CHAPTER TWO

FROM PAGE TO FRAME: Jane Austen on Screen

After the birth of cinema at the end of the eighteenth century, filmmakers have often chosen to adapt famous novels or tales for their first attempts of entertainment. Jane Austen’s work has not appeared in the early cinema production, during the years of silent movies. This absence may be accounted for by considering the term ‘silent’ itself. How could a silent representation celebrate the character of Elizabeth Bennet at best? Deborah Cartmell finds a silent adaptation “quite absurd”, in particular because of “the pleasure of being in the choice of words and in the verbal subtleties” (SAPAP 4). How could a silent movie represent Darcy’s disdain towards Elizabeth at the first ball or Elizabeth reading Darcy’s letter or her witty replies to the provocations of Lady Catherine?

Once the sound era had come, the very first recorded filming of the novel is in 1938 for a television adaptation. Since then Jane Austen’s novels found home in the television. The data shows the “highly adaptagenic nature of the novel in the sound era” (Cartmell, SAPAP 5). In addition, the large amount of television adaptations proves that every generation has its Pride and Prejudice adaptations, but also that Austen’s novels are easier to be adapted for the small screen:

The episodic nature of her writing and the variety of subplots seem to be more at home in television than in film. While film is character driven, normally focusing on two central characters, Austen’s novels involve a large variety of characters whose relationships are complexly understated and require the time to unfold that only
television allows. (Cartmell, SAPAP 12)

Jane Austen’s novels have been adapted for film and television since 1938. This popularity is due to the fact that adaptation of Jane Austen’s novels makes sense. They tell good, simple love stories which are still appealing, particularly to female audience and more importantly it is relatively inexpensive to film an Austen adaptation, in the words of Sue Parrill, “it requires no expensive special effects, no exotic locations, and only a small cast” (1). In the 1990s there were massive quantities of movies or television mini-series made from her books. Today most people know about her novels through the films they watch. It is hard for the modern reader to relate to the lifestyle and everyday events of the characters in Jane Austen’s novels because of such a vast time span. The films help modern society to interpret Austen’s writings.

Austen’s novels became so popular that adaptation of every kind has been made on her novels, from soft core romance to fantasy. In the beginning of the middle of the nineteenth century, Austen’s family members published conclusions to her incomplete novels and by the year 2000, there were over hundred printed adaptations. Of all the great works of literature, we might ask why Jane Austen’s novels are so successful. George Bluestone, writing in 1957 (reprinted in 1971) on, film adaptation, singles out Jane Austen’s novel as particularly well suited for adaptation, especially *Pride and Prejudice*. The attributes of her style are especially conducive to adaptation: “…a lack of particularity, an absence of metaphorical language, an omniscient point of view, a dependency on dialogue to reveal character, an insistence on absolute clarity” (118).

In terms of subject matter Bluestone also notes the remarkable “modernity” of Austen’s novels:
Jane Austen’s preoccupations are still very much with us. The world of Pride and Prejudice meets the requirements of Hollywood’s stock conventions and, at the same time, allows a troubling grain of reality to enter by the side door. It depicts a love story which essentially follows the shopworn formula of boy meets the girl; boy loses girl; boy gets girl. It presents rich people in elegant surroundings. It seems to allow for social mobility…. It offers an individual solution to general problems…. If wickedness is not punished, virtue at least is rewarded. Neither the upper classes nor the middle-class worlds are all white or all black…. Above all story has a happy ending. (144)

In regard to film adaptation there are two schools of thought. The first school is the traditionalist school that believes that a film should mirror the original work, the novels, as closely and faithfully as possible. The second school is more modern in its interpretation, borrowing certain elements from a novel and presenting them as in a new way. In Mac Farlane’s words,“…. adapting literary works is, without a doubt, a creative undertaking, but the task requires a kind of selective interpretation, along with the ability to recreate and sustain an established mood” (7). A film based on a novel is infact nothing more than a recreated story. The story in the novel cannot be retold in a same way since the two media, literature and film, work differently. Not everything can be transferred from novel to film, therefore the filmmakers has to find correspondents in film to certain elements in the novel or they may have to reduce the number of characters, compress the novel, or change it even.
The relationship between literature and film is to an extent very close and the adaptation serves as a notional bridge between them. Since the birth of cinematography, filmmakers have been attracted by literature and dramatically work to transformation. But it is by far not only Jane Austen, who has been the source of inspiration for movies sponsored by large film studios and television. The last couple of decades have presented a large-scale expansion of literature classics adapted into film, and the number is still increasing. Further, in the last ten years, another connection of literature and film, and thus a new range of adaptations have been presented. This new connection is the fantasy and children novels which were made into blockbuster films. All of these have a great potential to attract the audience, especially because of their special effects, rich settings and evident ambitions which directly call for sequels, prequels and spin-offs. Generally, the term ‘adaptation’ stands for a certain kind of transposition of a piece of work without considerable alterations or changes in the overall finish. The original theme, as well as its language and composition should remain unchanged and interpreted with the help of appropriate means. A film adaptation is about transferring a literal, possibly dramatical work into a final form of a movie picture. Film and literature are two independent art forms as was already mentioned, they share multiple characteristics. As Sue Parrill points out, the principle difference lies in “the additional elements of picture and sound in which the filmmaker may reveal theme and character and more the action forward by means other than language” (10). Christine Gerghty offers another view of the basic difference between novels and films:

Novels are verbal and use words while films are visual and rely on images; novels can express internal knowledge of a character, screen adaptations have to imply feelings or motivations from a
character’s actions since the camera is best suited to the objective recording of physical appearance. (2)

These adaptations of Austen’s novels have attracted the attention of the scholars and many studies have been made. Jane Austen in Hollywood by Linda Troost and Sayre N. Greenfield, Jane Austen on Screen by Gina Macdonald and Andrew F. MacDonald, Jane Austen on Film and Television: a critical study of the adaptation by Sue Parrill.

In order to understand the post colonial aspect of the adaptation of Jane Austen’s work, it is very important to view and understand each and every adaptation of Jane Austen’s novels. Though she has written six novels but it is Pride and Prejudice, which has attracted the attention of filmmakers, because this novel has been adapted several times by the filmmakers. But in this chapter it is very important to view all the adaptations of all the novels of Jane Austen.

Sense and Sensibility

Sense and Sensibility is Jane Austen’s first published novel. She started writing it in 1795, first entitled as Elinor and Marianne. In November 1811, it was published under its new title. It introduced situations which were to be typical of all Austen’s novels. In this novel sister, their father having died, find themselves, their mother and younger sister cast out from their home, Norland Park, where they had lived surrounded by all the comforts that wealth could provide. It is the situation that Mrs. Bennet of Pride and Prejudice, feared for herself and her daughters.

Sense and Sensibility was aired for the first time on June 4, 1950. NBC’s Philco Television Playhouse featured a live hour long adaptation based on a screenplay by H.R.Hays and directed by Delbert Mann. This adaptation won Academy Awards for Best Picture, Best Director and Best Actor. Madge Evans played Elinor in the 1950 adaptation of Sense and Sensibility and
young Cloris Leachman played Marianne. The screenplay for the Philco *Sense and Sensibility* was presented on three sets: a living room of the Dashwood’s cottage, outdoor set and an elegant drawing room. This adaptation has omitted many characters which are in the novel. They are Margaret Dashwood, Mrs. Jennings, Nancy Steele, Sir John Middleton and his family and only mention Fanny Dashwood. Instead Mrs. Fenner is introduced in place of Mrs. Jennings, who is the owner of the cottage in Devonshire. According to Sue Parrill, “The Philco adaptation reveals the inevitable difficulty for the screen writer and director of squeezing a novel into a fifty minute time period” (22). This adaptation comes under the category of Transposition and Commentary adaptations since it has retained much of Austen’s story with little changes in it.

The second television version of this novel was produced in 1971 by BBC. It is a four-part mini-series directed by David Giles, with a screenplay written by Denis Constanduros. Its twenty minute length gives space to more character than the presentation from 1950; however the character of Margret is omitted but instead a chatty female servant, Mary (Esme Church) who works for Dashwoods at Barton Cottage is introduced. Except for few garden scenes, this adaptation was shot exclusively on studio sets. The adaptation is commentary adaptation because alterations to the text have been done by the director.

Another BBC adaptation is from 1981. It was based on a screenplay by Alexander Baron and Denis Constanduros, directed by Rodney Bennet. It consist of seven thirty minute episodes and differs only slightly from the 1971 version, because Constanduros who wrote the screenplay for the 1971 adaptation was even the co-author of this adaptation. Unlike the 1971 version, which was shot on studio sets, the later version was shot on locations with great use of outdoor scenes. In the words Parrill, “…the main difference lies in on-location shooting and the greater
use of outdoor scenes in the later serial” (24). This adaptation reflects the characteristics of Transposition and Commentary adaptations.

The first feature film adaptation was produced in 1995 by Mirage and Columbia Pictures Corporation Production Companies. The film was directed by AngLee and based on a screenplay written by Emma Thompson. The cast also triggered great publicity to the film and ensured it a wide viewership. Elinor Dashwood was played by Emma Thompson while Kate Winslet performed as Marianne. The three main male characters Edward, Colonel Brandon and Willoughby were played by Hugh Grant, Alan Rickman and Greg Wise respectively. The most visible change in this adaptation regards the characters and roles of the protagonists. Elinor’s character changes to the greatest degree. She is given strong feelings and in Parrill’s view, “Thompson plays Elinor as having strong feelings, but as successfully concealing these feelings from her family and acquaintances” (25). For this reason Thompson has her breakdown three times once while listening to Marianne playing piano at Norland, then at Cleveland while watching over Marianne and finally, at the end upon learning that Edward is not married.

Display of emotions is a major change in the two male protagonists as well. The romantic and dramatic Willoughby is diminished and his place is taken by Colonel Brandon who becomes Willoughby’s foil, since he does everything which Willoughby did in the novel: he carries Marianne in his arms in the rain when she goes out at Cleveland, he gives her gifts- a pianoforte, and he reads her romantic poetry. In the novel and the BBC adaptations, Marianne already has a pianoforte. Similarly to Brandon, Edward is more appealing and more charming. The interesting thing about this adaptation is that neither Edward nor Brandon is allowed to express their feelings verbally. Edward is stopped on both occasions he attempts to confess while Brandon is portrayed as a mature man aware that Marianne would never look at him as a lover and therefore
he does not even attempt to confess anything but rather suffers in silence. According to Linda Troost:

Edward and Brandon have been successfully recast; they are distant heroes who are transformed into emotionally expressive heroes who are always physically present, if only through the objects that represent them. (41)

One more important change in the Mirage adaptation is Margaret Dashwood, the thirteen year old sister of Elinor and Marianne. In the novel Margaret receives little attention. At the end of the novel we are told that Margaret is now old enough to be interested in dancing and young men. The BBC versions have omitted Margaret entirely. But in the Mirage adaptation Margaret becomes key figure whose presence serves several purposes. She substitutes the viewer on the screen since we are informed of the various states of affair from her. Also Edward’s charming and loveable traits are revealed by his behaviour with her.

In addition to main characters, some of the retained minor characters are changed as well. Mr. Parker, for example, is not portrayed only as the cold and insolent husband he is in the novel, but as a kind and considerate man as well. He may be reading The Porcupine magazine while visiting and may be making ironic remarks, but he fetches the doctor without a word in the middle of the night when asked by Elinor at Cleveland. Even Lucy Steele’s sister, Nancy is omitted in this adaptation. In the novel and in the BBC version, Lucy’s sister reveals to Fanny that Lucy is engaged to Edward. In Thompson’s version Lucy herself whispers this secret into Fanny’s ear while they are sitting together. Despite certain changes made in this adaptation, this film was nominated for six categories in Oscars, including Best Picture, Thompson for
Best Actress as well as for Best Screenplay, Kate Winslet for Best Supporting Actress, Best Cinematography, and Best Music. Emma Thompson won the Academy Award for the Best Screenplay Adaptation for 1995. The British Academy of Film and Television Arts gave it the award for the Best Film, gave Winslet the award for the Best Actress in a supporting role. With such a screenplay, a high powered cast, a talented director and delightful sound track, this film is a winner in all respects. This adaptation come under Transposition and Commentary adaptations as this film is portrayed according to the times when Austen was writing the novel. On the other hand, alterations too are introduced in this film.

In 2002, Tamil filmmakers produced the feature film *Kandukondain Kandokondain* (English title *I Have Found It*). It is a Tamil musical and romantic film based on Jane Austen’s novel *Sense and Sensibility*. Directed and co-written by Rajiv Menon, the film features an ensemble cast of Mammotty in the lead role and Aishwariya, Ajith Kumar, Tabu and Abbas in pivotal roles. The plot features two young sisters with differing views on love who find themselves with three suitors.

On the first glance, this Tamil production from southern India seems to have little to do with *Sense and Sensibility*, because the film opens with machine-gun fire, a battle scene, and a land mine explosion that ripes off a man’s leg. Eventually, we figure out that we are seeing, in back story, the wounding of Major Bala, the Colonel Brandon character. But the plot becomes recognizable soon enough. After the death of the patriarch, the entire female household is forced to abandon their family estate in favour of obnoxious relatives. The two sisters and mother, move to a small apartment in Chennai (Madras) and find jobs, disappointment and eventually, true love and success.
In the wet sari number early in the film, Austen’s characters also emerge. This scene shows us the sisters contrasting in their attitudes about matters of the heart. Meenakshi, (Aishwariya) like Marianne, insists on poetry and passion; Sowmya, (Tabu) like Elinor, has lower romantic expectations. Austen’s plot is followed fairly closely for the rest of the film but altered for the values of the modern world. Both sisters get their men, of course, after undergoing roughly the same pattern of courtship and disappointment that Marianne and Elinor do, but they also get professional satisfaction. Meenakshi pursues a career in singing rising rapidly to stardom. Sowmya advances from telephone receptionist in a large corporation to a top computer programmer. At the end of the film, she is offered a job with the company’s division in the United States. Interestingly, at the end of the film, the family has chance to return to their Norland like mansion, but they turn it down, being thoroughly integrated into professional life in Chennai. According to Ariane Hudelet, “…the film is fascinating for the way it uses the backbone of Austen story to reflect on the mutations of India at the turn of the twenty-first century” (150).

Though this movie follows the Austen’s plot but Emma Thompson’s Sense and Sensibility is the real point of inspiration. In the words of Araine Hudelet, “Kandukondian, in many ways seems to be more a remake of AngLee’s film than an actual adaptation of Austen’s Sense and Sensibility” (150).

This movie contains details from AngLee’s film that do not appear in the novel: an older male who presents a musical instrument to the young woman he admires, an older sister who bursts into tears in front of her lover at the very moment she learns, against her expectations, that he still desires her, and a double wedding finale. There seems to be no homage to Austen’s novel, only echoes of Thompson’s screenplay. This film can be truly called as analogy
adaptation, since the Austen’s story is moulded in such a manner that a new work of art is created.

The next version is again a mini-series from the BBC production. It was first aired in January 2008 on the BBC One as a three part serial. In the United States, it was one of the PBS’s Masterpiece Theatre pieces. Masterpiece Theatre is a drama series produced by WGBH Boston and aired on PBS since 1971. It has cooperated with the BBC production and imported “quality” television from Britain. The screenplay of this adaptation came from the pen of a renowned screenwriter Andrew Davies, who adapted a number of novels of the British literary canon. This version is more daring than the other versions, as it shows Willoughby seducing Eliza Williams, and Willoughby kissing Marianne at Allenham. This adaptation is the part of Transposition and Commentary adaptation because while retaining of Austen’s story, alterations are too there.

The most recent version came in the year 2011, in the form of a movie named From Prada to Nada (From Riches to Rags) directed by Angel Gracia. From Prada to Nada is a contemporary twist on Austen’s classics. The film stars Camilla Belle as Nora and Alexa Vega as Mary, two Mexican-American sisters, whose lives change dramatically after the death of their father. This adaptation focuses more on Nora and Mary’s “fish out of water” experience after they are forced to move from their home, the relationship between the two sisters and the choices they make. The sister’s differences in the film were bit more superficial than in Austen’s novel, as if they were they just for the sake of creating conflict. The movie is by no means traditional or completely faithful to Austen’s Sense and Sensibility, the 2011 film From Prada to Nada is nonetheless a fun movie that takes inspiration from Austen and then adds its own twists. This film comes under the category of analogy adaptations as this film can be called as modern
version of the novel. This film shows what would have the story been like if Austen was writing in this age.

In the same year 2011, another adaptation of *Sense and Sensibility* came, namely *Scents and Sensibility* that centers on a once wealthy family who begin struggling after their father is imprisoned for investment. It is a modern day adaptation, directed by Brian Brough, starring Ashley Williams, Marla Sokoloff and Nick Zano. This romantic comedy is funny, creative and relatable. In this modern day adaptation of *Sense and Sensibility*, there is a bit change of the content and details of characters but much of the basics are still there. It is little cheesy, at times, but still a delightfully fun romantic comedy. The two main characters, who are sisters, are named Elinor and Marianne. In the beginning their father is convicted of fraud and sent to prison which differs from Jane Austen’s version, in which he has passed on and left his wife and daughters, without a home. Various differences develop from there on but the root of the story remains the same. Elinor is strong and hard working. Marianne seems more carefree and a bit, selfish, at times. They are both, however, devoted to their family and concerned over financially supporting their mother and younger sister. Similar to the previous adaptation, this adaptation also represents story of Austen’s novel according to the new times and it comes under the category of analogy adaptation.

**Pride and Prejudice**

*Pride and Prejudice*, Austen’s second novel published in 1812, has been the most popular with the movie and television industry out of all Austen’s works. *Pride and Prejudice*, is the story about five sisters- Jane, Elizabeth, Mary, Kitty, and Lydia Bennet in Georgian England. Their lives are turned down when a wealthy young man Mr. Bingley and his best friend Mr.
Darcy arrive in their neighbourhood. *Pride and Prejudice* firstly appeared in the year 1938 as a television mini-series, starring Curigwen Lewis as Elizabeth and Andrew Osborn as Mr. Darcy. The screenplay of this adaptation came from Michael Barry. This version is usually being forgotten about, and there is little information about it. So it is difficult to state in which category this adaptation falls.

The next version was realized as a black and white feature film in 1940. This first film on *Pride and Prejudice* was based on a screenplay by a MGM screenwriter Jane Murfin and British novelist Aldous Huxley. Greer Garson played Elizabeth and Laurence Olivier played Mr. Darcy. According to Gina Macdonald, “The 1940 MGM version of Pride and Prejudice set the pattern” (27). Directed by Robert Z. Leonard, the film fitted well among the screwball comedies. As screwball comedy was developed during 1930s and 1940s, so changes in this adaptation are made according to screwball comedy. For example, the class difference between Elizabeth and Mr. Darcy is more noticeable. In the novel Elizabeth is essentially of the same class as Darcy, only less wealthy. But the film deviates by indicating that Elizabeth is of a lower social class than Darcy. In the 1940 film, much has been omitted. Charlotte Lucas, Mr. Collins, Lady Catherine de Bourgh, Mary and Kitty Bennet, Mrs. Philips, Georgiana Darcy, Colonel Fitzwilliam, the Forsters and Captain Denny do not appear at all. This film falls under the category of Commentary adaptation since it made alterations to the maximum by omitting many of the important characters of the novel.

The next adaptation appeared on NBC’s *Philco Television Playhouse* on January 23rd, 1949. This one hour television play was directed by Fred Coe and based on a screenplay by Samuel Taylor. It featured Madge Evans as Elizabeth Bennet and John Baragrey as Mr. Darcy. The most distinctive aspects of this version, is the use of an actor playing Jane Austen to supply
character analysis, transitions and ironic perspective. This is the part of Transposition and Commentary adaptation.

The next version was a BBC mini-series which came in the year 1952, starring Daphne Slater as Elizabeth and Peter Cushing as Mr. Darcy. Directed by Campbell Logan and screenplay from Cedric Wallis, this adaptation was broadcast live in six half-hour episodes and did not leave any deeper mark in television. This is again the part of Transposition and Commentary adaptation.

In the year 1957 another television mini-series came named *Orgoglio e Pregiudizio*, starring Virna Lisi as Elizabeth and Franco Volpi as Darcy. Directed by Daniele D’Anza and screenplay came from Edoardo Anton, was an adaptation in Italian. Since it is an adaptation in Italian, therefore it comes under analogy adaptation.

Another adaptation in Dutch appeared in 1961, named *De vier dochters Bennet*. This adaptation was a television mini-series, starring Lies Franken as Elizabeth and Ramses Shaffy as Mr. Darcy. Like previous adaptation, this adaptation in Dutch comes under the category of analogy adaptation.

The BBC mini-series of 1967 provided the audience with six thirty-minute episodes, ending with a shot of Mr. Darcy and Elizabeth arriving at their home at Pemberley. Celia Bannerman played Elizabeth and Lewis Fiander played Mr. Darcy. This version was directed by Joan Craft and screenplay came from the pen of Nemone Lethbridge. The screenplay of the BBC adaptation provides an interesting comparison with the both the 1940 film and the 1949 NBC’s version. The 1967 version omits the character of Mary Bennet entirely. In this version Wickham attend the Netherfield Ball but leaves when Darcy threatens to have him removed. This version
shows Darcy bribing Wickham to marry Lydia. This adaptation is the part of Transposition and Commentary adaptation.

The next adaptation was produced in the year 1980, as a television min-series, starring Elizabeth Gravie as Elizabeth and David Rintoul as Mr. Darcy. Directed by Cyril Coke and screenplay came from Fay Weldon. It was also aired as a part of Masterpiece Theatre on PBS. This adaptation too is part of Transposition and Commentary adaptation.

The next adaptation was again a creation of Andrew Davies and it was aired in 1995 in six one-hour long episodes. Jennifer Ehle played Elizabeth; Colin Firth played Mr. Darcy and was directed by Simon Langton. This award winning version is widely celebrated and Colin Firth as Mr. Darcy will remain in the memories of the audience forever. This adaptation is the part of Transposition and Commentary adaptation. According Denis Ray Cutchins:

This mini series is, still the gold standard of Austen adaptation for many viewers. It is lauded for its careful attention to period detail and its long running time, which means that it has been able to include much more of the novel’s plot than any of the shorter film versions. (145)

Bridget Jones Diary is one of the most famous Pride and Prejudice imitations, is the novel written by Helen Fielding, Bridget Jones’ Diary. After achieving worldwide success, the novel was converted into a film. The movie, released in 2001, also attained great success, not only in UK but worldwide. This movie maintains the narrative within a British context while shifting to a modern society. The main character in the novel, Elizabeth, is transformed into the modern British heroine named Bridget. Instead of having Lizzy’s silly sisters, she has a group of crazy
and ridiculous friends while her parents remain equally wanting of propriety. Bridget greatly differs from the character of Elizabeth. Although Bridget live in a post-feminist society, she is some ways appears less apt at achieving a higher position in life.

From the beginning to the end, *Bridget Jones’ Diary* recreates Jane Austen’s world in a modern setting. Darcy remains similar to his character. As in the book, he is arrogant and privileged. These traits are allowed to stay constant because even in the modern world, many men are found guilty of these characteristics. Darcy’s vanity is modernized in that his pride seems to stem from his belief that his job, company and manners are above Bridget’s instead of stemming from his ‘superior’ bloodline. There are many changes which are made in this adaptation and everything is done according to the modern society. This adaptation is analogous in nature since characters are modified according to the modern times.

The next adaptation of *Pride and Prejudice* came in the year 2003. Although the setting is modern, the characters are easily recognized. The amazing thing about this adaptation is that, parents are not given any personality make over’s; they are removed entirely from the plot and protected from all criticism. Elizabeth, Jane, Mary, Kitty and Lydia are house mates who attend what is presumably Brigham Young University. They have the interests of typical Mormon college women: going to college, attending church, studying, frolicking at alcohol and caffeine free parties. This Elizabeth is entirely different from the Elizabeth in the novel. For this Elizabeth, a woman of the modern world, a career is just as important as marriage, but it must be on her own terms. Like previous adaptation, modernizations of characters are truly seen in this adaptation and it too come under the analogy adaptation.

In 2004, an interesting adaptation called *Bride and Prejudice* arose from the fusion of British
and Bollywood cinema. Its director, Gurinder Chadha, describes it as “Hollywood and Bollywood, tide up with a British sensibility”. Released in 2004, *Bride and Prejudice* re-imagines and re-constructs the movie not only in modern times, but also adds another layer of conflict by inserting the tension between two cultures, Western and Eastern. This Bollywood style adaptation shows the ease with which Austen’s novel can be translated into a different language. According to Deborah Cartmell, “This Bollywood-style adaptation, directed by Gurinder Chadha, demonstrates the ease with which Austen’s novel can be translated into a different cultural context” (*SAPAP* 10).

Most of the film setting is in Amritsar, India where Lalita played by former Miss World Aishwariya Rai meets, dislike and at the end marries the American Darcy played by Martin Henderson. According to Denis Ray Cutchins:

This Bollywood version of *Pride and Prejudice* is remarkably parallel to the characters and plot of Austen’s novel, especially given that the film is set in present-day India (with excursions to California and London). (143)

Moreover, the scenes shot in Amritsar, visually suggest that it is Darcy, not Elizabeth who change according to the new set of priorities. This movie outlines the manner in which two cultures come together and create a new one. The analogous nature of this adaptation is discussed in detailed in the next chapter.

The next adaptation of *Pride and Prejudice* came in the year 2005 directed by Joe Wright, starred Kiera Knightly as Elizabeth and Mathew Macfadyen as Mr. Darcy. Deborah Moggach the screenwriter of this adaptation calls it ‘the muddy hem version’. It was very successful and
celebrated for its visual aspect that presents the romantic rustic atmosphere of the Regency era using British realism rather than the picturesque view known from some of the early adaptations. Though the overall story is same but still there are certain changes made in the movie. For example, Darcy’s first proposal is portrayed as outside and in the rain, whereas in the book it is in Mr. Collins house. This movie shows Elizabeth disrespectfully yelling at her parents, which is inaccurate as far as the book and the times are concerned. This movie was released differently in UK and USA. In the ending of the UK release, Elizabeth is shown seeking permission from her father in order to marry Darcy. But in the US release, we are shown Elizabeth and Darcy, married and romancing at Pemberley. This adaptation comes under the Transposition and Commentary adaptation and this can be viewed in the next chapter.

The most recent feature film of *Pride and Prejudice* came in the year 2011. This movie is the modern day adaptation of *Pride and Prejudice*, as the title of the movie is *A Modern Pride and Prejudice* directed by Bonnie Mae. By the title of the movie we can trace that it is an analogy adaptation.

**Mansfield Park**

The third novel published in 1814, is the most controversial of Austen’s novels. It was received by the audience of her time and has not been particularly popular with film artists of today. *Mansfield Park* is the story of Fanny Price, who goes to live with her wealthier relatives, the Bertram family. Austen begins the novel by introducing Fanny. She is timid and feels inferior to her relatives. She has four cousins; Maria, Julia, Edmund, and Tom. Julia and Maria don’t pursue a relationship with her; Tom is not interested in her. However Edmund expresses a desire to know her. At the beginning of the novel, Lady Bertram and her Aunt Norris see Fanny as
nothing more than a personal assistant. Austen injects another rich family into the storyline: the Crawfords. Throughout the rest of the novel, members of the Bertram fall in love with members of the Crawfords, resulting in some relationships that are advantageous and others to the contrary. By the end of *Mansfield Park*, one of Fanny’s cousins becomes Mrs. Norris’s personal assistant and Fanny marries Edmund.

Its first adaptation appeared in 1983. The ITV production for BBC was directed by David Giles and consist six episodes. Nicholas Farrell plays Edmund Bertam and Sylvester Le Touzel plays Fanny Price. This adaptation is based on the screenplay Ken Taylor. In dramatizing *Mansfield Park*, Ken Taylor followed the story line of the novel closely. This adaptation was appreciated by Austen purists as it retains the narrative voice of the original novel. This adaptation comes under Transposition category since it followed the storyline of the novel closely but traces of commentary adaptation is also there.

Another adaptation is a feature film by Miramax, in which appeared in 1999. This version is directed by Patricia Rozema and was not well received by Janeites, (Janeites are people who share their common interest in Jane Austen and manifest it by discussing her work and life, or travelling around places connected to her) as it shows some controversial themes as slavery or drug use. Slavery is a recurring theme in this film, and is portrayed in several different ways. One involves the captivity and treatment of African-American slaves. According to Denis Ray Cutchins, “Rozema also creates new scenes to make explicit comments on sexuality and slavery that the novel only hints at” (144). Another more subtle reference show’s Fanny’s life as that of a person who is trapped in a situation and cannot get out a slave to circumstances. This adaptation has several good qualities as well. It is very unusual to find such a clean film. There is absolutely no foul language, and Fanny is everything one could hope for in a heroine. She also believes in
going to church and appears to hold Christian beliefs. In the words of Denis Ray Cutchins, “This film is a combination of adaptation and imagination. It adapts the primary plot lines of Austen’s Mansfield Park, but merges the character of Fanny with that of Austen herself” (144). This adaptation is the quality piece of movie making a wonderfully satisfying happy ending. This adaptation comes under the category of Transposition and Commentary adaptation.

The latest Mansfield Park, written by Maggie Wadey, directed by Iain B. MacDonald was produced in 2007 by ITV as a television film. It was aired as a part of Jane Austen Season in Britain and as a part of Masterpiece Theatre in the US. Jane Austen Season is a ITV season that begun on March 18, 2007 and premiered adaptations of Mansfield Park, Northanger Abbey and Persuasion. It also repeated the 1996 version of Emma. This production is considered unelaborated because it imitates the 1999 version and uses costumes from other adaptation. This adaptation is too the part of Transposition and Commentary adaptation.

**Emma**

*Emma* published in 1815, is considered to be the most accomplished of all Austen’s novels. Basically Emma is a intelligent, upper class young woman who thinks she knows more than other people. She decides to use her knowledge to become a matchmaker for her little friend Harriet. Emma finds out that she doesn’t know as much as she thinks; while she discovers she misread quite a few of her acquaintances. She discovers she didn’t even know herself as well as she thought. It is widely popular with filmmakers and audience since its first adaptation in 1948. According to Sue Parrill, “In style, organization and character development, this novel represents the high point of her literacy accomplishment” (107).

The first adaptation of *Emma* was in the year 1948, with a production by BBC TV. Judy
Campbell wrote the screenplay and acted the role of Emma Woodhouse. Michael Barry is the producer, but there is no credited director. In this adaptation many characters as well as scenes are omitted. Mr. John Knightly and his family are omitted from this adaptation. Mr. Perry has a larger role in this adaptation and there is no mention of his plan for a carriage. Even many of the scenes are not according to the novel. Mr. Elton proposes to Emma just after he has delivered the framed picture of Harriet to Hartfield, which is different to the novel. In the novel, Emma insults Miss Bates at the trip to Box Hill but in this adaptation this incident takes place at strawberry picking party at Donwell and there is no mention of the trip to Box Hill. The last scene of this adaptation is shot in Hartfield, showing married couple Emma and Mr. Knightley exchanging kiss. Though with certain changes, this adaptation attempted to represents many of the settings mentioned in the novel. This adaptation falls under Transposition and Commentary adaptation since it presented many of the settings in the novel along with certain changes in it.

The American audience encountered Emma for the first time in 1954 as a live presentation in NBC’s Kraft Television Theatre. Kraft Television Theatre was an hour long dramatic program that ran on Wednesday nights from 1947 to 1958, often presented original live drama and was a training ground for actors who went on to become Hollywood stars. This adaptation starred Felicia Montealegre as Emma and Peter Cookson as Mr. Knightley. Mr. Elton was performed by Roddy McDowall. Mr. Elton’s role in this adaptation was expanded, compared to his role in the novel. This adaptation is different from the novel because many of the characters who play vital role in the novel are omitted. They are Miss Bates, Mrs. Bates, Robert Martin, Mr. Churchill, Jane Fairfax and John Knightleys. The character of gentleman farmer William Larkins is introduced instead of Robert Martin of the novel. This adaptation’s main focus is on Emma’s mistaken effort to match Harriet to Mr. Elton. This adaptation is the part of Commentary
adaptation because director took much of the liberties with the text as it omitted many of the important characters present in the novel are omitted.

The next adaptation was a six part mini-series produced by BBC and aired live in 1960. Vincent Tilsley wrote the screenplay, Campbell Loogan was the producer. Diana Fairfax played Emma Woodhouse and Paul Daneman played Mr. Knightley. The screenplay of this adaptation omits John Knightley and his family and even like the earlier BBC adaptation merges the events of the Box Hill picnic into the strawberry picking at Donwell. This adaptation also shows the gypsies pursuing Harriet, shows Mr. Knightley’s suspicion about Jane Fairfax’s secret correspondence, mentions Perry’s plan for a carriage, and even let Harriet overhear Emma talking to her father about her plan to marry Mr. Knightley. At the end Emma accepts Mr. Knightley following their marriage, discussing what name she is to call him. She says that he will always be Mr. Knightley to her. This is the part of Transposition and Commentary adaptation.

BBC dramatized Emma again in 1972. It was directed by John Glenister and aired in six parts. This successful adaptation presented Dora Godwin and John Carson as the leading couple. This version is remarkably faithful to the novel in terms of scenes order and inclusion of everything that happened in the little town of Highbury. If the viewer wants to see the literal translation of the novel then the 1972 BBC version is the way to go. This is the part of Transposition adaptation as it is faithful to the novel in each and every aspect.

In 1995, Paramount released a modern adaptation of Emma titled Clueless. The main character is called Cher, who plays the role of Emma in this adaptation. The role of Cher was played by Alicia Silverstone. She lives in Hollywood of the 1990s. This modernized version
includes voiceover narration which is similar to Austen’s ironic third-person narrator. According to Deborah Cartmell, “Clueless, then, able to provide a corollary to the complex hierarchies of Highbury, with similar prohibitions against crossing class lines to form intimate relationships” (ATSST 173).

Writer and director Amy Heckerling used the main characters and chief plot elements of the novel, but she has heightened the humour. Though the novel of Jane Austen has been set in the modern times, but the film retains many elements of the novel, including the emphasis on Cher’s realization that she has herself endangered her own happiness by meddling in the lives of the others. This adaptation is totally an analogy adaptation as it represents modern Emma or Emma of this century. According to Marc Di Paolo:

Clueless is the film that comes to the closest to finding a cinematic equivalent of Austen’s “free-indirect writing style”, it is also the film that alters the book the most by changing the criteria by which Emma evaluates worthy mates for herself and her friends. (3)

In 1996, two adaptations of Emma were created. The first one was Miramax film starring Gwyneth Paltrow as Emma. It was written and directed by Douglas McGrath, in his directorial debut. Rachel Portman’s musical score won the Academy Award for the Best Original Score for a Musical or Comedy in 1995; Ruth Myers’ costumes were nominated for the award for Best Costume Design. The second was a television film produced by Meridian Broadcasting for ITV, with Kate Beckinsale in the leading role. It was produced by the same team as the 1995 Pride and Prejudice, screenwriter Andrew Davies and producer Sue Birtwistle. It won two Emmy Awards for 1997 for its production design team and for Jenny Beavan’s costumes. Troost and
Greenfield have essentially identified the American film starring Paltrow “as a domestic Bildungsroman adaptation and the Meridian/A&E ‘telefilm’ as a retelling of the story as a social critique” (86). The Miramax adaptation is the part of Transposition and Commentary adaptation and it is discussed in detail in the fourth chapter. The Meridian adaptation is too part of Transposition and Commentary adaptation.

The next adaptation of Jane Austen’s *Emma* was aired in October, 2009 on BBC One. The four hour-long episodes of *Emma* were written by BAFTA- winning Sandy Welch, and stars Romolo Garai and Jonny Lee Miller in the leading roles. Unlike some of the other modern versions of *Emma*, the time constraints for this version were not as strict because it was filmed and shown as a mini-series, not as a two hour movie, allowing for a faithful and relatively complete adaptation of Jane Austen’s novel. In this adaptation, audience can fully see what is happening in addition to just hearing it described. An example of this, from the very beginning of the first episode, is when Emma, Frank Churchill and Jane Fairfax are shown children and their family situations are made known to the audience right away. The narrator discusses what happened with each of them in their childhood, while the audience can also see Emma with her governess, Miss Taylor, following her mother’s death and Frank Churchill leaving his father, Mr. Weston, to live with his aunt and uncle. This scene serves as a good set-up for the rest of the story and helps to eliminate any confusion that the audience may have about each character’s relationship to each other. This adaptation is the part of Transposition and Commentary adaptation.

The most recent adaptation of *Emma* was in the year 2010. *Aisha* is the Indian adaptation of Jane Austen’s sparkling novel *Emma*, starring Sonam Kapoor as Emma and Abhay Deol as
Mr. Knightley. It is the post colonial adaptation of *Emma*. Like Emma, *Aisha* also finds pleasure in match making. *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 Austen’s *Emma* there are balls. Though *Aisha* has been represented according to the new times but plot of both the stories remains same. This adaptation falls under the category of analogy adaptation and the reasons for this are given in detail in the fourth chapter.

**Persuasion**

*Persuasion* was written before Jane Austen’s death between 1815 to 1816. *Persuasion* is the story of Anne Elliot, who has never got over a romantic disappointment she had when she was nineteen years old. She has little support from her ruin of a family, which consists of a vain, widowed father and a self centered caustic older sister. Eight years, before Anne had fallen in love with and got engaged to Frederick Wentworth a bright, earnest young man whose lack of money and career prospects set Anne’s status conscious family against the marriage. Her surrogate mother, whose advice Anne trusted above all, persuaded Anne that the only right thing to do was to give up the engagement. Now eight years later, Anne’s family is in financial trouble and Frederick Wentworth, now Captain Wentworth is back in town and rich from the spoils of the Napoleonic Wars. Problem is he’s never forgiven Anne for breaking his heart. Infact, he proceeds to flirt with other women right in front of her.

The first dramatization appeared in between 1960 and 1961 as a black and white mini-series produced by BBC. Daphne Slater, who played Elizabeth Bennet in the 1952 *Pride and Prejudice*, played Anne Elliot and Paul Daneman played Captain Frederick Wentworth. This
adaptation is based on the screenplay by Michael Voysey and Barbara Burnham. This adaptation is the part of Transposition and Commentary adaptation.

The second television mini-series was presented on ITV in 1971. It was aired in five parts and stars Anne Firbank as Anne Elliot and Bryan Marshall as Captain Wentworth. This adaptation tells more of the story of the novel and takes fewer liberties with the plot of the novel. This adaptation is the part of Transposition adaptation as it tells more of the story of the novel.

The next version came much later in 1995 from BBC Film Production. It stars Amanda Root as Anne Elliot and Bryan Marshall as Captain Wentworth. It was based on the screenplay by Nick Dear and directed by Roger Michell. According to Sue Parrill, “the 1995 film captures far better the spirit of the times and is more sophisticated in its visual style” (150). This is the part of Transposition and Commentary adaptations.

Another television version was aired on ITV as a part of Jane Austen Season in 2007. Sally Hawkins, who played Anne, was awarded the Monte-Carlo TV Festival Award as well as the Royal Television Society Award in 2007. This is the part of Commentary adaptation.

In the year 2014, another modern adaptation of Persuasion is about to come. This adaptation is named as A Modern Persuasion which is going to be directed by Bonnie Mae who directed A Modern Pride and Prejudice in the year 2011. The category of this adaptation is not known as this film is yet to be released.

Northanger Abbey

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 by modern readership and filmmakers. Northanger
*Abbey* is the story about Catherine Morland, who is a silly girl but with a heart of gold, falls in love with Henry Tilney, a man above her both in character, personality and social status, is very obvious about it, and is invited to his house for a long stay by his sweet sister, which happens to be an abbey. Like many other girls of her age, she reads gothic romances, and goes around suspecting Tilney’s dad to be a cruel man who made life hell for his wife and then murdered her. In the book, she finally comes to terms with her stupidity, grows mature and wiser, while maintaining her sweetness of character. Oh yes, and Henry comes to love her.

The first cinematic adaptation of *Northanger Abbey* was produced by BBC/A&E and first shown on BBC-2 in February 1987. The screenplay was written by Maggie Wadey. This version stars Katherine Schlesinger as Catherine Morland. It differs from other Austen’s adaptations of that time, as it takes more liberties from the novel. This movie is so full of showing the dreams and fantasies of Miss Catherine Morland that it forgets to do a good job of telling the story. This adaptation is the part of Commentary adaptation since it took much liberty with the text. According to Louise Flavin:

> The opening scene of the film has Catherine reading in orgasmic pleasure, *The Mysteries of Udolpho*, while sensually eating a ripe plum; in the novel, she is introduced to the book in Bath. Her fantasies, daydreams and nightmares, played out in the film, have as much an erotic nature as a fright factor. (24)

The second version was a television film aired on ITV as a part of *Jane Austen Season* in 2007. It was based on the screenplay by Andrew Davies and stars Felicity Jones as Catherine
Morland. Everything that the other movie did wrong this movie did right. This is the part of Transposition and Commentary adaptation.

By going through the all adaptations of her six novels it can be concluded that maximum of the adaptations are the part of Transposition and Commentary adaptations, as filmmakers want to shown Regency England in their films with alterations in the text. Filmmakers want to show modern viewers the Regency period through their films so that modern viewers can acquaint themselves with Austen’s text in a much better way. Moreover, Austen remains one of the chief inspirations for filmmakers. Jane Austen is the leading woman writer who grabs not only women’s attention as the audience but also men’s. As Harriet Margolis states, “we are in a decade in which her name functions like a license to print money” (39). Austen’s name also serves as a guarantor of success. Many writers have explored the reason for the popularity of the film adaptations on Austen’s work. As Deborah Cartmell remark:

Austen has become something of a conservative icon in a popular cultural: a canonical author whose life and work signify English national heritage and all that implies of the past as an idyll of village life in pre-industrial society, of traditional class and gender hierarchies, sexual propriety and Christian values. (ATSST 39)

Linda Troost and Sayre Greenfield continue that “the concerns at the centre of Austen’s plot—sex, romance, and money— are central concerns of our own era” (3).