adaptation analysis

To transfer a whole literary work into a film adaptation must be very challenging. When we think of all the characters that appeared in Jane Austen's novels, it seems almost impossible for the filmmakers to include every single member of a large family, or even to portray their development. Rather than reproducing them precisely, the film adaptations usually only draw inspiration from the novels and concentrate on the plot and a few main characters.

Different screenwriters have different notions and attitudes towards the novel on which the film is based, that is why there are several diverse adaptations. According to International Movie Database (IMDb) the most popular is 'Pride and Prejudice' with around ten adaptations including films and TV series followed by 'Emma' with eight adaptations.

The realistic depiction of the characters is more or less successful for two reasons – thanks to a good choice of both the actors and period costumes. The setting also plays an important part in the film adaptations since the turning point seldom happened at the heroine's home. Bath, Northanger Abbey, Peak District, Pemberley, or the beach in Lyme are captured plausibly and add to the authenticity of the story.

Detailed analysis of the six film adaptations follows. The titles are dealt with in the order they were written by Jane Austen.

6.1 Northanger Abbey

Although 'Northanger Abbey' was Austen's first book, it was only published by her brother Henry after her death in 1818. 'Northanger Abbey' is a satire of the romantic genre popular in the second half of the 18th century, the gothic novel (Allen, p. 176).

6.1.1 The plot

The Northanger Abbey heroine Catherine Morland is an ordinary girl living with her parents and her brothers and sisters in the country. Her life at home is not very interesting, her prospects are rather modest. Catherine's favourite pastime activity is reading romantic and gothic novels. Austen suggests reading these stories can be fairly misleading in the education of a young woman because the world is not portrayed realistically. Inexperienced Catherine believes the world is as described in the books. How naïve she was, will be revealed later in the novel.

Catherine's destiny changes with the invitation of family friends, Mr and Mrs Allen, to accompany them to Bath. It was common practice for a rich childless couple to help out their poorer relatives by introducing their daughters into society in exchange for her company.

Bath, as its name suggests, was a spa town where people come to be treated. The evenings, however, were dedicated to socializing and dancing. Balls were visited and new acquaintances made. Unfortunately, Mrs Allen accompanied by Catherine did not know anybody in the ballrooms at the beginning but were soon introduced to a young gentleman Henry Tilney, a clergyman from a respectable family. Later Catherine makes two more friends – a young vain girl Isabella and her brother John Thorpe, the Oxford friend of Catherine's brother James.

From now on Catherine meets her new friends in Bath regularly, Henry Tilney and his sister Eleanor and John Thorpe and his sister Isabella, accepts their invitations for a walk or ride and dances with the men at the balls. Catherine's brother James joins the party in Bath and proposes to Isabella Thorpe later. However, Isabella is not satisfied with James' future income and starts flirting with Captain Tilney, Henry's elder brother.

Seeing that Catherine naïvely believes everything she reads in her gothic novels and even

applies her knowledge in real life, Henry teases her and mocks her inexperience. As the story develops, juvenile Catherine gradually grows into a woman mainly thanks to a gentle guidance from Henry.

The heroine is eventually invited to stay with the Tilney family at Northanger Abbey. Influenced by reading gothic novels Catherine imagines the abbey as a haunted castle with secret chambers and dreary mysteries. And indeed, she holds Henry's father, General Tilney, responsible for the death of his wife. Her mistake comes to light when she confides her fears to Henry.

At Northanger Catherine receives a letter from her brother saying he broke his engagement to Isabella, who is now to be engaged to Captain Tilney. Neither Henry nor Eleanor believe that because they know their brother's character, and explain it to Catherine. She now starts to understand what an unscrupulous person Isabella was.

General Tilney upon finding out about Catherine's family and economic situation – that she was no heiress to the wealthy Mr Allen – drives her out of Northanger. Catherine returns home humbled and unhappy. Henry pays her a visit and explains his father's motives for banishing her from Northanger Abbey. Despite General Tilney's disapproval of Catherine Henry proposes to her and they get married.

6.1.2 The topics

'Northanger Abbey' can be described as a Bildungsroman or the coming-of-age novel. Allen (1999) points out that this genre concentrates on the psychological development of the main character (Allen, p. 313). At the beginning of the story Catherine is a young, ordinary girl living a quiet and not very interesting life. At the end she matures into a woman, accomplished not only by reading books but also by spending time in the instructing company of her acquaintances Eleanor and Henry Tilney.

Another topic, which can be found in all Austen's novels, is the finding of the right man. Catherine is presented into large society properly and has to learn how to accept compliments, who is true to her and who only plays with her innocence. As Catherine grows we see her attracted to the pleasant Henry Tilney, who also likes her. Their relationship unfolds into love

as they spend some time together and get to know each other mainly through conversation. It might be difficult to marry for love, though. The obstacle to their happy marriage is Catherine's economic situation – as perceived by Henry's father, General Tilney.

As mentioned before, 'Northanger Abbey' is a satire of the so called gothic novel. Catherine is obsessed with reading "stories set in lonely frightening places" (Longman, p. 570) and is dreaming constantly about being part, or even heroine of such novels. Her imagination is vivid and her dreams are portrayed in detail, as was usual for Jane Austen. The writer however mocks her heroine's fantasies and punishes her for being so foolish and naïve. After Catherine confesses to Henry that she fears his father might have murdered Mrs Tilney, Henry is angry but merely with Catherine's inability to distinguish between fiction and reality. Catherine is humiliated but acknowledges real life does not correspond with the stories depicted in novels.

6.1.3 Humour and realism in the film adaptation

In the film adaptation of 2007 we may trace two types of humour – one situational, the other conversational. There are several humorous situations in the film resulting from the heroine's naivety which makes her an easy victim for the more experienced and worldly Henry Tilney.

The character of the good-natured Mr Allen can be defined as humorous. And although he is a minor character, we often hear him utter a witty comment. Mrs Allen even explains to Catherine (and to the audience) after some of his remarks: "Mr Allen is so droll. He always says the opposite of what he means" (*Northanger Abbey*). For example, he teases his wife and Catherine as they are preparing themselves for an evening at the ball: "I entertain high hopes of our arriving at the rooms by midnight" (*Northanger Abbey*). Austen mocks here the stereotype of women taking a long time to get ready and men waiting for them impatiently.

When discussing Catherine's dance partner, Henry Tilney, Mr Allen mentions he lives at Northanger Abbey. Catherine, a passionate reader of gothic novels, asks if the Abbey is haunted. Mr Allen replies: "No doubt, no doubt. These abbeys usually are" (*Northanger Abbey*). But from his cunning smile and Mrs Allen's rolling eyes we can tell it was meant ironically.

The male hero Henry Tilney represents another type of humour. He mostly makes fun of Catherine's immaturity and naivety. When they first meet at a ball in Bath, Henry understands that Catherine has not been out in such large society before and tries to explain the common rules to her. However, the way he does it is amusing: while they are dancing, he says: "We must do our duty" (*Northanger Abbey*) by which he means a small talk.

Henry also teases her after Catherine believed the dishonest John Thorpe and consented to a ride although she previously promised Henry and Eleanor to go for a walk with them. Henry pretends to humble her and makes her apologize and explain her mistake. When he forgives her, we see he was again ironic: "Miss Morland is not to blame, she was abducted by force" (*Northanger Abbey*).

The film 'Northanger Abbey' satirises the gothic novel mainly through Catherine's wild fantasies which appear as her dreams. Also Henry Tilney criticises her taste for gothic novels when he remarks in one conversation: "Ah, Mrs Radcliffe..." (*Northanger Abbey*). The disapproving tone of his voice puts him in the role of censoring authority. Catherine starts to understand his criticism and admits for the first time that "the real world is different from the world in the stories" (*Northanger Abbey*).

Upon arriving to Northanger Abbey, the castle reminds Catherine of those manors from her novels. Henry mocks her: "Are you prepared to encounter all of its horrors?" (*Northanger Abbey*). He even exaggerates his ridicule by talking about skeletons and dungeons. But this time Catherine understands and returns his mockery: "And vampires? Don't say vampires. I could bear anything, but not vampires" (*Northanger Abbey*). Henry is now pleased with the way Catherine grows up when he laughs: "Miss Morland, I do believe you're teasing me now" (*Northanger Abbey*).

During a walk around Northanger Abbey Henry suggests Catherine should write her own gothic romance about her dreary fantasies and name it 'Northanger Abbey'. "Now you're mocking me" (*Northanger Abbey*) is Catherine's answer.

The realistic portrayal of the characters is achieved among others with proper costumes and the style of conversation appropriate for their rank. The decent dresses of Catherine Morland and Eleanor Tilney show their modesty and good manners. On the other hand the provocative

style of clothing of Isabella Thorpe refers to her vanity and shallowness.

Character flaws and imperfections belong to the features of realism. In fact nobody is perfect, not even the heroes and heroines of Jane Austen. But it is easier for the audience to understand such characters because they may remind them of themselves. Catherine and her brother James are sincere and too gullible, Isabella Thorpe is vain and her brother John is dishonest. Mrs Allen is plain and only interested in clothes and shopping.

The activities of the characters seem ordinary – dancing at a ball, going for a walk, visiting sights in Bath, writing letters and keeping a diary. Most of them are accompanied by everyday conversations that show the routine of the heroes.

The choice of locations adds to the plausibility of film. Bath, as the site of meeting new people, is vivid and the ballrooms even crowded. The streets are busy, but on the other hand, when Henry and Eleanor go for a walk with Catherine to a lake, they are on their own. Later in Northanger Abbey Catherine imagines some horrors must have taken place in such a vast castle. This large but quiet place represents a contrast to the lively Bath.

Humour appears in ‘Northanger Abbey’ mainly in the interactions between Catherine and Henry who form the main characters of the film. Their everyday occupations are depicted realistically and with detail.

6.2 Sense and Sensibility

‘Sense and Sensibility’ is Austen’s second novel and tells a story of finding true love using both sense (reason) and sensibility (feelings). The 1995 adaptation stays true to the original to a considerable extent.

6.2.1 The plot

After Mr Dashwood dies, his widow and three daughters are banished from their estate Norland Park because the heir is Mr Dashwood’s son from his first marriage John. He moves in with his wife Fanny and invite her brother Edward Ferrars for a visit. Elinor and Edward become friends, but Fanny disapproves of their relationship. The young women Elinor, Marianne and Margaret move with their mother in a humble house to a distant cousin. They soon start to socialize and are introduced to Colonel Brandon, a friend of their relative John Middleton.

Colonel Brandon feels drawn to Marianne, who does not return his feelings. Marianne is injured on a country walk and saved by the handsome John Willoughby. They become friends and start to feel attracted to each other. Suddenly, John leaves for London explaining he is being sent on business by his aunt.

The Dashwood sisters travel to London themselves one day with Mrs Jennings. They attend a ball where they encounter John Willoughby, who greets them coldly. In London Marianne learns that Willoughby is engaged to be married to the wealthy Miss Grey. Since he behaved dishonestly and seduced Colonel Brandon’s ward, his aunt disinherited him.

On the way home, Elinor and Marianne go to see the residence of Willoughby. The sad Marianne is caught in rain and falls ill. This time, she is rescued by Colonel Brandon and finally starts to understand him and even develops affection for him.

In the end Elinor and Edward find a way to each other again, they become engaged and marry, as well as Marianne marries Colonel Brandon.

6.2.2 The topics

The topics of Jane Austen's novel are repetitive in most of her work. Of all the themes we may stress the looking for the right partner and doing so by reason as well as heart. Young women, especially those less fortunate with family economic situation, had to think properly who they wanted to marry. A wealthy husband secured the position not only for them but also for their whole family.

The film also illustrates the relationship between the two sisters, Elinor and Marianne. Although they differ from each other, they come to the conclusion that a good heart and manners weigh more than the passing self-important looks and money.

6.2.3 Humour and realism in the film adaptation

Fitting costumes are essential for the realistic depiction of a period drama as well as the excellent performances of the actors. The screenwriter and actor Emma Thompson did a good work in adapting this Austen's piece of work with such a skill.

6.3 Pride and Prejudice

'Pride and Prejudice' is Jane Austen's third book, published in 1813. It is the most popular work of this writer and the story has been an inspiration for many filmmakers. In the 2005 adaptation there are, however, slight changes from the novel: some minor characters are omitted and the story is simplified, but with no great impact on the plot.

6.3.1 The plot

The novel tells a story of an ordinary, not wealthy family of Bennets from Longbourn, who have five daughters. Unfortunately, women in Austen's time could not inherit, did not own anything and were completely dependent on men. So their only effort was to find a husband, preferably a rich one.

The story begins with Elizabeth Bennet, the heroine, walking in the field or garden and reading a book. We may see a parallel here with Jane Austen who was also fond of walking and reading books. When Elizabeth gets home, she witnesses her parents discussing the arrival of a young man to the neighbouring estate, Netherfield Hall. Apparently he is single and Mrs Bennet wishes he would marry one of her daughters.

Soon a ball is held and the Bennets meet their new neighbour, Mr Bingley. The eldest Bennet daughter, Jane, is encouraged by Elizabeth to smile at Mr Bingley and before long they dance together. Mr Bingley is accompanied to the ball by Mr Darcy. His serious and self-important look made Elizabeth curious. After he rejects to dance with her, she only thinks ill of him.

The next day Jane Bennet is invited to Netherfield to visit Mr Bingley's sister Caroline. After Mrs Bennet refuses to provide a carriage for Jane, she has to ride on horse and gets wet as it starts raining. Upon arriving to Netherfield, she has a cold and has to stay there during her illness. The mutual attraction of Jane and Mr Bingley grows. Elizabeth decides to visit her. At Netherfield she reads books and talks to Caroline Bingley. Mr Darcy, although he first found her not attractive enough, starts to like Elizabeth.

Back home the Bennet family is visited by a male relative, Mr Collins, a clergyman, who is the heir to their estate. He comes with the intention of marrying one of the Bennet girls, and

indeed, soon chooses the eldest one. When he finds out Jane will soon be engaged to Mr Bingley, he proposes to Elisabeth who refuses him. Not long after, Mr Collins proposes to Elizabeth's friend Charlotte Lucas who accepts him. She justifies her decision with her age (she is already 27) and is thankful for a secured future.

In a nearby town Meryton the Bennet girls meet an attractive soldier, Mr Wickham. He blames Mr Darcy unjustly for taking away the rectory from him that he got from Darcy's father. At another ball Elizabeth dances with Mr Darcy and questions him about Mr Wickham. After the ball, Mr Bingley and his company leave Netherfield unexpectedly.

Jane is upset and goes visit her aunt and uncle in London. Not long after Elizabeth also leaves for Kent and visits Charlotte and Mr Collins. The party is invited to Rosings Park by Mr Collins' patroness Lady Catherine, who is also Mr Darcy's aunt. Elizabeth and Mr Darcy meet there. She finds out that Mr Darcy made Mr Bingley leave Netherfield and forget about Jane – Elizabeth is desperate. It therefore comes as a surprise when Mr Darcy proposes to her. She rejects him, of course, and confronts him with his ill-treatment of Mr Wickham. Later Mr Darcy brings Elizabeth a letter in which he corrects her knowledge about Mr Wickham and explains his motives as regards Jane and Mr Bingley.

This time it is Elizabeth's turn to accompany her aunt and uncle to Lake District. On their journey they stop at Pemberley, the home of Mr Darcy. As the owner is not at home, Elizabeth agrees to visit the estate. Inside Elizabeth encounters Mr Darcy who appeared unexpectedly. Their characters are now altered and they do not feel the original dislike towards each other. Mr Darcy invites the party to play the piano and go fishing.

The happy atmosphere is disturbed by a letter saying that the youngest Bennet girl, Lydia, has run away with the deceitful Mr Wickham. Mr Darcy finds them and pays for the wedding. Later he returns to Netherfield with Mr Bingley and encourages him to propose to Jane who gladly accepts him.

Lady Catherine appears at Longbourn and tries to discourage Elizabeth from marrying Mr Darcy. When she refuses to promise not to unite with Mr Darcy, he is encouraged and proposes to Elizabeth again the next day. This time she accepts him and convinces her family of his good nature.

6.3.2 The topics

The main topic of the novel may be deduced from its opening sentence: “It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife” (Austen 1993, p.5). Finding a husband was a task for every woman who did not want to face loneliness and poverty in the old age. Practicality was the rule. Not everyone could marry for love; the income of the suitor was an important aspect, too. If love and wealth were combined, the girl was lucky – like our heroines Jane and Elizabeth Bennet.

Other marriages from this story are of a different nature. Charlotte Lucas marries Mr Collins for practical reasons. She is older, not very pretty and dependent on her parents. Marrying Mr Collins secures her future and she is happy to run her own household. On the other hand Lydia elopes with Mr Wickham for romantic reasons and not thinking of the economic situation at all. His financial position and rank are only improved by Mr Darcy’s intervention – who does so for Elizabeth’s sake.

Another topic is also obvious: money and wealth. There is a big difference in the property of the Bennet family and of Mr Darcy or Mr Bingley. For wealthy men it was difficult to distinguish if a woman wanted to marry them for love or because of their property. The other way around, i.e. a poor man marrying a wealthy woman, it was hardly possible among the middle class since women usually had no property. Such marriages could only occur in aristocratic circles.

The title of the novel represents the next motif – character flaws. Both pride and prejudice have a negative connotation. Pride can be associated with arrogance and even contempt. This characteristic relates to both the heroine and hero at the beginning of the narrative. Also, they are both prejudiced. Elizabeth judges Mr Darcy as arrogant, while he evaluates the Bennet family as calculating and lacking good manners. Every time the two meet, they learn something new about each other, their mutual aversion fades and their opinions on each other change gradually.

6.3.3 Humour and realism in the film adaptation

‘Pride and Prejudice’ is rather a serious novel but several witty scenes may be found. The

humour is represented by the interactions mainly between two couples, the first being Mr and Mrs Bennet and the second Elizabeth and Mr Darcy. Elizabeth obviously takes her wit after her father and her ironic remarks stand out in the film.

As in other Austen's novels comical characters can be encountered here as well – for example Mrs Bennet. She is a mother of five daughters and her only desire is to find husbands for them. She tries to stay on top of things but is distracted very often and overreacts in a dramatic way, which leads to some humorous situations.

The first comic scene occurs at the beginning when Mrs Bennet tries to persuade her husband to visit their new neighbour. When she hears Mr Bingley is a wealthy man, she strives to pair him with one of her daughters. As Mr Bennet is reluctant to go and see the newcomer, Mrs Bennet cries out: “Oh Mr Bennet, how can you tease me so? Have you no compassion for my poor nerves?” (*Pride and Prejudice*). Mr Bennet, being the opposite of his wife, i.e. self-composed, answers calmly: “You mistake me, my dear. I have the highest respect for them. They have been my constant companion these twenty years” (*Pride and Prejudice*).

A lively discussion follows, questioning the qualities of Mr Bingley, the most important of which is his income. Elizabeth points out ironically: “With 5,000 a year it would not matter, if he had warts” (*Pride and Prejudice*), which sounds really snobbish.

The significance of language and puns is showed in a scene when Mr Bingley accompanied by Mr Darcy arrives to the country ball. Elizabeth judges the party very quickly – it is not a surprise that Jane Austen's original title for this piece was ‘First Impressions’. Elizabeth remarks towards Mr Darcy: “He looks miserable, poor soul” (*Pride and Prejudice*). Her friend Charlotte Lucas responds: “Miserable he may be, but poor he most certainly is not” (*Pride and Prejudice*). Austen indicates the different meanings of the word ‘poor’ – either the opposite of rich or a miserable state of mind. Elizabeth's deductions come from Mr Darcy's gloomy expression.

The next morning at breakfast Mrs Bennet enumerates the dance partners of Mr Bingley. Austen mocks the stereotype of a chatty woman. Mr Bennet first hints there is no need to be so detailed because “We were all there, dear” (*Pride and Prejudice*). When she continues, he replies: “If he had had any compassion for me, he would have sprained his ankle in the first

set” (*Pride and Prejudice*), by which Mr Bennet means that he would be spared his wife’s interpretation of the dances.

Later on Elizabeth and her father exaggerate Jane’s illness when she has to stay at Netherfield and make fun of it as Mr Bennet points out: “If Jane does die, it will be a comfort to know it was in pursuit of Mr Bingley” (*Pride and Prejudice*). After Mrs Bennet objects: “People do not die of cold” (*Pride and Prejudice*), Elizabeth replies: “But she may well perish of the shame for having such a mother” (*Pride and Prejudice*). According to Elizabeth Mrs Bennet is to blame for Jane’s condition because she made her ride to Netherfield and get wet in the rain.

Another humorous figure is Mr Collins, a cousin of Mr Bennet and the heir to his estate. He is smooth and his choice of words is overly correct, which gives Elizabeth the opportunity to tease him without his noticing it. When he talks floridly about his patroness Lady Catherine and her daughter, Elizabeth asks him: “These pleasing attentions proceed from the impulse of the moment or are they the result of previous study?” (*Pride and Prejudice*), even if she knows the answer. Later she also assures him: “Believe me, no one would suspect your manners to be rehearsed” (*Pride and Prejudice*), although she actually means the opposite of what she is saying.

The scene with Mr Collins’ proposal to Elizabeth is comic in itself. He only acts in a practical way and on the recommendation of his patroness, but without considering their mutual compatibility. His stern proposition without a mention of affection is far away from an ideal romantic proposal. However, his reserved manners do not allow Elizabeth to mock him. The opposite attitudes of Elizabeth’s parents towards their union are clear as Mr Bennet observes: “Your mother will never see you again if you do not marry Mr Collins; and I will never see you again if you do” (*Pride and Prejudice*).

The melodramatic performance of Mrs Bennet after hearing that her youngest daughter had eloped with Mr Wickham is one of the comic scenes. First, lying in bed, distressed, crying and overreacting: “You are all ruined! Who will take you now with a fallen sister?” (*Pride and Prejudice*) and: “How could she do such a thing to her poor mama?” (*Pride and Prejudice*). But suddenly, when the couple is to be married and Lydia’s future is secured, she is again fresh and cheerful: “I must put on my things and tell Lady Lucas. Oh, to see her face!” (*Pride*

and Prejudice). In both situations she is only concerned about the reaction of other people and not the actual future happiness of her daughters.

When Mr Bingley comes to Longbourn unannounced, the Bennet family is absolutely unprepared to receive him. The mother becomes restless and instructs her daughters to behave naturally, which of course has the opposite effect. As Mr Bingley and Mr Darcy enter the room, the whole scene appears very artificial. And again, Mrs Bennet is very chatty, which sounds quite impolite towards the two gentlemen.

The scenes of domestic life of the Bennets are depicted very realistically. We encounter our heroines in the dining room eating several times, getting ready for the balls and resting in the sitting room doing common things – reading or writing. The rooms and outside of the house are portrayed with utmost detail and with their imperfections: the walls look a bit shabby and the interiors are quite untidy, which is plausible when having five young women living there.

The atmosphere of the balls gives us a good impression of what socializing looked like in Austen's age. The ballrooms are overcrowded and people are merrily dancing and conversing. There is however a difference in the two balls: the first one is apparently organized by landed gentry and the dancers are dressed accordingly; the second one is held by Mr Bingley at Netherfield and we see more refined costumes – ladies wearing mainly white dresses and men their best clothes or uniforms.

The choice of filming spots also presents nice scenery. The aim is to show how different the world is compared to Elizabeth's home. The countryside in Peak District calms the distracted heroine and we can easily believe the vast and tidy estate of Mr Darcy is as cultivated as himself. We often see Elizabeth walk as it is her favourite pastime activity along with reading.

Austen's 'Pride and Prejudice' is a popular piece of work with elaborate characters, among which Elizabeth Bennet stands out with her sharp humour and wit. The Wright's adaptation shows the realistic approach successfully by depicting both the domestic and social life of Austen's time with accuracy.

6.4 Mansfield Park

‘Mansfield Park’ tells a story of a girl named Fanny Price from poor family who is sent to her wealthy relatives at Mansfield Park. Fanny’s character is meek and obedient and that is why she does not rank among the popular Austen heroines. She is almost perfect and therefore it is hard for young women to identify with her.

6.4.1 The plot

The 1999 adaptation opens with young Fanny travelling to her rich uncle and aunt Bertram in Mansfield Park. The incivility and inhospitableness of the place is portrayed by the small girl waiting for two hours at the door to be picked up, the way he calls her uncle ‘sir’ and by the reluctance of her uncle to house her. She is treated like an inferior and more of a servant than a family. Her aunt Mrs Norris even wants her to be her assistant.

The girls of the house, Maria and Julia Bertram, almost equal her in age but treat her as a stranger. The only friend she has from the first day at Mansfield Park is her cousin Edmund. The next few years in their lives are told only briefly: Maria gets engaged to a rich but uninteresting man, Mrs Norris’ husband dies, after which she leaves the parsonage and comes to live in Mansfield Park for economic reasons.

Sir Thomas leaves for Antigua to solve some problem at his plantations. Meanwhile, a new clergyman moves to the rectory, where his beautiful relatives Mary Crawford and her brother Henry join him. Their arrival livens up the Mansfield society. Edmund is immediately attracted to Mary and both his sisters to Henry. The eldest son of the Bertram family, Tom, returns home with a friend and they persuade the party to stage a play called ‘*Lover’s Vows*’. They form couples and flirt with each other while rehearsing. Although Edmund opposed the play and wanted to stay out of it at first, he joins the actors eventually to be able to flirt with Mary Crawford. The preparations are stopped by Sir Thomas arriving home from Antigua.

During the absence of the master of the house Fanny Price grows into an accomplished and pretty young woman. She reads books from Sir Thomas’ library and also writes her own stories that she sends home as letters for her sister Suzy. Sir Thomas likes Fanny’s good looks and decides to hold a ball and introduce her into society.

Maria marries the wealthy Mr Rushworth even if she dislikes him – she values his possessions more than emotions. After the ball Henry pretends he is interested in Fanny and starts to like her actually. Her heart remains true to Edmund, though. Henry proposes to Fanny who rejects him. Sir Thomas tries to convince her of the advantages of the union, but Fanny is adamant. As a punishment, Fanny is sent home to her poor family – the thought of which makes her happy, as she recapitulates her stay at Mansfield Park: “To be at home again, to be loved by my family, to feel affection without fear or restraint, and to feel myself the equal of those that surround me” (*Mansfield Park*).

Henry visits Fanny at her family home, where she is not entirely happy: the house is small and crowded, everything is dirty and chaotic, the children are loud, her father has no occupation, and as a result, the family is very poor. She misses the cultivated company back at Mansfield. Henry courts Fanny, but she still thinks of Edmund – even if he writes her about his intentions to marry Mary Crawford. Fanny eventually accepts Henry, but is not fully convinced she made the right choice, so she withdraws her consent the next day.

Edmund comes to collect Fanny and take her back to Mansfield Park so she could help the Bertram family look after the seriously ill Tom. Maria Rushworth has an affair with Henry, they elope together and the Bertram family reads about Maria’s scandal in the newspaper. Sir Thomas finally sees Fanny’s good heart and purity when compared to his own disgraced daughter. Meanwhile, Mary Crawford plots to clear Henry’s and Maria’s reputation and shocks the Bertrams when she introduces her plan to the family. After she reveals her true nature, Edmund no longer wants to marry her.

The story ends with Edmund finally proposing to Fanny. Also, Tom recovers from his illness, Sir Thomas surrenders his plantations in Antigua, Henry will not marry Maria, and Suzy joins the company at Mansfield Park.

6.4.2 The topics

The themes that appear in ‘Mansfield Park’ are different from other Austen’s novels. The tone of this piece of work is rather serious and thoughtful.

One of the topics is the profession of a clergyman. This occupation really is a noble one and rather secures the future of the man than bring a lot of money. That is why Mary Crawford is shocked that the object of her desire is to be ordained soon. However, there are not many possibilities for Edmund since he only is second born.

We may also emphasize morality and morals as an important theme of the novel. Edmund as the future priest is an example of good morals and so is Fanny. Austen contemplates whether this is due to education and extensive reading or if good morals are innate disposition. The opposites are the snobbish Maria and appealing Henry who have an affair, or the unscrupulous Mary Crawford who wishes Tom would die so that Edmund could inherit his father's money and estate instead of him.

The topic of slavery is present throughout the film in the form of visual hints. First, we see a ship in a bay and the coachman driving young Fanny to Mansfield Park comments on it: "Black cargo, miss" (*Mansfield Park*), meaning somebody brought slaves from a colony. All over the house we also encounter various artefacts of colonial style or with colonial motive: masks on the wall, maps, and a serving table. Later Fanny finds Tom's sketchbook full of ghastly drawings inspired by the Europeans' doings in the colonies. Slavery is condemned in the film and at the end Sir Thomas changes his mind and leaves the plantations.

6.4.3 Humour and realism in the film adaptation

'Mansfield Park' is not amusing but the filmmakers managed to make the 1999 adaptation quite attractive.

The realistic approach is important in the depiction of the two homes: the poor and dirty Portsmouth house of her parents and the refined and exotic Mansfield Park. The filmmakers intended to show the two different environments from which Fanny should choose one for her future life. Portsmouth meant poverty but freedom, Mansfield wealth and position – on condition she married Henry.

The everyday activities of the characters are only lightly implied – we see the heroes read books, have tea, or ride a horse, but the whole film seems rather stationary.

6.5 Emma

‘Emma’ may be considered another Bildungsroman of Jane Austen: the heroine Emma Woodhouse undergoes a change of character. We may trace a similarity between ‘Emma’ and ‘Northanger Abbey’: in both novels the heroines are juvenile girls guided and instructed by the heroes into sensible adulthood.

6.5.1 The plot

The aristocratic and accomplished Emma tries to find herself an occupation. And soon discovers that matchmaking will give her pleasure. She intends to find a wife for the priest, Mr Elton. Her father and a family friend Mr Knightley are not happy about it.

At a family dinner Emma meets Harriet Smith, a lowborn girl, they become friends and Emma tries to educate her. Harriet is attracted to a young farmer Mr Martin of whom Emma does not approve and wants to persuade Harriet to marry Mr Elton instead in their everyday conversations. Mr Martin proposes to Harriet but she, influenced by Emma, rejects.

To Emma’s surprise Mr Elton tells her he loves her. She now realizes her mistake in wanting to match Harriet and Mr Elton. After this failed matchmaking project Emma promises not to do such mistake again, but immediately thinks of finding a new partner for Harriet as a form of compensation.

Frank Churchill, the son of Mr Weston arrives to Hartfield and a series of parties and balls follows. Emma decides to couple him with Harriet. Nevertheless, Frank courts another woman, Jane Fairfax. Harriet therefore chooses Mr Knightley as the only agreeable man in Hartfield, who starts to be attracted to his close friend Emma.

By uttering an ironic comment towards an old friend, Miss Bates at a picnic Emma insults her and is rebuked for it by Mr Knightley. Emma is humbled, mainly because she also starts to feel affection towards Mr Knightley. She wants to apologize to Miss Bates but she would not receive her.

At the end we witness a most romantic proposal and the marriage of Emma and Mr Knightley.

6.5.2 The topics

The main topic is obviously marriage and matchmaking, the favourite pastime of Emma. Her victim is the plain Harriet Smith. Emma tries to find her a husband among her friends, but realizes in the end, that the farmer Mr Martin is ideal match for her.

Social class differences form another theme of this novel. The aristocratic are represented by Emma and Mr Knightley; their language is fairly formal, they utter complex sentences. Their opposites are Harriet and Mr Martin or Jane Fairfax whose conversational style is very plain.

6.5.3 Humour and realism in the film adaptation

‘Emma’ may be regarded a comedy in which Emma and Mr Knightley tease each other in witty conversations.

A comic situation arises when Mr Weston talks about Frank’s letter. Emma wants to listen but is being constantly disturbed by Mr Elton. The only things she hears are: “My son Frank has written and told us something most exciting” (*Emma*), “But indeed Frank said” (*Emma*), and “And that was the end of the letter” (*Emma*).

Misunderstandings are a good source of humorous situations, like when Emma falsely interprets Mr Elton’s interest in her as the interest in Harriet. Mr Knightley and Mrs Weston on the other hand rightly see Mr Elton’s attraction to Emma. Towards the end of the story Emma enumerates her activities when she tried not to think of Mr Knightley – when she obviously did think of him.

Once again the character of chatty women is satirized. Miss Bates, an elderly spinster keeps talking all the time she is in the scene, but hardly ever says something meaningful. The new Mrs Elton is also chatty but in another way: she keeps talking self-importantly and does not let Mr Elton say a word.

The realism in the film is represented by scenes from the everyday life of the upper class. Most of the sequences take place indoors: we attend banquets and balls, ladies play the piano, embroider and Emma even shoots with a bow!

6.6 Persuasion

Austen's last novel 'Persuasion' deals with a couple who were once engaged and now try to persuade each other to another chance. This time the heroine is no longer immature, on the contrary, Anne Elliot is accomplished, modest, but somewhat older.

6.6.1 The plot

Anne Eliot was once in love with a naval officer Frederick Wentworth although she was forced by her family to refuse his proposal because of his insufficient wealth. Some years later the story continues and the situation of both are changed: Wentworth is now a rich captain and Anne has to leave her home, Kellynch Hall, for Bath, to repay the debts that her vain father and sister Elizabeth had made. The estate is rent to Admiral Croft and his wife, who is the sister of Captain Wentworth.

Anne goes and stays with her married sister Mary Musgrove where the company is joined by Charles Musgrove's sisters Henrietta and Julia. Eventually she also meets Captain Wentworth, who visits his relatives, too. Their encounter become more frequent – at dinners, country walks with the family, and mutual visits. Captain Wentworth, being good-looking and rich is a good match for the young ladies who try to capture his attention.

Nevertheless, Captain Wentworth is very polite to Anne though he hardly speaks to her. She spends a lot of time thinking of him and meditating about how their relationship changed. Anne fears that if she spoke out, he would think she only wants him because his position improved.

The whole party goes for a trip to Lyme at the sea to visit a friend of the captain and Julia is injured in an accident at the beach. Later Anne joins her father and sister in Bath and they are visited by a cousin, Mr Elliot who is the heir to Sir Walter Elliot. Anne starts to be attracted to Mr Elliot and is thinking about marrying him. Eventually, Captain Wentworth also comes to Bath. Witnessing Mr Elliot courting to Anne makes Captain Wentworth jealous. In Bath Anne visits her old friend Mrs Smith and learns about the true nature of Mr Elliot. After several peripeteias Captain Wentworth writes a letter to Anne declaring his love and proposes to her.

6.6.2 The topics

Social status may be declared the main topic of the novel. At the beginning Anne is not allowed to marry beneath her, in the end she is the one economically disadvantaged. Sir Walter Elliot proves snobbish when forcing Anne refuse Wentworth when he was an ordinary officer.

Another theme repeated here is the marriage and choosing the right partner. The young girls judge men by their status and looks; the adult Anne knows character is the most important asset. Henrietta and Julia are pleased with any attention of the men, so is Anne's vain sister Elizabeth. On the other hand, Anne's heart is still, after eight years faithful to Captain Wentworth.

6.6.3 Humour and realism in the film adaptation

Austen's last novel is set in a quite gloomy atmosphere. The heroine is in a sad mood most of the time and thinking how she ruined her happiness years ago.

The only humorous part in the film was the mocking of hypochondriacs, represented by Anne's sister Mary. She was often ill, but also ill-tempered.

The realistic approach can be traced in portraying characters with their flaws again. Nobody is perfect here, and those who appear to be are only pursuing their own interests. We encounter vanity, selflessness or folly. The main difference between 'Persuasion' and other Austen's novels is that the heroine does not really change in character.

CONCLUSION

The adaptations of Jane Austen's novels are very popular nowadays. However, the films do not stay completely true to the original. The screenwriters usually leave out some insignificant storyline that has no impact on the actual plot or omit one or two relatives. The important parts remain unchanged as well as the realistic depiction of the heroes and the settings. Also Austen's sharp irony and witty dialogues are preserved in the film adaptations.

Austen masters realistic depiction of her characters, vivid scenes and captivating scenery and the filmmakers do their best to portray it as truly as possible. Many scenes in the films are plausible owing to the right choice of good actors and engaging skilful costume-makers who understand the importance of accurate reproduction.

Austen's humour can be traced throughout her work. She mainly incorporates the comedy into a witty conversation or uses a satire or mockery of bad manners, naivety, or even perfectionism.

We may assume that Austen draw inspiration for her novels in her own family and background. That is the reason why the characters and settings are portrayed so realistically – we see the connection between Austen's life and her novels. And because her characters and plots of the stories are timeless, the novels are still popular two hundred years after they were written and keep inspiring filmmakers all over the world.

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RÉSUMÉ

Bakalářská práce se zaměřuje na rozbor filmových adaptací románů Jane Austenové z hlediska humoru a realismu. Analýzou jednotlivých děl byly vypořádány jak podobnosti v tématech, objevující se v dílech Jane Austenové, tak vývoj jejího autorského stylu, jednotlivých postav a dějových linií. Setkáváme se s mladými a často nezkušenými hrdinkami, které v průběhu děje dospívají, mění se k lepšímu a na konci se šťastně vdají. Žánry filmových zpracování jsou tedy zpravidla romantické komedie.

ANOTACE

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Název práce:	Humor a realismus ve filmových adaptacích románů Jane Austenové
Název v angličtině:	Humour and realism in film adaptations of Jane Austen's novels
Anotace práce:	Ačkoli tvorba Jane Austenové spadá do období romantismu, její díla vykazují znaky realismu, kdy obsáhle popisuje postavy i prostředí, ve kterém se děj odehrává. Inspiraci čerpá především ve své velké rodině. Její hrdinky jsou často nezralé dívky, které postupně uzrávají v ženy. Zlom přichází ve chvíli, kdy se dívka dostane do kontaktu s mužským hrdinou, který následně ovlivní její vidění světa. Austenová vtipně komentuje společnost a odsuzuje špatné charakterové vlastnosti. Její díla jsou populární i v dnešní době a všechna se dočkala filmových zpracování.
Klíčová slova:	Jane Austenová, humor, realismus, román, filmové zpracování, rozbor, společenské postavení, ironie
Anotace v angličtině:	Although Jane Austen is considered an author in the age of romanticism, her work shows signs of realism where she describes the characters and the settings of the story in detail. She draws her inspiration mainly from her large family. Her heroines are mostly immature girls who develop into adult women. The turning point comes when the girl meets a male hero who influences her perception of the world. Austen comments on society wittily and rejects character flaws. Her novels are still popular nowadays and all were made into films.
Klíčová slova v angličtině:	Jane Austen, humour, realism, novel, film adaptation, analysis, social status, irony
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