CONCLUSION

The fundamental premise of the present study, as enunciated in the Introduction, that Jane Austen’s strength lies in the fact that her novels can be adapted into a post colonial Indian culture framed within the Indian socio-cultural ethos. *Bride and Prejudice* and *Aisha*, the two Bollywood films shows the ease with which the story line of Jane Austen’s novels transplant effectively to the Indian culture, while following the plot of Austen’s novels. A deep understanding and analysis of Jane Austen’s work restrengthens her place in literature. Her works provide the filmmakers the storyline, on which the films can be made successfully. The present study also unraveled the concerns of a post colonial adaptation of the selected novels of Jane Austen. The study too made the analysis at comparative interpretation and evaluation of the western and Indian adaptations of Jane Austen with reference to her text. The vision of Jane Austen is generic as is testified by the fact that her stories can be as easily adapted by those in the west. However, the post colonial strands are palpably visible in the Indian adaptations that are circumscribed by the Indian socio cultural ethos. A comparison of the western adaptations with the Indian adaptations had brought out the difference in the mode of adaptations but also shows how the Indian adaptations embody within themselves a post colonial ideology. Thus the present study has unraveled the diverse strands of the Georgian writing, aspects of adaptation and post colonial concerns in the text taken up for the study.

In the Introduction, attempt is made to discuss briefly the relationship between film and literature, concept and practice of adaptation theory and post colonial theory. Film and literature are related to each other, as literature reflects the society it is set but also acts as reflector to that society. Though in both film and novel story, plot, setting, theme and characters are common but methodology of both the medium is distant as novel is a verbal medium whereas the film is
essentially visual.

Even adaptation theory is discussed in the Introduction along with its features. Film adaptation had become a prominent preoccupation of modern academics. Adaptation is like converting something from one medium to another. The cinematic representation of literature or literary genres shows the way for film adaptation. The cinematic qualities of the novels helped in the development of the tradition of film adaptation. The literary text provides a vein of raw material which is already test, stories which work and are popular, as well as offering the respectability conferred by the notion of literature itself.

After discussing the film adaptation, critics like George Bluestone, Brian McFarlane, Linda Hutcheon, Timothy Corrigan etc. are discussed who have given their theories about film adaptation. Adaptation theories of these critics fit very well in the analyses of the films taken up for the study. As Bluestone states that both literature and film is different works of art, so both the genres are different as novel is a verbal medium and film is an audio visual medium. Although novel and film seem to be quite similar at the surface, they are each a separate and unique medium. For further giving the distinction between the two mediums, Bluestone juxtaposes two citation of Joseph Conrad the novelist and D.W.Griffith, the filmmaker. Even the critics like Raymond Williams, Edward Said and Homi Bhabha are discussed along with their theories. Raymond Williams in his *Culture and Society* offers a history of the idea of culture, as it developed in England from the last decades of the eighteenth century through to the middle of the twentieth century. Edward Said’s work *Orientalism* is too discussed with reference to the idea of east and west. Said book also draw our attention to the way discourse of *Orientalism* serves to create the west as well as the east. Both east and west form binary oppositions in which the two poles define each other. *Orientalism* attributes inferiority to the east and simultaneously
serves to construct the west superiority. Even Homi Bhabha’s concept of mimicry and hybridity are discussed. His book *The Location of Culture*, discusses these concepts. When Bhabha explains his concept of mimicry he states that westerner’s presence overseas greatly affected the natives and the Orient starts mimicking their ways. Bhabha even tried to bring the west and east together in his concept of hybridity.

After having sought an adequate theoretical background and justification of an adaptation theory and post colonial theory, these theories are applied to the films made on the novels of Jane Austen. Chapter One of the present dissertation discusses the background of daily life of English Georgian society, during the time when Jane Austen wrote her novels and how this society has been represented by Jane Austen in her novels and how filmmakers portray this society in their films are the part of this chapter. Entirely situated during the reign of George III, the novels of Jane Austen describe their everyday lives, their joys and sorrows as well as their loves. The reign of George III if one includes in it the Regency period that took place during his final illness encompasses all of Jane Austen’s life and even beyond. During the time when Jane Austen was writing women were not given equal rights and place with that of men. Women were considered as secondary while men were primary. Even girls were not given any access to legal rights or professional opportunities. In most of the eighteenth century education was confined to the monied classes. Male children of the upper class were either educated at home by tutors or sent to the primary preparatory school. But daughters of middle class families during that time were educated at home by tutors or sent to schools that taught music and drawing, things that were not considered serious. Even Jane Austen made use of these basic characteristics of that age in her novels, like girls in Jane Austen’s novels were praised for playing piano and for painting.

To get married during that time was very important for a middle class lady with a limited
fortune. People looked down upon those who remained unmarried and had no fortune. Class and money played a vital role during the time when Jane Austen wrote her novels. Class dynamics of the Georgian era has been very well presented by Jane Austen in her novels. The best example is that of *Pride and Prejudice* which is the novel of class conflict between the upper and the middle class.

In Chapter Two of the dissertation, the details of the all adaptations made on six novels of Jane Austen are discussed in detail. Moreover light is thrown whether they are the part of Transposition, Commentary and Analogy adaptation, terms coined by Wagner. All the adaptations of the six novels of Jane Austen are taken into account in this present chapter. Jane Austen’s novels have been adapted for film and television since 1938. But in the 1990s there were massive quantities of movies and television mini-series made from her books. Today most people know about her novels through the films they watch. Despite the high expectations of the audiences many filmmakers choose to adapt her novels to film. Austen’s novels became so popular that adaptation of every kind has been made on her novels, from soft core romance to fantasy.

*Sense and Sensibility* is Jane Austen’s first published novel. It was aired for the first time on June 4, 1950. There are in all eight adaptations of this novel from 1950 to 2011. There are four television miniseries and four films made on this novel by Jane Austen. These adaptations showcase how one novel can be adapted several times. Though all these adaptations follows Austen’s plot but changes occur in each and every adaptation.

*Pride and Prejudice* is Austen’s second novel published in 1812. This novel has been the most popular with the movie and television industry out of all Austen’s works. This novel first
appeared in the year 1938 as a television miniseries. The first feature film appeared in 1940 as a black and white film. There are in all fourteen adaptations to this novel ranging from 1938 to 2011. There are nine television miniseries and five films made on this novel. The popularity of this novel can be traced out from the fact that this novel has been adapted in Indian, Italian and in Dutch.

The third novel of Jane Austen Mansfield Park published in 1814, is the most controversial. Though this novel was received by the audience of her time but it is not popular with the film artists of today. That’s why this novel has been adapted only thrice by the filmmakers from 1983 to 2007. Only one film is made on this novel which came in the year 1999. The rest two are television miniseries.

Then came Emma published in 1815, is considered to be the most accomplished of all Austen’s novels. This novel is too widely popular with the filmmakers and audience since its first adaptation in 1948. There are nine adaptations of this novel from 1948 to 2010, including six television miniseries and three films. In the year 1996, two adaptations of Emma were created. The first one was Miramax film and the second was a television miniseries produced by Meridian Broadcasting.

The fifth novel by Jane Austen was Persuasion, which was written before Jane Austen’s death between 1815 to 1816, the first dramatization of this novel appeared between 1960 to 1961. There are four adaptations of this novel from 1960 to 2007. There are three television miniseries and only one film based on this novel.

Northanger Abbey is the last of Austen’s novel published in 1817. It differs from rest of the novels in its concept as well as reception. The first cinematic adaptation of Northanger Abbey
was produced in 1987. There are only two adaptations of this novel from 1987 to 2007. There is one film and one television miniseries made on this novel.

In the chapter three we saw how a text undergoes a transformation when adapted into different culture. As we know that Jane Austen’s *Pride and Prejudice* is the most popular novel among filmmakers. It has been adapted various times by the filmmakers. In this chapter attempt had been made to show that what are the omissions and additions made by the directors of the two films undertaken for the study along with the application of adaptation theory. Moreover cultural difference is also brought up while analyzing both Hollywood and Bollywood films. *Bride and Prejudice*, is the Indian adaptation of *Pride and Prejudice*. This film shows the ease with which Austen’s novel can be translated into a different culture. The plot of *Pride and Prejudice* has been presented with ease in The Indian adaptation. The eighteenth century English country side has been changed into twenty-first century India, but in terms of themes, plots and character types *Bride and Prejudice* is able to “mimic” the text of *Pride and Prejudice* faithfully. The relationship between the Bennet’s, Bingley and Darcy is that of marriage, money and social status. Similarly the Bakshi’s, Balraj and Will Darcy under take the same task in India. Even the cultural snobbery of the west is effectively challenged by Lalita in the film, by making her the chief spokesperson for India.

On the other hand, *Pride and Prejudice* produced in 2005, sets the story in the late eighteenth century rather than early nineteenth century. This film represented the society of the time when this novel was written. Though this film attempted to portray a more realistic analysis of the novel but the director tried to depict the story with a Romantic gaze. This film is predominantly a ‘Transposition’ and ‘Commentary’ since it privileges interpretation over fidelity
where as *Bride and Prejudice* is predominantly ‘analogy’ since it creates another work of art by following the plot of Austen.

Though both the movies are based on the Austen’s novel *Pride and Prejudice* but still there is a vast change in the culture depicted in both the movies. Joe Wright’s film represents England of the Regency era and depicts the culture of England. *Bride and Prejudice* represents the Indian culture. Cultural difference between both the movies is manifested in this chapter.

The chapter four of this dissertation too draws the cultural difference between two movies made on Jane Austen’s novel *Emma*. Austen’s appropriations are not limited to England and the United States, her plots and topics transplant effectively to Indian culture. *Aisha* is a Hindi reworking of *Emma*. The story of *Emma* is shifted from Highbury to Delhi. Like Emma, Aisha finds pleasure in match making and considers match making a social service. Aisha represents modern Indian girl and at the same time mimics the Emma of rural England. Aisha also represents modern India where there are high profile parties, as in Jane Austen’s *Emma* there are balls. *Aisha* has carefully preserved the basic storyline of Austen’s *Emma*. *Emma* is much about class and rank, which does not translate well to the metrocratic and cosmopolitan world in which we live today. So the makers omitted some major forces, which in the novel work on Emma. Aisha belongs to metropolis of Delhi, hardly a country village and the moneyed higher class.

In another major film *Emma* produced in 1996. This film has imitated Emma very nicely, according to the society of the Georgian era. This film is a heritage production that lovingly displays period clothing, rich furnishings and elegant accessories from Regency England. Though these two movies follows Austen’s plot but the cultural difference between both the movies very well traced in this chapter.
As in chapter three and four it is discussed how a text undergoes some alterations when it is adapted for screen. These changes occur due to the change of medium from text to the screen. But chapter five of this dissertation has traced the fact that the text not only undergo a transformation according to the change of the medium but also due to the change of context that is the circumstances that form the setting for an event, which in the present case is a transition from the west to the east. It is in the context of economic, political and social change that we had fully understood and analyzed Jane Austen’s selected novels. Austen’s novels take place almost exclusively within the privileged circle of England’s landed gentry and aristocracy. Only two percent of England’s population enjoyed the social status and life style of the upper classes. Most of England’s population was composed of modest middle class families, workers, housekeepers, servants, soldiers, etc.

*Pride and Prejudice* and *Emma* by Jane Austen are novels that describe the rigid class system present in eighteenth and nineteenth century England. Due to industrialization select middle class families had managed to acquire enough wealth in order to buy land and settle on sprawling estates in the country like Bennets of *Pride and Prejudice* and Martins of *Emma*. These two novels are analyzed according to the class system that was prevalent in that society and how industrialization too had an effect on the society of Georgian era. The concept of an industrial revolution remains the best way of summing up the enormous social and economic changes experienced in Britain from 1750 onwards.

While analyzing *Bride and Prejudice* and *Aisha* the Indian adaptations of Jane Austen’s novels in the post colonial perspectives it is well seen that the concepts of post colonial critics Edward Said and Homi Bhabha are very well traced in these films. Concepts of east and west, mimicry and hybridity are very much traced in these films.
The post colonial approach of the novel treats the work of art as the intersection of the worlds the east and the west. This method rests upon the conviction that the relationship between east and the west is inevitable and holds a great significance. This post colonial approach asserts that though being British Literature and representing English society, Jane Austen’s novels can very well fit into the Indian culture.

Thus it can be noticed that though film adaptation of the works of Jane Austen shows that a great deal of critical scholarship has been published on the works of Jane Austen wherein different aspects of her novels have been analyzed from different perspective. However the present study involves the intersection of post colonial concerns and adaptation techniques within the framework of Georgian writing. The earlier studies on the film adaptation of Jane Austen’s novels have been restricted to derive out the difference between text and screen, which however are limited in their scope as they are circumscribed by their focus on the technical aspects of adaptation alone leading to an almost complete exclusion of the socio-cultural milieu in which these adaptations are made.

*Bride and Prejudice* and *Aisha*, the Indian adaptations of Jane Austen’s *Pride and Prejudice* and *Emma* can be read as the post colonial adaptations to the text of Jane Austen. They also exemplify how Jane Austen’s text can be beautifully adapted to the demands of Bollywood. The viewers can observe that within the storyline of Jane Austen’s text, *Bride and Prejudice* and *Aisha* have been made according to the Indian culture, style and taste. In these films, adaptation acts as catalyst and a regenerative symbol which has been instrumental in shaping Jane Austen’s writing in the post colonial context.