

Západočeská univerzita v Plzni

Fakulta filozofická

Bakalářská práce

**The World of Jane Austen : A Comparison of
Selected Novels and Their Film Adaptations**

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Plzeň 2013

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Fakulta filozofická

Katedra anglického jazyka a literatury

Studijní program Filologie

Studijní obor Cizí jazyky pro komerční praxi

Kombinace angličtina – francouzština

Bakalářská práce

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Plzeň 2013

Prohlašuji, že jsem práci zpracovala samostatně a použila jen uvedených pramenů a literatury.

Plzeň, duben 2013

Acknowledgement

First and foremost, I would like to express my sincere thanks to my supervisor, PhDr. Ivona Mišterová, Ph.D., who has supported me throughout my thesis with patience. I am extremely grateful for her valuable advice and kind encouragement.

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1 INTRODUCTION

This bachelor thesis deals with the Regency period according to Jane Austen's novels and with a comparison of her two principal novels, *Pride and Prejudice* and *Sense and Sensibility*, to their particular film and television adaptations. Its first aim is to present the insight into Jane Austen's life and her milieu which is essential to understand the background of her novels. Its second aim is to provide information about the film and television adaptations, their connection to the novels and to the Regency period. The thesis focuses on description of particular factual features. The topic belongs to cultural studies and was selected with an esteem for Jane Austen.

The thesis is divided into two main parts – theoretical and practical. The theoretical part is then divided into three sections. The first section deals with the Regency period and its influence on Jane Austen's writings. A special attention is paid to the contemporary society and its manners in accordance with Jane Austen's depiction of those times. The second section is devoted to Jane Austen's life. This part is biographical and includes speculations about her love life, which is covered by mystery. The third section presents places and events which are worth visiting to get closer to the atmosphere of Jane Austen's novels. This part describes, for instance, museums, events, etc. connected to Jane Austen. The practical part, which follows, is composed of four sections. The first section deals with the 2005 film adaptation of *Pride and Prejudice*. The description of the 1995 television adaptation of *Pride and Prejudice* is provided in the second section. The third section is devoted to the 1996 film adaptation of *Sense and Sensibility*. The 2008 television adaptation of *Sense and Sensibility* is presented in the fourth section. Each of these sections contains three subsections which focus on analysis. The analysis pays attention to features concerning significant quotations, inappropriate Czech dubbing, and distinctions between the novel and its adaptation, which are supplemented by remarks related to the Regency period. The features are ordered chronologically according to the storyline

in order to provide a comprehensive and clear structure. The analysis of the Czech dubbing was included because it involves a certain degree of adaptation. Moreover, its aim is to depict the difference between the atmosphere in the English and the Czech version.

Facts and other issues are based on knowledge acquired in primary sources and supported by secondary sources. The theoretical part is substantiated mainly by *A Memoir of Jane Austen* written by Jane Austen's nephew, J.E. Austen-Leigh, and *The Jane Austen Pocket Bible* written by Holly Ivins. The practical part employs novels *Pride and Prejudice* and *Sense and Sensibility* from a combined version *The Complete Novels of Jane Austen*, the films *Pride and Prejudice* (2005) and *Sense and Sensibility* (1996), and the television series *Pride and Prejudice* (1995) and *Sense and Sensibility* (2008). Both English and Czech versions of these films and television series were used for the analysis. The complete overview of applied sources is stated in the bibliography. The findings of the thesis are presented in the conclusion in a more detailed way. Nevertheless, the thesis is supposed to give evidence of the interconnection between the Regency period, Jane Austen's novels, and the film and television adaptations of these novels.

2 THE WORLD OF JANE AUSTEN

Many literary readers wonder how it is possible that a woman with no experience with love, without knowing the world, but living a calm life could have ever written such number of novels which captivated so many admirers in the course of two centuries, received more than few appreciations from highly respected personages, for instance, Sir Walter Scott, and influenced the British literature. [1]

She was even criticised for her want of knowing the world more extensively. [2] Nevertheless, Jane Austen invested the beauty, purity, wit, and genius into her novels despite, and maybe thanks to, the calm course of her life. Jane Austen did not need to know the world. She had her own world. The world which her admirers love. The world which helped British soldiers to overcome the stress during the World War One. [3]

For Jane Austen lived in the Regency period her novels represent a picture of those times. There are some facts which the reader should know to understand her novels better. Principally, some facts concerning the society and what it was like to be a woman those days. Jane Austen's depiction of the society is something which deserves the attention. Moreover, it is necessary to focus on women to comprehend the situation of Jane Austen's heroines better. Generally, the facts are concentrated mainly on the middle class where Jane Austen originated from, which she focused on, and whose manners and opinions are so faithfully described in her novels. J.E. Austen-Leigh states: *"I think that in her last three works are to be found a greater refinement of taste, a more nice sense of propriety, and a deeper insight into the delicate anatomy of the human heart. [...] These writings are like photographs, in which no feature is softened."* [4]

A view into Jane Austen's own life is also essential. Although her love life is covered by a veil of mystery, there are many books and films devoted to her life. It is natural because if someone appreciates Jane Austen's novels, he or she desires to know where these ideas originate

from. In this respect, this thesis provides a brief overview of facts and events associated with her life which enable to get closer in touch with Jane Austen.

This foreword may be symbolically concluded with Jane Austen's own words. "*I think I can boast myself to be, with all possible vanity, the most unlearned and uninformed female who ever dared to be an authoress.*" (11 December 1815) [5]

2.1 Influence of the Regency period

During the Regency period, the society was strictly divided into classes. Everyone was treated and should behave according to his or her social class, status, and property. Jane Austen dealt mainly with the gentry in her novels because she belonged to this class, and sometimes she showed a view into other classes, mainly the upper classes. A good example of someone of higher rank is Mr Darcy in *Pride and Prejudice* with his beautiful residence at Pemberley. [6]

J.E. Austen-Leigh talks in his *Memoir of Jane Austen* about a process of "levelling-up", which means a progress in society. He notes that this process was the most perceptible in lower classes. There was also a difference in manner of speech between upper and lower classes. The language of lower classes was perceived as coarse and incorrect. However, the society underwent a perceptible change during Jane Austen's life. Many people who originated in lower class became wealthy, and the traditional criteria of lower, middle and upper classes were partly broken. [7]

According to memories of Jane Austen's nephew, "the house at Steventon, where Jane Austen spent her childhood, was furnished with modesty. Carpets were redundant, and therefore, used rarely. The furniture comprised only a few pieces. There was only one sofa in the house. To sit back against the backrest was unmanigable. Ladies and gentlemen of good manners would never do that unless they were very old or ill. When Jane Austen was ill, and suffered from weakness, she still

never used the sofa because she left it to her old mother, even if her mother was not present. Instead, she used three chairs saying that it was more comfortable than a sofa because she knew that otherwise her mother would have insisted on her using the sofa instead of her.“ [8]

All equipment which was needed for ladies was the following. A musical instrument, most often a pianoforte or a harp, a small writing desk, and a sewing kit. Young ladies were being prepared for the role of a mistress. Therefore, ladies contributed to housework in spite of having servants. The housework comprised everything from making bed to distilling of herbs for home-made medicines. An interest in science and other subjects was not common. [9] Miss Bingley in chapter 8 in the novel, *Pride and Prejudice*, describes an accomplished woman: “A woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages, to deserve the word [accomplished]; and besides all this, she must possess a certain something in her air and manner of walking, the tone of her voice, her address and expressions, or the word will be but half deserved.” [10] Housework, playing a musical instrument, singing, drawing, needlework, reading, writing letters to relatives and close friends, visiting relatives and friends, and interest in fashion were the only occupations for young ladies. Every unmarried woman practised some of these occupations. Married women were supposed to manage the household and care for children. [11] Therefore, Lydia says in chapter 53 in the novel, *Pride and Prejudice*: “But you know married women have never much time for writing. My sisters may write to me. They will have nothing else to do.” [12]

The only entertainment for young people was a ball or a dinner party. This was also almost the only occasion for young ladies and young gentlemen to be acquainted together and talk together. There was a custom to hold a public ball every month during the winter. Private balls were held occasionally, however, dinner parties were common and very frequent. Most of these parties ended with dancing, and young ladies contributed not only by dancing but also by playing the pianoforte and singing. Jane Austen played the pianoforte very well. She practised

playing every morning and was praised for her sweet voice. [13] She also loved dancing and was very good at it. Henry Austen wrote in his foreword to the combined edition of *Northanger Abbey* and *Persuasion*: “*She [Jane Austen] was fond of dancing and excelled in it.*” [14]

Almost every ball or dancing at dinner parties commenced with a minuet. In addition, it was an honour to open the first set of dances. Balls were, among other things, an occasion for ladies and gentlemen to show their good manners. Every detail revealed a person’s origin. For example, women’s gloves had to be purely clean and most often white unless they visited a below-average ball. Some ladies even brought two pairs of gloves to a ball in case of soiling one of them. J.E. Austen-Leigh observes in his *Memoir of Jane Austen*: “*The graceful carriage of each weapon [a sword for a man and a fan for a woman] was considered a test of high breeding.*” [15]

Jane Austen wrote in her letter to Cassandra about a ball in Lyme: “[...] *a new odd-looking man who had been eyeing me for some time, and at last, without any introduction, asked me if I meant to dance again.*” (14 September, 1804) [16] A procedure of meeting new acquaintances was complicated. For instance, there existed a manner that while introducing siblings, the eldest daughter was addressed as Miss with her surname, and her sibling(s) as Miss with her first name. Sons were usually addressed by their full names. This feature is exemplified in section 3.3.1.2 (see page 55). In addition, it was impossible to address someone without being introduced. An example of bad manner can be seen in chapter 18 (pp. 294, 295) in the novel, *Pride and Prejudice*, when Mr Collins addresses Mr Darcy without being introduced. His behaviour is even more rude because Mr Darcy is superior to Mr Collins. It was possible to address a person of lower rank without being introduced but never someone of higher rank. Nowadays, it is common to shake hands, but in the Regency period, this gesture was used only by close friends. [17]

Another important manner of those times was the manner of entering the room. People of the highest rank entered the room first.

Families entered together, generally, from the oldest to the youngest and according to the marital status. [18] For example, in the television adaptation of *Pride and Prejudice* (1995) the married Lydia enters the room before her eldest sister Jane (see page 46). There were more prescribed polite manners, and there also existed some guide books for young ladies on how to behave. Jane Austen laughed at it because the book led young women to be humble, obedient, stupid and bashful creatures. [19] For example, Mr Collins reads Fordyce's *Sermons* in chapter 14 in the novel, *Pride and Prejudice*. The book refers to *Sermons to Young Women* by James Fordyce. [20]

Unless a dinner party was held, the dinner table served only for food and no more than some candlesticks. Decorations and silver cutlery were used only on special occasions. During the Regency period, the most popular drinks were wine and mead, especially home-made. The dinner table included a great deal of vegetables. Potatoes were eaten only with roast meat. The housewives kept recipe books, and every family had their peculiar meal which was handed from mother to daughter. [21] The Jane Austen's House Museum in Chawton keeps a hand-written *Jane Austen Household Book* by Martha Lloyd-Austen which contains many recipes not only for cooking but also for remedies which were used in the Austen family. [22] After the main dish, the tablecloth was cleared away and the dessert followed. In her novels, Jane Austen uses the expression "cloth" instead of "tablecloth". After the dinner, the family occupied themselves, for instance, with playing cards, listening to one of them playing the pianoforte, reading aloud or simply with conversation. [23]

When people wanted to visit somebody, they walked on foot or used a carriage. The Austen family possessed a carriage and a pair of horses, which was, in fact, a necessity those times. The roads were not well-maintained, and one horse would not be able to pull the carriage alone. When the roads were dirty, the pattens had to be used for walking. Pattens were shoes with a raised wooden sole to keep the feet above the mud. [24] Jane Austen was always wearing a bonnet as all women did

while going for a walk. The Austen sisters did not care much about fashion even though Jane Austen was very good at needlework. She spent much of her time sewing and her dresses were excellent. She often made clothes for the poor. She also made a dress for her sister-in-law, Mary Austen-Leigh. [25]

Though Jane Austen was not interested in politics, there was a “politician“ who was interested in her. Prince Regent, George IV, really liked Jane Austen’s novels. He kept a few sets of them. He charged Mr Clarke, a librarian of Carlton House, one of Prince’s residences, to invite Jane Austen to Carlton House and to propose on behalf of the Prince as to whether she could dedicate some of her upcoming novels to the Prince. It was *Emma* which was honoured to be dedicated to Prince Regent. Jane Austen and Mr Clarke became friends and kept in touch by correspondence. He also recommended her a few times new ideas which she could have included into her novels, however, she never followed his advice repeating that she knew nothing about science and philosophy. [26]

Here follows an amusing part of letter by Jane Austen to Mr Clarke: *“I am fully sensible that an historical romance [...] might be much more to the purpose of profit or popularity than such pictures of domestic life in country villages as I deal in. But [...] I could not sit seriously down to write a serious romance under any other motive than to save my life; and if it were indispensable for me to keep it up and never relax into laughing at myself or at other people, I am sure I should be hung before I had finished the first chapter. No, I must keep to my own style and go on in my own way.”* (April 1816, Chawton) [27] It is significant that Jane Austen kept her own style and accepted Clarke’s and other recommendations as an amusement because it is her distinctive style which has entered the English literature and which would have probably lost its beauty if it had been changed. It should not go without a mention that she once wrote a book called *“Plan of a novel according to hints from various quarters“* simply for amusement. [28]

2.2 Jane Austen's life and love

There are many films inspired by Jane Austen's life. The most popular one is called *Becoming Jane*, which is based on the novel, called *Becoming Jane Austen*, written by John Spence. It shows an invented story of romance between Jane Austen and Tom Lefroy according to evidence from Jane Austen's letters. [29] Nevertheless, we can only speculate what the true story really was.

Some facts are well-known. There exist many letters written by Jane Austen, however, many letters were destroyed. Perhaps the family did not want to reveal private details. Perhaps Jane Austen herself asked them to burn some letters. [30] Letters are very important in Jane Austen's novels. They often bring an important piece of information. [31] In any case, a part of Jane Austen's story is burnt leaving secrets behind which may never be revealed. Only several people who really knew her told something about her life, however, hardly anyone gave evidence in a written form. [32]

The closest intimate of Jane Austen who ever wrote her memoir was James Edward Austen-Leigh, her nephew. By publishing his book, *A Memoir of Jane Austen*, the first evidence of Jane Austen's life appeared, however, it was more than fifty years after her death. It was written in 1869 and includes many testimonies of Jane Austen's intimates and fragments of Jane Austen's letters. J.E. Austen-Leigh describes his beloved aunt as "sweet-tempered, kind, sympathising and amusing person". He also writes about her: "*Hers was a mind well balanced on a basis of good sense, sweetened by an affectionate heart, and regulated by fixed principals; so that she was to be distinguished from many other amiable and sensible women only by that peculiar genius which shines out clearly enough in her works [...].*" [33] Even though the testimonies could have been influenced by the family relationships, their memories are undoubtedly valuable.

Jane Austen was born on 16 December 1775 and was christened on 5 April 1776 at St Nicholas Church. She lived with her family at a

parsonage-house in Steventon, Hampshire. This parsonage was considered above-average even though it was furnished with less elegance. The house was later demolished. J.E. Austen-Leigh admires Steventon's surroundings and especially its heghderows. He observes that thereof Jane Austen's love of nature must come. [34] Jane Austen, just as all her siblings, was nursed out of her home. She lived at a farm at Littlewoods, their neighbours, until she was about two years old. [35] This treatment was quite usual. When the child was able to speak, walk and eat without help, it returned home. Jane Austen's brother, George, was disabled and never returned home again. [36]

Her father, Reverend George Austen, was a descendant of a wealthy family who were clothiers in Kent, called "the Gray Coats of Kent". A typical mixture of light blue and white, which was called "Kentish gray", was worn by Kentish militia. A badge of this origin was kept by the Austen family. Having lost his parents at the age of nine, Reverend George Austen received no inheritance. Nevertheless, he received a good education owing to his uncle, Mr Francis Austen. Two rectories of Deane and Steventon in Hampshire were his only possession. Being well-educated, he provided private lessons in order to increase his income. [37] He was very handsome, and therefore, he was called "the handsome proctor" at St John's College. [38]

Jane Austen's mother, Cassandra Austen, was a daughter of Reverend Thomas Leigh. His brother, Dr Theophilus Leigh, was a well-known and respected personage at Oxford. Among his acquaintances, he was popular for his wit, pleasant conversations and sense of humour – the qualities which Jane Austen undoubtedly inherited. [39]

Jane Austen had six brothers and one elder sister. Her eldest brother, James Austen, was a successful man as most of her brothers. He contributed to the origin of a periodical paper, *The Loiterer*, at the University of Oxford. J.E. Austen-Leigh notes that the best articles were written by James himself. James also wrote some prose and poems and was an enthusiastic reader. J.E. Austen-Leigh believes that James provided his little sister Jane with books and influenced her taste. Jane

Austen is also said to have read at a very young age. She preferred Johnson, Cowper, and Crabbe most. She sometimes made jokes that if she ever married, she would like to be Mrs Crabbe. Unfortunately, she made no acquaintance with any contemporary writer and was therefore deprived of expert advice. [40]

Jane Austen's second brother, George Austen, is rarely mentioned among Jane Austen's siblings. He was afflicted by epilepsy, and there is a speculation that he was deaf. Therefore, he never returned home from his nursing family in neighbourhood. There is hardly any evidence of him. [41] Even J.E. Austen-Leigh excluded him in his *Memoir of Jane Austen*.

Jane Austen's third brother, Edward Austen, was adopted by his uncle, Thomas Knight, and he then accepted new name, Edward Knight. For Mr Knight did not have any children, Edward inherited his property. He gained everyone's heart by his kind and cheerfull temper. He and his children belonged to the most beloved intimates of Jane Austen. [42]

Her fourth brother, Henry Austen, helped Jane Austen with publishing of her novels and respresented her in London [43]. He was very proud of her. He declared: "*She never dispatched a note or letter unworthy of publication.*" [44] Jane Austen published her novels anonymously as "A Lady". However, in 1813, Henry Austen revealed the authoress to a few people when someone appreciated *Pride and Prejudice*. In addition, he wrote a foreword in a special edition of *Northanger Abbey* and *Persuasion*. [45] He married his cousin, Eliza de Feuillade, to whom Jane Austen and Cassandra owed their good knowledge of French. Besides French, Jane Austen also spoke a little Italian. [46]

Two of Jane Austen's brothers, Francis Austen and Charles Austen, were sailors (later both Admirals) at the British navy which was very prestigious. Francis was a very religious man. During his stay in a seaside town, he was called "the officer who kneeled at church" [47] because it was not usual to kneel at church those days. Charles was a kind and amiable person. His death affected the whole fleet who served under him. An officer wrote a record of him addressing him as "our good

Admiral“ [48]. Jane Austen’s two brothers, being sailors, slightly influenced her novels. She never wrote about anything what she did not know or what she was not interested in. For example, about politics, medicine, etc. Despite she claimed strong political opinions in her early age, she never wrote anything about the political background. However, she had a large number of information provided by her brothers, and the navy thus appears in her novels. [49] “Frank’s ships“ in her novels are related to Francis because the Austen family called him Frank. [50]

Jane Austen’s elder sister, Cassandra, was her most beloved sibling. She adored her and appreciated her as better than herself. Their mother said: *“If Cassandra were going to have her head cut off, Jane would insist on sharing her fate.”* [51] J.E. Austen-Leigh claims in his *Memoir of Jane Austen* that the affection between Jane and Cassandra was never weakened. But there is a hypothesis that their relationship was once broken due to love. This is described later in the thesis. There was a suspicion that the elder Dashwood sisters in *Sense and Sensibility* were actually the Austen sisters, but it is not true. The Austen family said about the sisters: *“Cassandra had the merit of having her temper always under command, but Jane had the happiness of a temper that never required to be commanded.”* [52] Cassandra also painted the only two portraits of Jane Austen. In addition, she illustrated Jane Austen’s *History of England*. [53]

Concerning Jane Austen’s novels, there appears to be many questions: Where did Jane Austen gain the inspiration? Are the characters in her novels real? The truth is that her characters were invented by her prolific, genius, bright and perceptive mind. J.E. Austen-Leigh claims that she never copied any individual because she wanted to create, not to imitate. [54] Her brother, Henry, wrote: *“Her power of inventing characters seems to have been intuitive, and almost unlimited. She drew from nature; [...] never from individuals.”* [55] Jane Austen regarded her characters with affection. She wrote in her letter to Cassandra about *Pride and Prejudice*: *“I must confess that I think her [Elizabeth] as delightful a creature as ever appeared in print. [...] There*

are a few typical errors; and a 'said he', or a 'said she', would sometimes make the dialogue more immediately clear; but I do not write for such dull elves as have not a great deal of ingenuity themselves." (29 January 1813) [56]

Her family influenced Jane Austen by bottomless love, which filled their home. She was perceived as an affectionate, loving being. She loved children and they loved her. Her nieces remembered her sweet manners, cleverness, playful talk, helpfulness, the ability to make everything amusing, and her invented fairy tales which she used to narrate to them. They also remembered her telling them subsequent stories of characters in her novels if they asked her. And they remembered her as a sympathising companion and wise adviser. [57]

Not being married and not having her own children, she devoted her love to writing, in spite of the fact that being an authoress was considered scandalous. [58] She called her books "her children". After *Pride and Prejudice* had been published, Jane Austen wrote in her letter to Cassandra: *"I want to tell you that I have got my own darling child from London."* (29 January, 1813) [59] She watched the success of her books as if she watched the success of her children. After *Emma* had been published, she sent a copy of the novel to her friend who had a new born baby, and Jane Austen wrote to her: *"I trust you will be as glad to see my Emma, as I shall be to see your Jemima."* [60]

It was a custom in Jane Austen's family to play a drama at home. Most often, the plays were written by her eldest brother, James. Jane Austen was very young but a very good observer. These first encounters with the art of words could influence her, and the "home-theatre" is reflected in the novel, *Mansfield Park*. In addition, she began to write when she was very young. Her first writings were meant as a mockery, dealing with nonsense, written in order to amuse her family. Many years later, her niece was trying to write some stories and asked Jane Austen for advice. The niece gave evidence that Jane Austen had regretted writing in an early age: *"Later still - it was after she had gone to Winchester – she sent me a message to this effect, that if I would take*

her advice I should cease writing till I was sixteen; that she had herself often wished she had read more, and written less in the corresponding years other own life." [61]

However, Jane Austen wrote a few stories during her early youth which she never let be published. The beginning of her writing is a recollection of mockery to styles which she denounced and which may appear as a guide for her to avoid imperfections in her later works. Nevertheless, even the three of the most appreciated novels - *Pride and Prejudice*, *Sense and Sensibility*, and *Northanger Abbey* - were written in a young age of her life. The novel *Pride and Prejudice*, firstly entitled *First Impressions*, was begun in 1796, *Sense and Sensibility*, firstly entitled *Elinor and Marianne*, was begun in 1797 and *Northanger Abbey* in 1798. [62]

The removal to Bath in 1801 caused a blank space in Jane Austen's writings. James Austen inherited the parsonage at Steventon and Mr and Mrs Austens moved with daughters to Bath. It is conceivable that the purpose of moving to Bath was to find husbands for them. Unfortunately, Jane Austen hated Bath and was not able to write there. However, a varied society enabled her to observe new traits of its character. [63]

Mr Austen suddenly died in 1805, therefore, Mrs Austen later moved with her daughters to Southampton. In 1809, Jane Austen's brother, Edward Knight, offered them to stay at Chawton in Hampshire. Chawton became for Jane Austen a home which she needed. She returned to her writings, rearranged them and prepared them for publication. Between 1811 and 1816, she wrote *Mansfield Park*, *Emma*, and *Persuasion*. It is almost unbelievable because she hid her work in order to remain anonymous. While writing, she was constantly being interrupted because she did not have a working place for herself. She had only a little mahogany writing desk in a sitting-room, which was later inherited by her niece. [64] Now, it is exposed in the British Museum in London. This desk was a portable sloping folding case to write on, where she had a stand for ink and where she could keep papers and quills

inside it. [65] She used small pieces of paper which were easy to hide. In addition, there was a door which was screeching while being opened, and Jane Austen discouraged the servants to repair it because it was a reliable warning of a comer. [66]

Despite these conditions and in spite of the fact that the first steps were discouraging, Jane Austen's novels started to be published. The first one was *Sense and Sensibility*, published in 1811. *Pride and Prejudice* followed in 1813, then *Mansfield Park* in 1814, and *Emma* in 1816. For these four novels, the first three published by Egerton and the last one by Murray, Jane Austen earned less than seven hundred pounds. Her two novels, *Northanger Abbey* and *Persuasion*, were published by Murray as a combined edition after her death in 1818. Jane Austen's brother, Henry Austen, wrote a foreword to this book, as it has been already mentioned. [67] This edition represented the first and the last of Jane Austen's completed novels. By this biographical foreword, she was for the first time stated as an authoress in her novel, no longer stated as "A Lady". [68]

In Jane Austen's novels, the marriage is described rather as a matter of business than a matter of love. Unfortunately, this is how it was in the Regency period. A good marriage was a marriage which brought money to the family. This is always expressed in Jane Austen's novels with humour and irony even though the desperate situation of women, who needed to find a rich husband or die in poverty, showed the truth "universally acknowledged that marriage was a market". [69] The unforgettable Mrs Bennet from the novel, *Pride and Prejudice*, is an archetype of mothers of those times who were doing their best to find a man of fortune for their daughters while ignoring everything in order to ensure that their daughters would be secured. [70]

In the Regency period, it was almost impossible for a young man and a young woman to be alone together or to write letters to each other unless they were engaged. [71] Thus, it is not a wonder that Charlotte says in chapter 6 in the novel, *Pride and Prejudice*: "*Happiness in marriage is entirely a matter of chance.*" [72] Nevertheless, Jane Austen's heroines always marry for love and refuse to marry for money.

Yet, the Austen sisters never married. Jane Austen's sister, Cassandra, was once engaged, however, she had to wait because her fiancé did not possess enough money to marry her immediately. Therefore, he went to West Indies in order to earn some money but died of yellow fever. This was such a grief to Cassandra that she was determined to never marry another man. [73] Her sister became her only beloved companion until the death separated them. [74]

Jane Austen is generally thought to have had no experience with love. However, although her life was calm and her "love affairs" are not well-known and provable, there are certain conjectures that she did not pass her life without a heart being touched. In his *Memoir of Jane Austen*, J.E. Austen-Leigh writes that Cassandra once mentioned an unnamed gentleman who she and Jane Austen met somewhere at the seaside but who unfortunately suddenly died. [75] Holly Ivins in *Jane Austen Pocket Bible* also writes about a romance in Lyme Regis which concerned a man who suddenly died. There is a suspicion that his name was Samuel Blackall. [76] *The Daily Mail* published an article describing the romance between Jane Austen and Samuel Blackall as an affair which ruined the relationship between Jane Austen and her sister. The article claims that Cassandra burnt a large amount of letters as a result of an anger towards her sister. [77] Nevertheless, *The Daily Mail* is a tabloid, and therefore, it cannot be considered as a serious source.

In the film *Miss Austen Regrets*, the viewer is showed a relationship between Jane Austen and Brook Bridges, who was in love with her but her feelings were not warmer than an affection of a friend. [78] The Jane Austen Center in Bath posted an article on its websites which confirms the close relationship between Jane Austen and Brook Bridges according to letters written by her. [79] However, Jane Austen is said to be rather indifferent towards this relationship, be it Samuel Blackall or Brook Bridges or another man. [80]

On the contrary, Tom Lefroy is considered to be her true love. The Lefroys were Austen's neighbours at Ashe, and Jane Austen became a close friend with Mrs Lefroy. Incidentally, her brother was Sir Egerton

Brydges who wrote in his biography of his first encounter with Jane Austen: *“I remember Jane Austen, the novelist, as a little child. [...] When I knew Jane Austen, I never suspected that she was an authoress; but my eyes told me that she was fair and handsome, slight and elegant, but with cheeks a little too full.”* [81] At Ashe, Jane Austen met Tom Lefroy. She wrote in her letter to Cassandra that she hoped to gain his heart. And she did, indeed. Many years later, he admitted that he had admired her and never forgot her. Nevertheless, his destiny was to be separated from Jane Austen in order to meet expectations of his family, to marry a rich lady, and to become the Chief of Justice of Ireland. [82]

Soon after their parting, Jane Austen finished *Pride and Prejudice* and *Sense and Sensibility*. Even though her own love story is sad, it enabled these great novels to arise. Perhaps the following words, which are taken from *Pride and Prejudice*, flew right from Jane Austen’s heart. It is Jane Bennet speaking in chapter 24: *“It cannot last long. He will be forgot, and we shall all be as we were before. [...] He may live in my memory as the most amiable man of my acquaintance, but that is all. I have nothing either to hope or fear, and nothing to reproach him with. Thank God! I have not that pain. A little time therefore. I shall certainly try to get the better. I have this comfort immediately, that it has not been more than an error of fancy on my side, and that it has done no harm to anyone but myself.”* [83] In addition, the romance of Jane Austen and Tom Lefroy inspired the film, *Becoming Jane*, in 2007 and a BBC radio play, *Jane and Tom: The Real Pride and Prejudice*, in 1997. In 1802, Harris Bigg-Wither made a proposal to Jane Austen and she accepted. Their marriage would ensure a wealthy home at Manydown, not far from Steventon, for her, her mother and sister. However, Jane Austen changed her mind and cancelled the engagement the next day. Not being allowed to marry the man who she really loved, she decided to share her sister’s destiny to remain single and poor. [84]

Jane Austen remained poor despite publishing her novels. During her life, her novels were undervalued, and the fame of her work grew after her death. However, she wrote for pleasure, not for money neither

for fame. [85] When Jane Austen died, not only the world of literature received a loss. And even though she did not seek after fame, she could have been proud of her if she had heard Sir Walter Scott's words: "*That young lady had a talent for describing the involvements and feelings and characters of ordinary life, which is to me the most wonderful I ever met with. [...] What a pity such a gifted creature died so early!*" [86]

There is a question whether and when Jane Austen realised that she was seriously ill. Her friends remembered her visit one year before her death. She behaved as if she supposed that she would never see them again. [87] Nevertheless, there were also bright periods during which she felt better, and according to her letter in 1817, she believed she would fully recover. "*I have certainly gained strength through the winter and am not far from being well; I think I understand my own case now so much better than I did, as to be able by care to keep off any serious return of illness.*" (24 January 1817) [88] Unfortunately, it was not true.

Even though she lost her body strength, she kept her bright mind and wrote until she could. Her brother, Henry, wrote in his foreword to the combined edition of *Northanger Abbey* and *Persuasion*: "*She retained her faculties, her memory, her fancy, her temper, and her affections, warm, clear, and unimpaired, to the last. [...] She wrote whilst she could hold a pen.*" [89] She still wanted to write something better. She had not been satisfied until she finished *Persuasion* in 1816. Her last writing comes from 17 March 1817. The last part of her manuscript was written with a pencil for she was too weak to sit at a desk. However, she wrote twelve chapters of her last novel, which has never been finished. J.E.Austen-Leigh notes that she did not give it a name. [90] In contrast, Holly Ivins observes that it was called *The Brothers*. [91] Either way, the novel was published in 1925 and was entitled *Sanditon* on the basis of the seaside town where the plot of the novel is situated. [92]

Jane Austen went to Winchester in May 1817 believing that she would recover there. She kept assuring her intimates that she was feeling better even though her handwriting was no longer so neat and legible. She appreciated the care of Doctor Lyford, her sister Cassandra, and the

whole family. *"If ever you are ill, may you be as tenderly nursed as I have been."* (27 May 1817) [93] Her sister Cassandra and her sister-in-law, Mary Austen-Leigh, cared about her, and they both stayed with her when she died, on 18 July 1817. Jane Austen suddenly dropped. They asked her whether she wanted something. She replied that she wanted nothing but death. [94] The cause of her death is not clear, however, the most often version of the cause of her death is the Addison's disease. She was buried in Winchester Cathedral on 24 July 1817. [95]

2.3 In touch with Jane Austen

There have been many people who admired Jane Austen's novels, among them many respected personages. However, there were also those who did not like Jane Austen's work at all. Charlotte Brontë belonged to them. She could not understand why someone read Jane Austen's novels. [96] On the other hand, J.E. Austen-Leigh mentions in his *Memoir of Jane Austen* that Mary Russell Mitford, a British authoress, once said to him: *"I would almost cut off one of my hands, if it would enable me to write like your aunt with the other."* [97]

This section examines Jane Austen's world as it can be seen today and provides some examples of places which every admirer of Jane Austen should visit once. Incidentally, Jane Austen's admirers were named "Janeites" by George Saintsbury in 1894 but became known after being used by Rudyard Kipling in 1924. Current Janeites have created many societies and hold events concerning the Regency period, lectures concerning Jane Austen, and for example, run a gift shop with many items related to the Regency period and Jane Austen. [98]

The first place to mention is undoubtedly Steventon and its surroundings where Jane Austen spent her childhood. The Austen family had lived at a parish of Deane before they moved to the rectory of Steventon in 1771. [99] It was at Ashe, in the neighbourhood, where Jane Austen met Tom Lefroy. The mistress of the house was his aunt, Anne Lefroy, who was a close friend of Jane Austen. Manydown House was a

home of Harris Bigg-Wither, who made a proposal to Jane Austen. The house was demolished in 1965. Nevertheless, the visitors can see its picture exposed in a window of the Wootton St Lawrence church. [100] Steventon is situated near Basingstoke, which Jane Austen used to visit. The most significant place in Basingstoke is the Barclay's Bank. In this building, public balls used to be held in the Assembly Rooms during Jane Austen's times. There is a memorial plaque which reminds the passers-by that Jane Austen used to dance there. [101]

Jane Austen moved with her parents and her sister to Bath in 1801. Their first home in Bath was at 4, Sydney Place. The house is marked with a plaque which announces that Jane Austen lived there. [102] The Jane Austen Center is located in Bath, too. The Jane Austen Center holds the Jane Austen Festival every year. People can participate in the Grand Regency Costume Promenade, which means that everyone is wearing a costume according to the Regency fashion, and the procession walks through Bath. In 2009, a couple decided to organise a Regency wedding in Bath during the festival. The ceremony took place at the Guildhall. Visitors can also visit permanent exhibitons, Regency tea room, or a gift shop which offers costumes, jewellery, accessories, and many other items concerning Jane Austen. [103]

Jane Austen spent the last years of her life at Chawton. Her home was later transformed into the Jane Austen's House Museum. [104] Visitors can see items and furniture which Jane Austen used, including her writing table or a hand-made patchwork quilt. [105] Anna Chancellor hosted a short document about Jane Austen for BBC in 2002, called *The Real Jane Austen*, which was filmed at the House Museum. Jane Austen was Anna Chancellor's great-aunt from eight generations ago. She also played a role in *Pride and Prejudice*, television series in 1995, in which she portrayed Caroline Bingley. [106]

Jane Austen's mother was burried at St Nicholas Church in Chawton in 1827. She died at the age ot eighty-eight and it is said that she spent her last years with patience and cheerfullness regardless the pain which she suffered from. [107] Jane Austen's sister, Cassandra, was

buried at St Nicholas Church as well. The church was burnt and rebuilt in 1872. [108]

Jane Austen was buried in the Winchester Cathedral. Once, a gentleman visited the Cathedral and asked the vergier to show him the grave of Jane Austen. The vergier asked him: "*Pray, sir, can you tell me whether there was anything particular about that lady? So many people want to know where she was buried.*" [109] In 2010, a permanent exposition was opened in the Winchester Cathedral besides the grave of Jane Austen to narrate her life story. In the year 2013, the bicentenary of the first publication of *Pride and Prejudice* will be celebrated. Special events are to be held. One of them is a special tour which invites all admirers of Jane Austen for a walk from the Winchester Cathedral to Jane Austen's House Museum in Chawton. This event will be repeated during the year. [110]

There exist a few societies devoted to Jane Austen which support the preservation of treasures which Jane Austen bequeathed and which organise many events. The Jane Austen Society of the United Kingdom is one of them. [111] It supports the Jane Austen's House Museum in Chawton where most of the events are held. [112] For example, for an event "*Filming Pride and Prejudice*", held on 18 April 2013 in Chawton, the society invited Simon Langton, the director of the television series *Pride and Prejudice* (1995), to discuss the filming. [113]

To conclude the enumeration of places which were touched by Jane Austen, the British Museum in London should be mentioned as well. There is the mahogany desk of Jane Austen kept. [114] The Chatsworth House in Derbyshire cannot be omitted either as the presumptive inspiration for Pemberley, the residence of Mr Darcy in *Pride and Prejudice*. [115]

3 JANE AUSTEN'S NOVELS AND THEIR FILM ADAPTATIONS

3.1 *Pride and Prejudice* – film adaptation

The novel *Pride and Prejudice* has always been one of the most popular books by Jane Austen. In 2003, *Pride and Prejudice* was voted the second best book of all time in BBC's Big Read poll. [116]

The most recent, and probably the best known, film adaptation of the novel was created in 2005. The film was directed by Joe Wright who was then awarded for Most Promising Newcomer. The film itself received a large number of nominations for diverse awards. [117]

Firstly, Joe Wright hesitated to adopt Keira Knightley as the performer in the role of the main character, Elizabeth Bennet, because he considered her too pretty. [118] Keira Knightley herself was indecisive in accepting the role in view of the fact that she as a great admirer of Jane Austen was worried that she could not portray the character of Elizabeth well enough in the way an Austen's character deserves. [119] Eventually, she was then nominated for Oscar and Golden Globe in the category of Best Actress for this role. [120] Matthew Macfadyen portrayed the character of Mr Darcy. He was compared to Colin Firth, and there appeared a large number of points of view. [121] However, he did not receive any nomination for his portrayal of Mr Darcy. Although Mr Knightley is considered the real gentleman, the posh and slightly rude character of Mr Darcy still remains the most charming for women. [122] He was voted for the most desirable romantic encounter by 1,900 women in a public inquiry. [123]

The film offers two endings. The original ending was denounced by the British audience, therefore, the film was cut for Great Britain, but in the USA the film ends with the original ending. [124] Nevertheless, the film was well received by the public even though admirers of Jane Austen believe that the television adaptation in 1995 can never be exceeded. [125]

3.1.1 Analysis

This part of the thesis is focused on particular features of the film adaptation. In particular, the attention is drawn to quotations, distinctions, and the Czech dubbing. In addition, some additional remarks are provided.

These types of features are further divided into sections, and they are ordered more or less chronologically with intent to achieve a clear arrangement and a logical sequence.

Moreover, it is necessary to mention that the analysis deals only with significant features perceivable in the film, *Pride and Prejudice* (2005) [126], which are compared to Jane Austen's novel, *Pride and Prejudice* [127].

3.1.1.1 Quotations

The first section includes features concerning quotations. The attention is paid to dialogs where Jane Austen's words are more or less preserved. However, the film is based on the novel, therefore, it is obvious and essential that the screenplay remains faithful to the source text. Therefore, there are especially mentioned some speeches which were not originally written as a direct speech, were expressed by other means, or the original parts were transformed into the screenplay in a significant way.

In addition, a special case arrives when some quotation is expressed by a different character than in the novel. This feature is incorporated into this field as well. There should be also mentioned that some words originally used in the novel are substituted by more current synonyms in the screenplay. This feature is represented by one example below. Generally, this part of the thesis presents special cases of adaptation of Jane Austen's words in the film.

The first scene where a peculiar adaptation of Jane Austen's text can be observed is set at a ball in Meryton. The scene shows a

conversation between Mrs Bennet, Mr Bingley, Mr Darcy, Elizabeth, and Jane. This conversation is actually based on a conversation held at Netherfield in chapter 9 (pp. 260, 261). Nevertheless, it is slightly altered. Many scenes throughout the film are composed of more dialogs from the novel, probably in order to utilize as many dialogs as possible in as few scenes as possible. It is a natural way to compress a novel into a film. Mrs Bennet (about Jane): *“When she was only fifteen there was a gentleman so much in love with her that I was sure he would make her an offer. However, he did write her some very pretty verses.”* Elizabeth: *“And that put paid to it. I wonder who first discovered the power of poetry in driving away love?”* Mr Darcy: *“I thought that poetry was the food of love.”* Elizabeth: *“Of a fine, stout love it may. But if it is only a vague inclination, I am convinced that one poor sonnet will kill it stone dead.”* [128]

Substitution of original word by a current expression is represented by an example in the following scene. Elizabeth walks to Netherfield to see Jane. Miss Bingley comments on her appearance: *“My Goodness, did you see her hem? Six inches deep in mud.”* [129] Here, the expression “petticoat” from chapter 8 in the novel (p. 225) was substituted by a more current expression “hem”.

A scene set at Netherfield shows a conversation between Mr Bingley, Miss Bingley, Mr Darcy, and Elizabeth. The scene actually describes a few days at Netherfield, which were merged into one talk. The conversation includes dialogs based on chapters 8, 10, and 11.

Another scene set at Netherfield shows a visit of Mrs Bennet with her daughters. The original dialog in the novel between Mr and Miss Bingleys is altered. Miss Bingley’s words are uttered by Mary, and Mr Bingley’s response is uttered by Miss Bingley in the film. This dialog was taken from chapter 11 (p. 267) and concerns a forthcoming ball. Mary: *“It would be better if conversation instead of dancing were the order of the day.”* Miss Bingley: *“Indeed, much more rational but rather less like a ball.”* [130]

When explaining the situation of the Bennet family to Charlotte, the following Elizabeth’s words were originally said by Mr Bennet in chapter

13 (p. 271). Elizabeth: *“He may turn us out of the house as soon as he pleases.”* [131]

The following scene is enacted by Mr Collins and Mrs Bennet. In the novel, the dialog was not written in direct speech. Nevertheless, the conversation was invented on the basis of chapter 13. Mr Collins: *“To which of my fair cousins should I compliment the excellence of the cooking?”* Mrs Bennet: *“Mr Collins, we are perfectly able to keep a cook.”* Later, during the dinner, originally Mr Bennet’s words are uttered by Elizabeth. Elizabeth: *“Do these pleasing attentions proceed from the impulse of the moment or are they the result of previous study?”* [132]

At a ball at Netherfield, Elizabeth and Mr Darcy hold a conversation while dancing. Their dialog was created according to chapter 18. Elizabeth’s speech is a quotation, whereas, Mr Darcy’s words were invented because most of his utterance was not written in a direct speech in the novel.

Elizabeth arrives at Hunsford. Mr Collin’s speech, based on chapter 28 (p. 330), was not originally written in direct speech. In addition, his words were originally uttered by Charlotte in the novel. Mr Collins: *“My wife encourages me to spend as much time in the garden as possible, for the sake of my health.”* The following conversation, during which Mr Collins and Charlotte talk to Elizabeth about the forthcoming dinner at Rosings, is based on Mr Collin’s words from chapter 29 (p. 333). Mr Collins: *“Do not make yourself uneasy, my dear cousin, about your apparel.”* Charlotte: *“Just put on whatever you’ve brought that’s best.”* [133]

Another altered dialog is enacted by Mr Darcy and Elizabeth at Rosings. It is based on a conversation at Hunsford in chapter 30. Mr Darcy’s words were not originally written in direct speech.

The next encounter of Mr Darcy and Elizabeth is set at Pemberley. The visit is limited to a few scenes. Most of conversations are altered. Nevertheless, the plot remains the same. A specific adaptation is the following conversation at the inn, where Elizabeth stays with Mr and Mrs Gardiners. The conversation comprises the whole chapter 46 (pp. 399-

404), including two letters from Jane. It depicts the situation well. In the Regency period, an elopement was considered scandalous, and if the couple was not eventually married, it brought disgrace over the whole family. [134] Elizabeth: *"It is the most dreadful news. Lydia has run away with Mr Wickham. They are gone together from Brighton to Lord knows where. She has no money, no connections. I fear she is lost forever."* Mr Darcy: *"This is my fault. If only I had exposed Wickham when I should."* Elizabeth: *"No, it is my fault. I might have prevented all of it merely by being open with my sisters."* Mrs Gardiner: *"Has anything been done to recover her?"* Elizabeth: *"My father has gone to London. But I know very well that nothing can be done. We have not the smallest hope."* Mr Darcy: *"Would I could help you."* Elizabeth: *"Sir, I think it is too late."* Mr Darcy: *"This is grave, indeed. I will leave you. Goodbye."* Mr Gardiner: *"I am afraid we must go at once. I will join Mr Bennet and find Lydia before she ruins the family forever."* [135]

A letter from Mr Gardiner arrives concerning the forthcoming wedding of Lydia and Mr Wickham under certain conditions. The conversation remains more or less faithful to chapter 49 (pp. 418, 419) in the novel. Nevertheless, some words are uttered by different characters. Mr Bennet: *"God knows how much your uncle must have laid on this wretched man."* In the novel, Jane asked the following question, however, in the film the question is uttered by Kitty. Kitty: *"What do you mean, father?"* Mr Bennet: *"No man in his senses would marry Lydia on so slight a temptation as a hundred a year. Your uncle must have been very generous."* Jane (towards Elizabeth): *"Do you think it a large sum?"* In the novel, Mr Bennet said the following sentence which is uttered by Elizabeth in the film: *"Wickham is a fool if he accepts less than ten thousand pounds."* Jane: *"Ten thousands! Heaven forbid!"* [136]

Later, Mrs Bennet and her daughters are told that Mr Bingley is to come to Netherfield the next day. The scene depicts the situation aptly, and the speeches were inspired by chapter 53 (p. 436). Mrs Bennet: *"Tomorrow? – Not that I care about it. Mr Bingley is nothing to us and I am sure I never want to see him again. [...] – Is it quite certain he is*

coming? [...] *Why he thinks we should be interested, I have no idea.*“ Then Jane tells Elizabeth: *“It is all right, Lizzie. I am just glad that he comes alone, because then we shall see less of him. Not that I am afraid of myself but I dread other people’s remarks.”* [137]

Eventually, Mr Bingley makes a proposal to Jane and she accepts. In the novel, Mr Bennet talked to Jane after the proposal, however, in the film, he tells the following sentence to Mrs Bennet when they are alone. Nevertheless, their dialog was created according to chapter 55 (pp. 446-447). Mr Bennet: *“I am sure they will do well together. Their tempers are much alike. They will be cheated assiduously by their servants, and be so generous with the rest, they will always exceed their income.”* Mrs Bennet: *“Exceed their income? He has five thousand a year! I knew she could not be so beautiful for nothing.”* [138]

To conclude the overview of special quotations used in the film, the confession of Mr Darcy’s love to Elizabeth at the end of the film cannot be omitted. His speech is grounded in chapter 58 (p. 458), however, the second half was completely invented. Mr Darcy: *“You are too generous to trifle with me. I believe you spoke with my aunt last night and it has taught me to hope as I had scarcely allowed myself before. If your feelings are still what they were last April, tell me so at once. My affections and wishes have nor changed, but one word from you will silence me forever. If, however, your feelings have changed I would have to tell you, you have bewitched me and my soul and I love and love and love you. And never wish to be parted from you from this day on.”* [139]

3.1.1.2 Czech dubbing

The second section includes features concerning the Czech dubbing. This field is devoted to the study of dialogs in English and Czech versions of the film. Particular attention is paid to parts of the film where a confusing translation into the Czech language caused some fundamental changes which could result in misunderstanding.

The official Czech version of the film, by Tvůrčí skupina Josefa Petráska under the direction of Martin Kolár, was chosen for the study. The author of the screenplay for the Czech dubbing is Blanka Vojířová. [140] Particular examples, which follow, serve to show inappropriate parts of the dubbing. Moreover, suggestions of more appropriate translations are then given according to the Czech version of the novel, where possible. Otherwise, own suggestions are offered.

The first matter which the viewer can perceive as a fault is the fact that in the Czech version of the film Mr and Mrs Bennets are on first-name terms, which is common nowadays, however, it slightly harms the atmosphere. Even though Mrs Bennet calls her husband Mr Bennet, she talks to him in singular. The example is taken from the scene which is based on chapter 1 (p. 236). *“Můj drahý pane Bennete, slyšel jsi, že Netherfield Park je konečně pronajatý?”* [141] Later in the film, there are more resembling situations in which people should not be on first-name terms. For example, Misses Bennets towards their mother, and Miss Bingley with Mr Darcy. A deeper view into the problematic of addressing people in the Regency period is described above in section 2.1 and below in section 3.1.1.3 (see pages 6 and 37).

A scene set at Netherfield shows a conversation between Mr Bingley, Miss Bingley, Mr Darcy, and Elizabeth. A part of this conversation is grounded in chapter 8 (p. 257), though, there is a sentence which is not interpreted well. Mr Bingley: *“ I never heard of a young lady, but people say she is accomplished.”* [142] The Czech dubbing is the following: *„Nikdy jsem o mladé dámě neslyšel, že je vzdělaná.”* [143] There appears a mistake which could be corrected, for example, in the following way: *„Neslyšel jsem o mladé dámě, o které by lidé neřekli, že je vzdělaná.”*

Later in the film, a sentence created in accordance with chapter 11 (p. 267) concerning a forthcoming ball which is uttered by Miss Bingley: *“Indeed, much more rational but rather less like a ball.”* [144] was dubbed in the following way: *„Opravdu mnohem racionálnější, ale ples je lepší.”*

[145] The slight change in the meaning could be eliminated as follows: „Opravdu mnohem racionálnější, jenže by to nebyl ples.“

A later dialog between Mr Bennet and Mrs Bennet enacted at Longbourn is a faithful quotation based on a speech in chapter 13 (p. 271): *“I hope, my dear, that you have ordered a good dinner today, because I have reason to expect an addition to our family party.”* [146] However, the ending of Mr Bennet’s speech was dubbed as: „(...) přírůstek k našemu rodinnému večírku.“ [147] A more precise dubbing would be: „(...) přírůstek k našemu rodinnému kruhu.“ The expression “party” seems to cause a problem because the translation of this expression is misled twice in the film (see page 31).

During the dinner at Longbourn, according to chapter 14 (p. 275), Mr Collins says: *“These are kind of delicate compliments which are always acceptable to ladies, and which I conceive myself particularly bound to pay.”* [148] The Czech version of the ending of his speech is the following: „(...) a které mě především nic nestojí.“ [149] The meaning is slightly changed. The sentence would be better expressed as follows: „(...) poklony, které dámy vždy přijímají a na které vždy pečlivě dbám.“

Shortly afterwards, a dialog between Mr Collins and Mrs Bennet about marrying one of her daughters was created on the basis of chapter 15 (p. 277). Mr Collins: *“Mrs Bennet, you do know I have been bestowed by the good grace of Lady Catherine de Bourgh a parsonage of no mean size.”* [150] The Czech dubbing concerning this speech alters the original speech. „Paní Bennetová, víte, že se mi líbí poměrně velká fara Lady Catherine de Bourgh. Povězte mi, co na to říkáte?“ [151] The verb “bestow” should be translated as “udělit”. Moreover, the phrase “you do know” should be expressed more precisely, for example as: „Paní Bennetová, jistě víte, že mi byla udělena (...).“

At the ball at Netherfield, Charlotte encourages Elizabeth before dancing with Mr Darcy according to chapter 18 (p. 290): *“I dare say you will find him very amiable, Lizzie.”* [152] The Czech dubbing follows: „Řekla bych, že ti přijde velmi přátelský.“ [153] It is not incorrect, however, it does not sound good. A better translation, which could be used, is

suggested: „Troufám si říci, že bude velmi přátelský.“ In addition, shortly after, Charlotte says in accordance with chapter 6 (p. 246): *“There are few of us who are secure enough to be really in love without proper encouragement.”* [154] In the Czech version, her sentence is expressed in the following way: *„Je nás málo, které jsme zajištěné, abychom se mohly zamilovat bez donucení.“* [155] This sentence should be dubbed, for example, as: *„Málokdo si je láskou jistý bez povzbuzení od toho druhého.“*, because that is what Charlotte wanted to say. The Czech version of the novel uses in chapter 6 (p. 17) the following sentence: *„(...) málokdo má odvahu se doopravdy zamilovat, když mu to druhá strana neusnadní.“* [156]

Subsequently, Mr Collins makes a proposal to Elizabeth, however, she refuses him and runs away, but Mrs Bennet insists on her marrying him. Then a scene enacted by Mr Bennet and Elizabeth according to chapter 20 (p. 303) follows. Mr Bennet: *“Your mother will never see you again if you do not marry Mr Collins, and I will never see you again if you do.”* [157] The dubbing of this sentence is: *„Matka tě už nikdy neuvidí, když si pana Collinse nevezmeš. A já tě už nikdy neuvidím, když si ho vezmeš.“* [158] However, it does not make sense. Better dubbing is necessary, for instance: *„Tvá matka už tě nikdy nechce vidět, když (...). A já už tě nikdy nechci vidět, když (...).“*

Shortly afterwards, Mr Bennet talks to Elizabeth about love. His speech is based on chapter 24 (p. 319): *“You turned down Collins, you are favoured to go on and be jilted yourself. What about Mr Wickham? He is a pleasant fellow and he would do the job creditably.”* [159] In the Czech version of the underlined part, Mr Bennet says: *„Můžeš jít a dělat si co chceš. A co pan Wickham? Je to roztomilý chlapík a práci dělá svědomitě.“* [160] This part was translated really poorly. The dubbing could be improved, for example, in the following way: *„Teď se můžeš ty nechat někým pobláznit a odmítnout. Co pan Wickham? Je to milý chlapík a zvládl by to dobře.“*

Elizabeth visits Charlotte at Hunsford. They are invited for a dinner at Rosings, where Lady Catherine questions Elizabeth. Three parts of

Lady Catherine's speech, which was created on the basis of chapter 29 (pp. 335, 336), are not expressed well in the Czech version. In this case, the meaning is considerably changed. The first mistake: Lady Catherine: *"Your mother must have been quite a slave to your education."* [161] The Czech version of the sentence follows: *„Vaše matka určitě šetřila na vašem vzdělání.“* [162] The meaning would be expressed better if she said, for example: *„Vaše matka se určitě nadřela, aby vás vychovala.“* The second mistake: Lady Catherine: *"Your younger sisters, have they been out in society?"* [163] The Czech version uses the following sentence: *„Vaše sestry mají přitele?"* [164] The dubbing completely changed the meaning. In the Regency period, for a young lady being out meant that she was over sixteen years old and was formally introduced into society. [165] Therefore, a correct translation would be: *„Vaše mladší sestry už byly uvedeny do společnosti?"* The third mistake: Lady Catherine: *"The younger ones are out before the elder are married?"* [166] In the Czech version, she says: *„Ty mladší se vdaly před staršími?"* [167] This is a serious mistake because not only the meaning is changed but also the plot is altered. Instead, there should be used, for instance, the following dubbing: *„Mladší sestry chodí do společnosti, než se starší vdají?"*

After the dinner, Elizabeth teases Mr Darcy because he did not dance with anyone at the ball at Meryton. He says in accordance with chapter 31 (p. 342): *"I knew nobody beyond my own party."* [168] This sentence was dubbed as: *„Na vlastním večírku jsem nikoho neznal.“* [169] This is the second case of a misuse of the expression "party" in the film. The phrase could be corrected, for example, as follows: *„Neznal jsem nikoho kromě svých přátel.“*

Shortly afterwards, Mr Darcy makes a proposal to Elizabeth. They then talk about Mr Darcy separating Jane and Mr Bingley. Mr Darcy defends himself that he thought Jane indifferent. Elizabeth reacts: *"My sister hardly shows her true feelings to me."* [170] The translation of the sentence changed the meaning: *"Má sestra sotva projeví city ke mně."* [171] Elizabeth is talking about feelings to Mr Bingley. Therefore, this

sentence should be corrected, for instance as: „Má sestra nesdělí své city ani mně.“

Elizabeth returns home. Lydia is excited because she was invited to Brighton. Elizabeth asks Mr Bennet not to let Lydia go. Their conversation was created on the basis of chapter 41 (p. 375). There are several mistakes in the Czech dubbing. Mr Bennet: *“Lydia will never be easy until she (...).”* [172] The dubbing of this sentence follows: *„Lydia se nikdy neseznámí, pokud (...).”* [173] The meaning of this phrase is totally different and should be expressed, for example as: *„Lydia nedá pokoj, dokud (...).”* Elizabeth: *“If you, dear father, do not take the trouble to check her, she will be fixed forever as the silliest and most determined flirt who ever made her family ridiculous.”* [174] The Czech version is the following: *„Kdyby sis nedával takovou práci s její kontrolou, bude nanejvýš rozhodnutá flirtovat s každým, kdo kdy zesměšnil její rodinu.”* [175] Again, there is a shift in the meaning. The translation even disregards the first conditional. In addition, Elizabeth should not be on first-name terms with her father. As a result, this sentence sounds odd in the Czech version. An example of a correct dubbing could be: *„Otče, pokud ji nebudete kontrolovat, bude navždy známá jako největší a nejhoupější koketa, jaká kdy znemožnila svou rodinu.”* Mr Bennet: *“I am certain the officers will find women better worth their while.”* [176] The Czech dubbing expressed this sentence as: *„Jsem si jistý, že ti důstojníci budou jednat se ženami lépe než zde.”* [177] To maintain the meaning, a better dubbing would be: *“Jsem si jistý, že tam důstojníci najdou lepší ženy pro volné chvíle.”*

Elizabeth is on a journey with Mr and Mrs Gardiners. She meets Mr Darcy at Pemberley and then returns to the inn where the Gardiners talk to Mr Darcy. Mrs Gardiner then tells Elizabeth: *“You did not tell us that you had seen him.”* [178] The Czech dubbing caused a shift in the meaning: *„Neřekla jsi, že se s ním vídáš.”* [179] This sentence demands a more appropriate translation, for example: *„Neřekla jsi nám, že jsi ho viděla.”* or *„Neřekla jsi nám, že jsi ho potkala.”* Nevertheless, this

utterance is slightly strange according to the fact that Elizabeth does not have an opportunity to tell them.

After the engagement to Mr Bingley, Jane talks to Elizabeth. The conversation was created in accordance with chapter 55 (p. 447). However, it was dubbed in a clumsy manner. Jane: *“You know, he was totally ignorant of my being in town [London] last spring.”* Elizabeth: *“How did he account for it?”* Jane: *“He thought me indifferent.”* Elizabeth: *“Unfathomable.”* [180] The Czech dubbing of the underlined phrases follows. Jane: *„Víš, na jaře si naprosto nevšímal, že jsem ve městě.“* *„Myslela jsem, že jsem mu lhostejná.“* Elizabeth: *„Nevyzpytatelný.“* [181] The meaning of these phrases is totally different. It should be dubbed, for instance as: Jane: *„Víš, že vůbec nevěděl, že jsem byla na jaře ve městě?“* *„Myslel si, že je mi lhostejný.“* Elizabeth: *„Nepochopitelné.“*

One of the most serious mistakes in the Czech dubbing can be seen in a scene, which is based on chapter 56 (p. 452), when Lady Catherine de Bourgh arrives at Longbourn to force Elizabeth to promise that she will never enter into engagement with Mr Darcy. Elizabeth refuses to promise that and thanks to her response, Mr Darcy finds hope again that Elizabeth could love him. Nevertheless, the Czech dubbing damaged this background. Lady Catherine: *“And will you promise never to enter into such an engagement [with Mr Darcy]?”* Elizabeth: *“I will not. And I certainly never shall.”* [182] The Czech version of Elizabeth’s speech is: *„Nezasnoubím a určitě si ho nevezmu.“* [183] The following example of translation would express the correct meaning: *„Ne. To nikdy neslíbím.“*

Having found hope again, Mr Darcy confesses his love to Elizabeth according to chapter 58 (p. 458). Nevertheless, the Czech dubbing again damaged the atmosphere. Mr Darcy: *“You are too generous to trifle with me.”* [184] This sentence was dubbed as: *„Jste šlechtná, abyste se zahodila se mnou.“* [185] However, it does not make sense. This sentence should be translated, for example as: *„Jste příliš šlechtná na to, abyste si se mnou zahrávala.“*

Elizabeth talks to Mr Bennet about the engagement to Mr Darcy. The dialog was invented on the basis of chapter 59. There is a part, which was fully invented, and where a shift in the meaning can be observed in the Czech version. Elizabeth: *"He [Mr Darcy] has been a fool about Jane, about so many other things, but then so have I."* [186] Her speech is expressed by the Czech dubbing as: *„Ale on byl blázen do Jane, do tak mnoha dalších věcí, ale já pak taky.“* [187] Here is an example of more suitable translation offered: *„Choval se hloupě, co se týče Jane a mnoha dalších věcí, ale já taky.“*

The dubbing of the last sentence in the film, created according to chapter 59 (p. 465), slightly changed the meaning. Mr Bennet: *"If any young man come for Mary or Kitty, send them in, I am quite at my leisure."* [188] In the Czech version, Mr Bennet says: *„Pokud si nějaký mladík přijde říct o Mary nebo Kitty, dám jim ochotně svolení.“* [189] A more appropriate dubbing would be: *„Pokud si nějaký mladík přijde říct o Mary nebo Kitty, pošli ho dál, mám právě čas.“*

3.1.1.3 Distinctions and remarks

Finally, this section includes features concerning distinctions and other remarks. This field is devoted to the atmosphere of the film and to all features which differ from the original, mainly the divergence from the plot, and to supplementary features, particularly features related to the Regency period. Basically, this section deals with attributes which are altered or wrong.

At the beginning of the film, there is a scene in which Elizabeth is walking while she is reading a book, called *First Impressions*. This was the original title of the novel, *Pride and Prejudice*. [190] In addition, the first scenes introduce the viewer into the atmosphere of the Bennet family at Longbourn which is depicted well.

Right at the beginning, the viewer can perceive the first distinction from the novel – Mr Bennet visited Mr Bingley before Mrs Bennet asks

him to do so. In the novel, Mr Bennet visited Mr Bingley after Mrs Bennet had asked him to do so.

As the film continues, three other distinctions can be observed. Firstly, Mr Bingley arrives with his sister, Miss Bingley, and Mr Darcy. The characters of Mr Bingley's second sister, Mrs Hurst, and her husband are omitted in the film. Secondly, Mr Bennet is present at the ball in Meryton. There, Mrs Bennet asks him to introduce her and Misses Bennets to Mr Bingley, however, Sir William Lucas introduces them. In the novel, Mr Bennet stayed at home, and the novel does not, in fact, say who introduced Mrs and Misses Bennets. Thirdly, the viewer can see Mr Bingley dancing with Jane first and then with Charlotte (Miss Lucas). In the same manner, Mrs Bennet later enumerates who Mr Bingley has danced with: *"...and then he danced the third with Miss Lucas. [...] The fourth with Miss King of little standing. And the fifth again with Jane."* [191] In the novel, according to chapter 3 (p. 241), Mr Bingley danced with the Misses in the following way: Miss Charlotte Lucas, Jane, Miss King, Miss Maria Lucas, Jane, Elizabeth, and Miss Boulanger. Nevertheless, the feature of the Regency period concerning the fact that good manners prevented couples from dancing together more than twice, otherwise it would be believed that they were engaged, is preserved. As soon as a man danced with a young lady twice, he was considered to be highly interested in her. [192] Therefore, Mrs Bennet is so happy to see Jane dancing with Mr Bingley twice.

At the ball in Meryton, Lydia and Kitty announce to Mrs Bennet the arrival of the regiment to Meryton. In the novel, the regiment arrived after a dinner-party at the Lucas family, and they met the officers at a party at the Philips family in chapter 7. Both parties are omitted. However, the base of the plot remains unchanged and continues fluently. Later in the film, there is a scene which shows the regiment marching. And the viewer can even notice Mr Wickham among the officers. In the novel, Mr Wickham arrived at Meryton later than the regiment did. The presence of the regiment is one of a few references to the political background which appear in Jane Austen's novels. [193]

The screenplay invented a sentence for Elizabeth which slightly harms the portrayal of her character. It is a sentence which follows a conversation about Jane being ill and about concerns that she could die. Elizabeth blames her mother for causing this situation and says: *“Though she might well perish with the shame of having such a mother.”* [194] Elizabeth would not probably say that to her mother because it is an insult. She is polite and respects her parents. Jane Austen said about Elizabeth: *“I must confess that I think her as delightful a creature as ever appeared in print.”* (29 January 1813) [195] This is, in fact, confirmed by J.E. Austen-Leigh in his *Memoir of Jane Austen*: *“There is no book which that word [vulgar] would so little suit.”* [196]

In the morning at Netherfield, a while before Elizabeth comes to see Jane, Miss Bingley says to Mr Darcy: *“Lady Bathurst is redecorating her ballroom in the French style. A little unpatriotic, don’t you think?”* [197] This comment does not fit into the story written by Jane Austen because she hardly wrote anything about the political background. [198]

It is important to mention that Elizabeth’s appearance is not perfectly in accordance with the Regency period. When she comes to Netherfield, she has nearly unleashed hair. Women in the Regency period used to comb their hair up and when they went outside they wore a bonnet. In addition, Elizabeth often wears dark clothes. However, women in the Regency period used to wear white or pastel-coloured dresses. Brown or other dark dresses which Elizabeth wears throughout the film gives the impression that she originates from a lower class than she actually does. There are more examples of clothes which do not correspond with the Regency period throughout the film. [199]

Other remark concerns Mr Bingley coming to see Jane in the room where she stays at Netherfield. Yet, it was not possible for a man to come into a woman’s room (unless it was his wife or he was closely related to her) and talk to her while she was lying in the bed. [200] That is another example of scene which does not correspond with the manners of those times.

Another deviation from the manners of the Regency period society is the following feature. Mr Darcy addresses Miss Bingley by her first name. Addressing each other by first names was used only among close friends of the same social level (mainly women, men used rather their surnames but without Mr), or among close family relatives (mainly siblings). Alternatively, somebody of a higher social level could address his or her friend of a lower social level by his or her first name. [201] Later in the film, Mr Wickham calls Elizabeth by her first name. In fact, he should call her Miss Bennet.

Throughout the course of the film, further distinction from the plot of the novel can be observed. For instance, Mrs Bennet comes to Netherfield with all three daughters. Then they all go home with Jane and Elizabeth. In the novel, Mary stayed at home. Moreover, Mrs Bennet insisted on Jane staying at Netherfield longer.

During a family dinner at Longbourn, Mr Collins suggests reading his own book, Fordyce's *Sermons*. Originally in the novel, he read the same book, however, it was not his. Mr Collins said, in the novel, that he did not read novels. In the Regency period, reading novels was not respected. [202] However, Jane Austen laughed at the "intellectual" forms (see pages 7, 13). The mockery can be seen in Mr Collins's choice of Fordyce's *Sermons* because the character of Mr Collins is ridiculous and laughable. Similarly, in a dialog based on chapter 9 (p. 261) between Elizabeth and Mr Darcy about poetry can be seen a slight mockery. Elizabeth: *"I wonder who first discovered the power of poetry in driving away love?"* Mr Darcy: *"I thought that poetry was the food of love."* Elizabeth: *"Of a fine, stout love it may. But if it is only a vague inclination, I am convinced that one poor sonnet will kill it stone dead."* [203] Jane Austen always defended novels and once wrote in her letter to Cassandra: *"(...) our family, who are great novel-readers and not ashamed of being so; (...)."* (18 December 1798) [204]

There appear seven distinctions in the following scenes. When Misses Bennets go to Meryton, Mr Collins is missing there. They meet Mr Wickham who is alone, and Lydia and Kitty already know him. He goes

shopping with them and then he accompanies them home. Mr Bingley and Mr Darcy meet them. Mr Bingley rides a white horse, however, in the novel, it was said that Mr Bingley had a black horse. A dinner-party at the Philips is omitted. Elizabeth talks to Mr Wickham alone outside. In the Regency period, it was almost impossible for a young man and a young woman to be alone before they got married (see pages 5, 6, 15).

During the dialog between Elizabeth and Mr Wickham, Elizabeth says: *“I hope your plans in favour of Meryton will not be affected by your relations with the gentleman.”* [205] In the novel, Meryton was not mentioned. In chapter 16, there was a phrase *“in favour of the –shire”* instead. [206] In the Czech version of the novel, this part was translated in chapter 9 as *“plány týkající se zdejšího pluku”*. [207] And the Czech dubbing used the expression *“plány ve prospěch Merytonu”* [208] according to the English version of the film.

Another discrepancy in clothing can be observed in a scene at a ball at Netherfield, where Miss Bingley wears a dress without sleeves, only with straps. In the Regency period, women wore dresses with short sleeves. [209] In chapter 25 (p. 320) in the novel, Mrs Gardiner brought news about long sleeves being a new fashion in London.

Later, Jane announces to Elizabeth that Mr Wickham could not come to the ball at Netherfield because of some business in town. She utters an altered speech from chapter 18. In the novel, this was announced by Mr Denny. Shortly afterwards, Mr Collins asks Elizabeth to dance with him. Originally, he asked her before the ball for two first dances. Then Mr Darcy asks Elizabeth to dance with him and she accepts. In the novel, he asked her to dance with him two times before, and she refused both offers. These two occasions are omitted in the film. Therefore, Elizabeth’s earlier statement that she would never dance with Mr Darcy is overshadowed.

After Mr Collins made a proposal to Elizabeth, Mrs Bennet runs after her and goes to Mr Bennet later. They both go out to find Elizabeth instead of calling her to come to the library.

Shortly after, Mr Bingley, Miss Bingley, and Mr Darcy leave to London together. Miss Bingley sends only one letter to Jane. Jane leaves to London to Mr and Mrs Gardiners right after this event. The visit of the Gardiners at Longbourn and their suggestion of her going to London are omitted.

After Jane's departure, Charlotte comes to Longbourn to tell Elizabeth about her engagement to Mr Collins instead of inviting her to Lucas. Later, Elizabeth visits her at Hunsford alone. In the novel, she came with Sir William Lucas, Charlotte's father, and Miss Maria Lucas, Charlotte's sister. Elizabeth's visit in London is omitted. Meanwhile Elizabeth goes to Hunsford, the regiment leaves Meryton together with Mr Wickham. In the novel, the regiment left later.

Elizabeth and Charlotte watch Lady Catherine in her carriage. Originally, it was Elizabeth and Maria Lucas who watched the carriage in which the daughter of Lady Catherine, Anne de Bourgh, sat. The events are also accelerated in the film. For example, Lady Catherine comes to Hunsford the same day of Elizabeth's arrival and invites them the same day for a dinner at Rosings.

Several distinctions can be observed during the dinner at Rosings. Mr Collins introduces Elizabeth to Lady Catherine instead of Charlotte, and Lady Catherine does not stand up to welcome them. Mr Darcy is already there. Elizabeth refuses to tell Lady Catherine how old she is. Lady Catherine asks Elizabeth to play the pianoforte instead of Colonel Fitzwilliam. While Elizabeth is playing, Colonel Fitzwilliam does not sit next to her. Lady Catherine then suggests that Charlotte, not Elizabeth, can practise playing the pianoforte at Rosings. And Elizabeth declares that Mr Darcy danced with no girl at the ball at Meryton. In the novel, he danced with Miss Bingley and Mrs Hurst. In addition, a few days are merged into this evening at Rosings.

A scene in church was invented. Colonel Fitzwilliam tells Elizabeth about Mr Darcy having saved his friend from an imprudent marriage and says that the friend was Mr Bingley. Originally, in the novel, Colonel Fitzwilliam told Elizabeth while walking and did not know which friend had

been saved by Mr Darcy. In addition, there is no indication of a warm relation between Elizabeth and Colonel Fitzwilliam, which was described in the novel. After this conversation, Elizabeth is upset and runs outside where Mr Darcy makes a proposal to her. In the novel, she stayed at Hunsford where he proposed to her. Mr Darcy explains his behaviour concerning Mr Bingley and Jane during the conversation after the proposal, instead of explaining that later in a letter. Then he comes to Hunsford at night to give the letter to Elizabeth instead of finding her walking out the next morning.

Elizabeth returns to Longbourn. Jane is already there with Mr and Mrs Gardiners. Originally, Elizabeth had met Jane in London before they went home without the Gardiners. In the film, there are no letters from Jane, and no description of her stay in London. Neither Jane says anything when she meets Elizabeth. Even Elizabeth does not tell Jane about Mr Darcy and Mr Wickham, and keeps the truth in secret.

Mr and Mrs Gardiners invite Elizabeth to join their journey. In the novel, they invited her when she visited them in London on her way to Hunsford. However, while inviting her, Mary says: *“What are men, compared to rocks and mountains?”* [210] Two scenes later, Mr Gardiner utters exactly the same sentence. It is based on what Elizabeth claimed in chapter 27 (p. 329): *“What are men to rocks and mountains?”* [211]

The visit of Mr and Mrs Gardiners and Elizabeth at Pemberley is considerably altered. Elizabeth finds Mr Darcy’s sculpture there, not a painting. Nevertheless, more considerable distinctions are the following. Georgiana is already there, and Elizabeth meets Mr Darcy in the house instead of the garden. Then she returns alone to the inn, where she and the Gardiners stay. There she sees Mr Darcy talking to them. In the novel, Mr Darcy joined them in the garden, and then they returned to the inn. In the film, after his leaving, Mrs Gardiner tells Elizabeth that they are invited to Pemberley, and Mr Gardiner asks her whether she does not mind that the journey will take more time. In the novel, it was Georgiana who invited them to Pemberley and concerning the journey, it was actually shortened.

In the novel, Mr Darcy introduced Georgiana to Elizabeth in the inn. In the film, Elizabeth meets Georgiana at Pemberley. In addition, other guests – Mr Bingley, Miss Bingley, and Mr and Mrs Hursts – are not there. The whole visit at Pemberley is shortened, therefore, Mr Darcy accompanies Elizabeth and the Gardiners back to the inn, and Elizabeth receives a letter from Jane concerning Lydia and Mr Wickham immediately after coming to the inn.

In the novel, Mrs Bennet did not blame Lydia at all for her elopement with Mr Wickham. However, in the film, she expresses a slight reproof. Mrs Bennet: *“Lydia must know what this must be doing to my nerves. Such flutterings and spasms all over me. My baby Lydia, my baby. How could she do such a thing to her poor mama?”* [212]

The next scene includes many distinctions from the novel. Originally, Jane was authorized to open letters addressed to her father. Nevertheless, all letters are omitted in the film, except for the last one from Mr Gardiner concerning Lydia. Moreover, other conditions under which Mr Wickham is to marry Lydia than giving Lydia a hundred pounds a year are omitted as well. While reading the letter, Mr Bennet and all his daughters are present. Whereas, in the novel, Mr Bennet read the letter first alone and then shared it only with Elizabeth and Jane.

When Mrs Bennet hears about the news that Lydia is to be married, she says: *“Lydia married! And at fifteen too!”* [213] Lydia was actually sixteen in the novel. In addition, the age in which a young lady was allowed to be married was at least sixteen in the Regency period. [214]

In the novel, Lydia revealed that Mr Darcy had been present at her wedding, however, she refused to tell more because that was a secret. Therefore, Elizabeth wrote a letter to Mrs Gardiner to learn more about the secret. In the film, it is Lydia who tells her everything. Lydia: *“He [Mr Darcy] was the one that discovered us. He paid for the wedding, Wickham’s commission, everything.”* [215]

Mr Darcy and Mr Bingley arrive at Longbourn. A few days depicted in the novel were merged into one day in the film. In addition, a scene in which Mr Bingley talks to Mr Darcy outside is inserted. It is said that Jane

Austen never wrote a conversation without a female protagonist. Probably she might not have known what men talked about when they were alone. Deborah Moggach, the screenwriter stated: "*Jane Austen famously never wrote a scene with men alone in it. I originally had it written that way.*" [216] Nevertheless, the director of the film included the scene, and Simon Woods' (Mr Bingley) performance was so excellent that Wright decided to make the scene longer than it should have been. [217] Eventually, Mr Bingley makes a proposal to Jane on the same day. As a result, Mrs Bennet's efforts to make Jane and Mr Bingley be alone are omitted.

Lady Catherine arrives at Longbourn at night on the day of Jane's engagement, instead of in the morning one week after the engagement. She talks to Elizabeth in the living room instead of the garden. Lady Catherine leaves. Then approximately five chapters of the novel are omitted and replaced by one scene in the morning in which Elizabeth meets Mr Darcy. He then confesses his love to her.

It is important to mention that having used different means to present the story, the film compared to the novel always involves some alterations, which are, in fact, necessary and appropriate to a certain degree, unless they considerably modify the message of the novel.

3.2 Pride and Prejudice – television adaptation

The adaptation of Jane Austen's novel, *Pride and Prejudice*, cannot be presented without mentioning its television adaptation created in 1995, which is considerably faithful to the novel. The television series of six episodes was directed by Simon Langton according to the script written by Andrew Davies. [218]

This version attracted so many people that ten million viewers in the United Kingdom watched the final episode when it was released. [219] According to an online poll, the 1995 television adaptation gained 85% of votes in "What *Pride and Prejudice* version is your favourite?". [220]

The series received many BAFTA nominations and won an Emmy for Outstanding Individual Achievement in Costume Drama. The costumes and locations are remarkable, including the Lyme Park in Cheshire which was used for the exterior of Pemberley. [221]

Jennifer Ehle won a “Best Actress” BAFTA award for her portrayal of Elizabeth Bennet. Mr Darcy was enacted by Colin Firth, who gained the Broadcasting Press Guild Award for Best Actor. [222] Ehle and Firth were actually a couple while filming *Pride and Prejudice* which may enriched the series. Nevertheless, their relationship ended one year after. [223] Susannah Harker, who represented Jane Bennet, was pregnant while filming the series. However, the costumes enabled her to accept the role. Mr Bingley was portrayed by Crispin Bonham-Carte, and the role of his sister, Miss Bingley, was played by Anna Chancellor, a direct descendant of Jane Austen’s brother, Edward Knight. [224]

3.2.1 Analysis of particular features

An overview of some significant features in the 1995 series *Pride and Prejudice* is briefly presented to exemplify this faithful adaptation of the novel. It is important to mention that the series was dubbed into the Czech language twice – in 1996 and in 2009. The first dubbing, according to the translation of Petra Valentinová and Robert Valentin under the production of Fronda Film, was chosen for the analysis of the Czech dubbing. [225]

In addition, it is necessary to state that the analysis deals only with significant features observable in the television series (1995) [226] which are compared to the novel *Pride and Prejudice* [227].

At the very beginning of the first episode, the viewer is offered a scene in which Mr Darcy and Mr Bingley arrive at Netherfield and discuss buying it. Mr Bingley rides a white horse, and Mr Darcy rides a black one. It may be considered symbolic in order to show the contrasting characters – Mr Bingley as the good-natured, open-hearted person and Mr Darcy as

the prideful, unapproachable person. Nevertheless, Mr Bingley had a black horse in the novel.

Moreover, this scene is enacted without any woman present. Here again, it is worth mentioning that Jane Austen never wrote any conversation without female protagonists (see page 42). However, the viewer can observe many similar scenes, which enabled Colin Firth to depict the development of Mr Darcy's affection to Elizabeth.

The atmosphere and the particular characters of the Bennet family are aptly presented. Soon after the introduction into the family, the viewer can see the first dialog between Elizabeth and Jane, which was invented; however, it shows their situation and attitude to marriage. Elizabeth: *"If I could love a man who would love me enough to take me for fifty pounds a year, I should be very well pleased."* [...] *"But such a man could hardly be sensible and I could never love a man who was out of his wits."* Jane: *"Oh Lizzy. A marriage where either partner cannot love nor respect the other, that cannot be agreeable to either party."* Elizabeth: *"As we have daily proof. But beggars, you know, cannot be choosers."* [...] *"One of us at least will have to marry very well. And since you are quite five times as pretty as the rest of us, and have the sweetest disposition, I feel the task will fall on you to raise our fortunes."* Jane: *"But, Lizzy. I would wish – I should so much like – to marry for love."* Elizabeth: *"And so you shall, I am sure. Only take care you fall in love with a man of good fortune."* [...] *"I am determined that nothing but the very deepest love will induce me into matrimony. So I shall end an old maid and teach your ten children to embroider cushions and play their musical instruments very ill."* [228]

Jane Austen never wrote about the political background (see page 12). Nevertheless, Elizabeth utters the following sentence in the film. Elizabeth to Colonel Forster: *"Are you in Meryton to subdue the discontented populace, sir, or do you defend Hertfordshire against the French?"* [229]

As it has been mentioned for a few times in the thesis, a man and a woman who were not engaged or married were scarcely let to talk alone

in the Regency period (see page 15). Nevertheless, in the film, Elizabeth and Mr Wickham can be seen at least twice walking alone.

During her stay at Hunsford, Elizabeth goes for a walk. Mr Darcy rides a horse and encounters her. As he sees her, he rides away without saying a word, which is rather impolite. Nevertheless, in the novel, they met for a few times when they both went for a walk, and he always accompanied her back to Hunsford as a real gentleman.

A letter written by Elizabeth to Jane replaces the narrating voice. Elizabeth: *“As for the daughter [Anne de Bourgh], she is a pale sickly creature with little conversation and no talent. I am sorry to be hard on any of our sex, but there it is. Mr Darcy shows no inclination for her, and treats her with the same contemptuous indifference that he shows to everyone. But Lady Catherine is determined to have him for a son-in-law, and she is not a woman to be gainsaid.”* [230]

In a scene in which Mr Darcy practises fencing, besides the fact that there is again no female protagonist, two features are worth focusing on. As explained earlier in section 2.1, shaking hands was rare in the Regency period and common only between close friends (see page 6). Nevertheless, in this scene, Mr Darcy shakes hands with Mr Baines to say goodbye. Then Mr Darcy declares: *“I shall conquer this! I shall!”* [231] This sentence is not based on the novel. The novel did not show his feelings, unless he confessed himself to Elizabeth. However, this sentence in the film probably presents his great inner conflict between his affection to Elizabeth and his conviction of what is right.

When Elizabeth and the Gardiners visit Pemberley, they meet Mr Darcy who wears a wet white shirt because he was swimming in a lake. This lake scene was inserted and had a great success with female audience. Colin Firth then became a new sex symbol. [232] Therefore, it pursued him throughout his career. One of the attempts to repeat this scene can be observed in the film *Love Actually*. [233]

Lydia's elopement caused a great shock for the Bennet family. In the film, the situation is explained by Elizabeth when she says: *“Jane, do you not see that more things have been ruined by this business than Lydia's*

reputation?“ [234] She means that her and Jane’s chances for a happy marriage considerably dropped because hardly any man would like to be related to such a family. [235]

The film shows a few views into the affair which were not written in the novel. The events were originally described later. However, the viewer can watch what is happening in London, where Lydia stays with Mr Wickham, and Mr Darcy searching for them.

Lydia then arrives at Longbourn as Mrs Wickham. Therefore, she has the right to enter the room before her eldest sister, Jane (see pages 6, 7), and enjoys it. Lydia: *“No, Jane. I take your place now. You must go lower, because I am a married woman.”* [236] Nevertheless, in chapter 51 (p. 426) in the novel, Lydia uttered the same speech in another situation – in order to take a seat at the dining table next to her mother’s right hand.

Here follow two examples to present an inappropriate Czech dubbing used in the series. Mr Bennet says about Mr Wickham: *“He is as fine a fellow as ever I saw. He simpers and smirks, and makes love to us all. I am prodigiously proud of him. I defy even Sir William Lucas himself to produce such a son-in-law.”* [237] The Czech dubbing of this speech, however, does not make sense. *„Ten člověk je pořád stejný. Uculuje se, šklebí a všechny nás miluje. Jsem na něj ohromně pyšný. Těžko pochopím, jak mi Sir William Lucas mohl zplodit takového zetě.“* [238] This is a faithful quotation based on chapter 53 (p. 435). The dubbing should have rather preserved a quotation from the Czech version of the novel in chapter 53 (p. 251): *„Tak šarmančního pána abys pohledal. Culí se a zubí, vrká cukrbliky na všechny strany. Vsadím se, že ani sir William Lucas nedokáže sehnat tak cenného a vynikajícího zetě.“* [239]

The second example is taken from a conversation between Elizabeth and Lady Catherine. Lady Catherine: *“I was told, not only that your sister was to be most advantageously married, but that you, Miss Elizabeth Bennet, would be soon afterwards united to my own nephew, Mr Darcy.”* [240] Her speech was dubbed in the following way: *„Vím nejen to, že se vaše sestra velmi výhodně provdala, ale také, že vy, slečno Elizabeth Bennetová, se brzy potom provdáte za mého synovce, pana*

Darcyho.“ [241] This mistake can cause a misunderstanding because Lady Catherine means the forthcoming wedding of Jane and Mr Bingley, whereas, this Czech utterance seems to refer to Lydia’s earlier wedding. The misunderstanding was caused by an inappropriate translation of the phrase “I was told [...] your sister was to be“ which refers to the future seen from the past. The shift of tenses was not taken into consideration in the Czech version.

The series ends with Jane’s and Elizabeth’s wedding, which was not described in the novel, and with a kiss of Elizabeth and Mr Darcy.

3.3 Sense and Sensibility – film adaptation

The novel *Sense and Sensibility* was published in 1811, which makes it the first published novel written by Jane Austen. The novel celebrated a great success and was sold out soon after being edited. [242]

For the comparison to this successful novel a very successful 1996 film adaptation, *Sense and Sensibility*, was chosen. The film was directed by Ang Lee. The screenplay was written by Emma Thompson, who portrayed the character of Elinor Dashwood. [243] She then gained a BAFTA award for the Best Actress and an Academy Award for writing the screenplay, which she was extensively praised for. [244] Besides Emma Thompson, there are many famous actors starring in the film. For example, the character of Marriane Dashwood was enacted by Kate Winslet, and Edward Ferrars was played by Hugh Grant. [245] A favourite actor, Alan Rickman, portrayed a favourite character of Colonel Brandon. [246]

3.3.1 Analysis

Features described in this section are separated into subsections according to different types. Particular features in each of these subsections are ordered chronologically according to the storyline of the

film. The types of features remain the same – quotations, Czech dubbing and distinctions supplemented by remarks.

Moreover, it is necessary to declare that the analysis deals only with significant features noticeable in the film (1996) [247], which are compared to the novel *Sense and Sensibility* [248].

3.3.1.1 Quotations

The screenplay written by Emma Thompson deservedly won the award because even the scenes which differ from the text of the novel depict the characters and the situations aptly. This part presents features concerning quotations more or less faithful to the novel which are somehow significant.

The film begins with a scene in which Mr Dashwood is dying and asks after his son, John Dashwood. The first scenes are based on chapter 1, which contains no direct speech. Therefore the dialog of the father and his son was invented to describe the situation which influences the story. Mr Dashwood: *“John, you will find out soon enough from my will that the estate of Norland Park was left to me in such a way as prevents me from dividing it between my two families.”* [...] *“Norland Park – in its entirety – is therefore yours by law and I am happy for you and Fanny. But your stepmother – my wife and daughters are left with only five hundred pounds a year, barely enough to live on and nothing for the girls’ dowries. You must help them.”* [...] *“You must promise to do this.”* John Dashwood: *“I promise, father, I promise.”* [249]

John Daswood then considers how much he should help his stepmother and stepsisters. His wife, Fanny Dashwood, plays an important role in his decision. Their dialog is enacted according to chapters 1 (p. 4) and 2 (pp. 6-9). Fanny: *“What do you mean “help them”?”* John: *“Dearest, I mean to give them three thousand pounds. [...] Such a gift will certainly discharge my promise to my father.”* Fanny: *“Oh, without question! More than amply.”* John: *“One had rather, on such occasions, do too much than too little. Of course, he did not stipulate a*

particular sum. [...] Fifteen hundred pounds then. What say you to fifteen hundred?" Fanny: "What brother on earth would do half so much for his real sisters – let alone half-blood?" John: "They can hardly expect more." Fanny: "There is no knowing what they expect. The question is, what can you afford." John: "A hundred pounds a year to their mother while she lives. Would that be more advisable? [...]" Fanny: "But if she should live longer than fifteen years we would be completely taken in. People always live forever when there is an annuity to be paid them." John: "Twenty pounds now and then will amply discharge my promise, you are quite right." Fanny: "Indeed. Although to say the truth, I am convinced within myself that your father had no idea of your giving them money. [...] Only conceive how comfortable they will be. They will be much more able to give you something." [250]

The novel shows hardly any dialog between Elinor and Edward Ferrars. Nevertheless, the film offers a scene in which Edward tells Elinor something about him. The dialog was created on the basis of chapter 3 (pp. 10-11) which provides the reader with some information about him. Edward: *"All I want – all I have ever wanted – is the quiet of a private life but my mother is determined to see me distinguished."* Elinor: *"As?"* Edward: *"Anything. A great orator, a leading politician, I think even a barrister would serve as long as I drive my own barouche and dine in the first circles."* Elinor: *"And what do you wish for?"* Edward: *"I have always preferred the church, but that is not smart enough for my mother. She prefers the army but that is a great deal too smart for me."* Elinor: *"Would you stay in London?"* Edward: *"I hate London. No peace. A country living is my ideal – a small parish where I might do some good, keep chickens, give very short sermons."* [251]

The inclination of Elinor and Edward Ferrars is discussed by Mrs Dashwood and Marianne. This scene is enacted according to chapter 3 (pp. 11, 12). Marianne's speech shows her character and sensibility. The speech is not a quotation from the novel, however, it depicts Marianne's character well. Marianne: *"Can the soul really be satisfied with such polite*

affections? To love is to burn, to be on fire! Like Juliet or Guinevere or Heloise!" [252]

Soon afterwards, Mrs Dashwood and Fanny Dashwood are watching Elinor with Edward Ferrars. The situation was not described in a direct speech in the novel, however, it was created on the basis of chapter 4 (p. 15). Their dialog presents the situation well. A short extract follows. Fanny: *"We have great hopes for him. Much is expected of him by our mother. [...] She is determined that both he and Robert will marry well. [...] Love is all very well, but unfortunately we cannot always rely on the heart to lead us in the most suitable directions. [...] My mother has always made it perfectly plain that she will withdraw all financial support from Edward should he choose to plant his affections in less exalted ground than he deserves."* [253]

Mrs Dashwood understands this comment and leave to Barton Cottage with her daughters. They visit Sir John Middleton and Mrs Jennings at Barton Park. They are fond of speculations about the others, especially concerning love. The scene at Barton Park is enacted in accordance with chapters 7 (p. 22) and 12 (p. 38). Moreover, a part of Mrs Jennings' speech is based on indirect speech from chapter 7 (p. 22). Mrs Jennings guesses that Elinor has left her heart behind in Sussex, and Margaret reveals a few clues to Mrs Jennings about Edward Ferrars, including an information that his name begins with "F".

Later, Mrs Jennings watches Marianne and Colonel Brandon and perceives them as a perfect match. Her speech is a quotation of indirect speech from chapter 8 (p. 23) in the novel: *"An excellent match, for he is rich and she is handsome."* Mrs Jennings is importunate, and Marianne is annoyed by her remarks. Elinor reacts to Marianne's complains. Her speech expresses a part of the novel describing Mrs Jennings in chapter 8 (p. 23). Elinor: *"Mrs Jennings is a wealthy woman with a married daughter. She has nothing to do but marry off everyone else's."* [254]

Mrs Jennings' predictions seem disproved as soon as Marianne falls in love with John Willoughby. She shows her feelings ostentatiously. Therefore, Elinor expresses her concern, and her conversation with

Marianne about the inappropriate behaviour is grounded in chapter 13 (p. 43). Elinor: *“But as it has already exposed you to some very impertinent remarks, do you not begin to doubt your own discretion?”* Marianne: *“If the impertinent remarks of such as Mrs Jennings are proof of impropriety, then we are all offending every moment of our lives.”* [255]

John Willoughby visits Barton Cottage. The conversation held by him, Mrs Dashwood, Marianne, and Elinor is composed of chapters 10 (pp. 32, 33), 13 (p. 40), and 14 (pp. 45, 46). In addition, the screenplay imposes speeches of certain characters from the novel onto different ones. Marianne utters Willoughby’s words: *“There are some people who cannot bear a party of pleasure.”* Willoughby: *“When he [Colonel Brandon] is the sort of man that everyone speaks well of and no one remembers to talk to.”* Mrs Dashwood utters Elinor’s words: *“Colonel Brandon is very highly respected at Barton Park.”* Willoughby: *“Which is enough censure in itself.”* He then imitates Mrs Jennings, which was completely invented. A quotation from chapter 10 follows. Elinor: *“Why should you dislike him?”* Willoughby’s response is too long. Therefore, a short extract is presented: *“Because he has threatened me with rain when I wanted it fine. [...] If it will be of any satisfaction to you, however, to be told that I believe his character to be in all other respects irreproachable, I am ready to confess it. [...]”* Mrs Dashwood’s sentence, which follows, was not originally written in a direct speech: *“I have great plans for improvements to it [Barton Cottage], you know, Mr Willoughby.”* [256] A conversation continues according to chapter 14 (pp. 45, 46).

Speeches from chapters 15 (pp. 49-51) and 16 (p. 53) were merged into a later scene in which Mrs Dashwood talks to Elinor about John Willoughby. A short illustration follows. Elinor: *“They must have quarrelled.”* Mrs Dashwood: *“That is unlikely. Perhaps this – Lady Allen – disapproves of his regard for Marianne and has invented an excuse to send him away.”* Elinor: *“Then why did he not say as much?”* [...] Mrs Dashwood: *“What are you saying, Elinor? That he has been acting a part to your sister all this time?”* Elinor: *“No, he loves her. I am sure.”* [...] *“Cannot you ask her if he has proposed?”* Mrs Dashwood: *“Certainly not.”*

[...] *We must trust her to confide in us in her own time.*“ [...] Elinor: *“There was something so underhand in the manner of his leaving.”* [...] Mrs Dashwood: *“I prefer to give him the benefit of my good opinion. He deserves no less from all of us.”* [257]

Shortly afterwards, a scene at Barton Park shows the indiscretion and tactlessness of Mrs Jennings and Mrs Palmer, her daughter. Their comments were inserted into a dialog between Elinor and Lucy Steele which was created according to chapters 22 (pp. 78-82) and 24 (p. 88). The example of this scene is shortened. Lucy: *“I wonder, are you at all acquainted with your sister-in-law’s mother, Mrs Ferrars?”* [...] Mrs Jennings: *“Lucy, if she tells you aught of the famous ‘Mr F’, you must pass it on.”* [...] Lucy: *“I am certainly nothing to Mrs Ferrars at present. But the time may come when we may be very intimately connected.”* Elinor: *“What do you mean? Do you have an understanding with Fanny’s brother, Robert?”* Lucy: *“[...] No, with Edward.”* [...] *“Edward and I have been secretly engaged these five years. [...] Edward would not mind I am telling you for he looks on you quite as his own sister.”* Elinor: *“I am sorry, but we surely – we surely do not mean the same Mr Ferrars.”* Lucy: *“The very same.”* [...] *“I cannot pretend it has not been very hard on us both. We can scarcely meet above twice a year.”* [...] Mrs Jennings: *“I cannot stand it any longer. I must know what you are saying, Lucy!”* [...] *“Well, and what can have fascinated you to such an extent, Miss Dashwood?”* Mrs Palmer: *“Tell us all!”* [258]

At the end of the previous conversation, Mrs Jennings invites Elinor, Marianne, and Lucy Steele to stay with her in London in winter. There, Colonel Brandon visits them. In his conversation with Elinor, the viewer can observe his love to Marianne. This kind of confession was inspired by chapter 27 (pp. 104, 105). Colonel Brandon: *“Miss Dashwood, tell me once and for all – is everything finally resolved between your sister and Mr Willoughby?”* [...] *“To your sister, I wish all imaginable happiness. To Mr Willoughby, that he may endeavour to deserve her.”* [259]

At a ball in London, Marianne sees John Willoughby and painfully learns about the change of his attitude to her. The following scenes are

enacted according to chapters 27 (p. 102), 28 (pp. 106, 107), 29 (pp. 108, 110, 112, 114), and 30 (pp. 116, 117). In addition, Lucy Steele's speech was inserted on the basis of chapter 35 (her speech is not included into this example). An overview of certain quotations is presented. Marianne: *"Good God, Willoughby. Will you not shake hands with me?"* [...] Willoughby: *"If you will excuse me, I must rejoin my party."* Marianne: *"Go to him, Elinor. Force him to come to me instantly."* [...] Elinor: *"Marianne, please tell me."* [...] Marianne: *"We have neither of us anything to tell. I because I conceal nothing and you, because you communicate nothing."* [...] Marianne (reads aloud a letter from Willoughby): *"My dear Madame, I am quite at a loss to discover in what point I could be so unfortunate as to offend you. [...] My affections have long been engaged elsewhere and it is with great regret that I return your letters and the lock of hair which you so obligingly bestowed upon me."* Elinor: *"Dearest, it is best to know what his intentions are at once. Think of what you would have felt if your engagement had carried on for months and months before he chose to put an end to it."* Marianne: *"We are not engaged."* [...] *"He has broken no vow."* Elinor: *"He has broken faith with all of us. He made us all believe he loved you."* Marianne: *"He did. He did – he loved me as I loved him."* Mrs Jennings: *"I had to come straight up. [...] He is to be married at the end of the month to a Miss Grey with fifty thousand pounds. [...] I wish with all my soul that his wife may plague his heart out. Oh my dear, he is not the only young man worth having."* [260]

In order to lessen Marianne's grief, Colonel Brandon reveals some information about John Willoughby to Elinor in accordance with their conversation in chapter 31 (pp. 123-128). In addition, he describes Willoughby's situation which was, in the novel, explained by Willoughby himself in chapter 44 (pp. 195-7): *"Lady Allen had learned of his behaviour and turned him from the house. He fled to London. Lady Allen had annulled his legacy. He was left with next to nothing, and in danger of losing Combe Magna and all the money that remained to his debtors – "* [...] *"I have described Mr Willoughby as the worst of libertines, but I have since learned from Lady Allen that he did mean to propose that day. And*

therefore, I cannot deny that his intentions towards Marianne were honourable, and I feel certain he would have married her, had it not been –” Elinor: *”For the money.”* [261]

Shortly afterwards, Mrs Jennings comes with the news about Lucy Steele and Edward Ferrars. The second half of her information was originally provided by John Dashwood in the novel. Nevertheless, the facts are based on chapter 37 (pp. 155, 161, 162). Mrs Jennings: *”Oh, my dears! What a commotion! Mr Edward Ferrars, the very one I used to joke you about, Miss Dashwood, is engaged these five years to Lucy Steele. Poor Mr Ferrars! His mother, who by all accounts is very proud, has demanded that he break the engagement on pain of disinheritance. But he has refused to break his promise to Lucy. He has stood by her, good man, and is cut off without a penny. She has settled it all irrevocably on Mr Robert. [...]”* [262]

When Elinor and Marianne return to Barton Cottage, they hold a conversation about John Willoughby, which is composed of two conversations from the novel. Marianne’s sentence comes from chapter 46 (p. 209): *”There I fell, and there I first saw Willoughby.”* The middle part of the conversation quotes chapter 47 (p. 213). Elinor: *”Poor Willoughby. He will always regret you.”* Marianne’s following speech was originally, in the novel, uttered by Elinor in chapter 47 (p. 213): *”But does it follow that had he chosen me he would have been content? He would have had a wife he loved but no money, and might soon have learned to rank the demands of his pocket-book far above the demands of his heart.”* Her next sentence was inspired by chapter 46 (p. 210): *”If his present regrets are half as painful as mine, he will suffer enough.”* The rest of the conversation presents a dialog from chapter 46 (p. 210) discussing the lesson which Marianne learned from her and Elinor’s behaviour, that the sense and the sensibility should be balanced. Elinor: *”Do you compare your conduct with his?”* Marianne: *”No. I compare it with what it ought to have been. I compare it with yours.”* [263]

When Edward Ferrars comes for a visit to Barton Cottage, the conversation between him and the Dashwood family is based on chapter

48 (p. 218). In the film, a few utterances are imposed onto different characters than in the novel. For example, Marianne asks about Mrs Ferrars instead of Mrs Dashwood. Mrs Dashwood then utters Elinor's speech asking about Mrs Ferrars being at a new parish and particularizing that she means his wife. He then clarifies the situation according to chapters 48 (p. 218) and 49 (pp. 220, 224). Emma Thompson enriched his speech by his confession to Elinor: "*My heart is and always will be yours.*" [264]

3.3.1.2 Czech dubbing

This part deals with a comparison of original English version of the film with the Czech adaptation. The Czech dubbing was supported by the translation written by Lidmila Hružová under the direction of the Czech version by Zuzana Taberyová and under the production of Tvůrčí skupina Josefa Petráska in 1996. [265] The Czech version of the screenplay is adequate and remains faithful without altering the plot. Thus, there are hardly any inadequacies. However, a few of them are presented in this part below.

The viewer can see Mrs Dashwood for the first time when she is packing a few items. She is desperate because she has just lost her husband and is now obliged to let Norland Park to her stepson and his wife, while she and her daughters have no home and only little money to live on. Despite this situation, she is determined to leave immediately. Mrs Dashwood: "*To be reduced to the condition of visitor in my own home! It is not to be born, Elinor!*" [266] The Czech version of the film adapted the underlined words in the following way: „*To se nedá snést.*“ [267] Her words probably express something slightly different, for instance: „To se nestane.“.

Soon after, Edward Ferrars comes to Norland Park. Fanny Dashwood introduces him to the Dashwood family. According to the manners of the Regency period, Fanny introduces them as "Mrs Dashwood, Miss Dashwood and Miss Marianne". This manner is

described in section 2.1 (see page 6). In the Czech version, Fanny introduces them incorrectly: „*Paní Dashwoodová, slečna Elinor, slečna Marianne.*“ [268] The dubbing should preserve the manner of the Regency period, and Fanny should thus introduce them as: „*Paní Dashwoodová, slečna Dashwoodová, slečna Marianne.*“ Another mistake follows when Mrs Dashwood says to Edward: “*Forgive us, Mr Ferrars.*“ [269] The Czech translation could cause a misunderstanding because it seems that Mrs Dashwood addresses Fanny as Mrs Ferrars. In fact, in the Czech version, Mrs Dashwood says: „*Promiňte, paní Ferrarsová.*“ [270]

A minor alteration of the meaning can be seen in a dialog between Marianne and Elinor when they talk about Edward Ferrars and Elinor being in love with him. The conversation was created on the basis of chapter 4 (pp. 12-14). Marriane talks about Elinor being married soon. Elinor then says: “*Marianne, there is no question of – that is – there is – there is no understanding – .*“ [271] In the Czech version Elinor says: „*Marianne, o takové možnosti – totiž – my jsme o tom ještě nemluvili.*“ [272] This sounds too much like a present-day sentence because it is common that a couple talks about the future and marriage before the engagement. In the Regency period, when a couple wanted to be together, they had to get married. A man ordinarily confessed his love to a woman during the proposal for the first time. If a woman was interested in somebody, she could not be sure of his feelings until he made a proposal. [273] Therefore, there would suit better for example: „*Marianne, to nepřichází v úvahu – totiž – není – není to jisté.*“ or a more explicit translation: „*Marianne, to nepřichází v úvahu – totiž – nejsme – nejsme zasnoubeni.*“.

John Willoughby visits the Dashwood family and sneers at Colonel Brandon and Mrs Jennings. He imitates Mrs Jennings saying: “*I declare, Miss Marianne, if I do not have you married to the Colonel by teatime, I shall swallow my own bonnet.*“ [274] The “teatime“ is substituted by “tomorrow“ in the Czech version: „*Prohlašuji, slečno Marianne, když vás*

do zítra neprovdám za plukovníka, sním vlastní čepec.“ [275] Perhaps it sounds better than a literal translation would sound.

When John Willoughby announces that he must leave to London, Mrs Dashwood invites him to stay at Barton Cottage. Her speech is rather faithful to chapter 15 (p. 47). Mrs Dashwood: *“For shame, Willoughby! Can you wait for an invitation from Barton Cottage?”* [276] The Czech dubbing of her speech is the following: *„To je hanba, Willoughby! Nemůžete počkat na pozvání z Barton Cottage?”* [277] This utterance sounds slightly strange. In the Czech version of the novel, Mrs Dashwood says in chapter 15 (p. 83): *„Stydíte se, Willoughby! Máme vám vnucovat pozvání?”* [278] A similar speech would sound better in the Czech dubbing.

When Elinor dances with Robert Ferrars, they enter into a short conversation. His speech is taken from chapter 36 (p. 152): *“I am excessively fond of a cottage. If I had any money to spare, I should build one myself.”* [279] His speech was dubbed with a slight shift of the meaning. Robert: *„Mám nesmírně rád chaty. Kdybych mohl našetřit peníze, jednu bych si postavil.”* [280] A more correct dubbing would be, for example: *„Zbožňuji venkovské domky. Kdybych měl peníze nazbyt, jeden bych si postavil.”*

When Edward Ferrars comes to Barton Cottage, he addresses the Dashwood family in the following way: *“Mrs Dashwood, Miss Marianne, Margaret, Miss Daswood.”* [281] In the Czech version, he skips Mrs Dashwood and addresses Elinor twice, which is incorrect. Edward: *„Slečno Dashwoodová, slečno Marianne, Margaret, slečno Dashwoodová.”* [282]

Before Edward makes a proposal to Elinor, he tells her in accordance with chapter 49: *“Had I have an active profession I should never have felt such an idle, foolish inclination. [...] But I convinced myself that you felt only a friendship for me. [...] Only to profess, now that I am at liberty to do so, that my heart is and always will be yours.”* [283] The Czech dubbing of this part is slightly clumsy: *„Neuvědomil jsem si, že moje náklonnost k ní je jen pošetilá a velmi povrchní. [...] Ale myslel jsem,*

že ke mně cítíte pouhé přátelství. [...] Pouze vám chci říct, že jsem volný a že mé srdce navždy bude vaše.” [284] A more precise translation is needed. A more appropriate dubbing could be, for instance: „Kdybych se věnoval nějakému povolání, byl bych nepropadl tak povrchní a pošetilé náklonnosti. [...] Přesvědčoval jsem se, že ke mně cítíte pouhé přátelství. [...] Přišel jsem vám říct, když teď smím tak učinit, že mé srdce je a navždy bude vaše.”

3.3.1.3 Distinctions and remarks

This part of the thesis focuses on the adaptation of the novel in terms of divergence between the novel and the film. The distinctions are accompanied by some remarks regarding features of the Regency period or historical attributes. The viewer can observe distinctions, such as historical mistakes, intentional omissions, deviations from the original plot, or changes of names, but also some apt depictions of women’s position, possession, and manners in the Regency period. Particular features are ordered chronologically in accordance with the storyline of the film.

After Mr Dashwood’s death, the story continues with a dialog of John and Fanny Dashwoods. They go to Norland Park which is now their new home. Their son, Henry, is omitted. In addition, in the novel, Fanny came to Norland Park without sending any notice. In contrast, the viewer can observe that Mrs Dashwood knows that they are coming. Moreover, Mrs Dashwood does not want to stay there. She says: *“To be reduced to the condition of visitor in my own home! It is not to be born, Elinor!”* [285] Elinor thus indicates her decision to look for a new house. In the novel, Mrs Dashwood and her daughters had stayed at Norland Park for more than six month before they started looking for a new house.

In another scene, Elinor announces to their servants that they will be able to keep only two of them after moving to a new house. In the novel, three servants went with them to the new house.

The unkind and unpleasant character of Fanny Dashwood is described by a few scenes at Norland Park which depict her well.

However, this segment is not included in the novel. For example, she invites her brother, Edward Ferrars, without asking Mrs Dashwood in order to let her know that Fanny is now the mistress of Norland Park. Later, Fanny mentions her plan to pull the walnut grove down. In the novel, this was mentioned later in chapter 33, and it was John Dashwood who told Elinor about the plan. In the same manner, Fanny and John consider buying a land from Mr Gibson. In the novel, they originally wanted to buy it later in chapter 33 as well.

The novel was published in 1811, as mentioned before. The film is, therefore, set in this period around 1810. Nevertheless, Edward Ferrars mentions Vladivostok which was founded in 1858. [286] This is a serious historical mistake because Jane Austen could not know it.

Throughout the film, Elinor briefly describes the situation of women in the Regency period. For example, at the beginning of the film, Margaret asks why John Dashwood and his wife move to Norland Park, and Elinor answers: *“Because houses go from father to son, dearest, not from father to daughter. It is the law.”* When Elinor and Edward Ferrars go for a ride on horses, she says: *“You talk of feeling idle and useless. Imagine how that is compounded when one has no hope and no choice of any occupation whatsoever.”* Edward: *“Our circumstances are therefore precisely the same.”* Elinor: *“Except that you will inherit your fortune. We cannot even earn ours.”* [287] For a more detailed description of women’s situation in the Regency period see sections 2.1 and 2.2. Elinor’s words depict it well.

Later in a scene, which is enacted mainly by Marianne and Edward Ferrars, Edward reads a book aloud, and Marianne incites him to do it better. The scene was created on the basis of chapter 3 (p. 12) in which, originally, a dialog between Marianne and Mrs Dashwood described the situation of preceding evening, which had happened during Edward’s reading. Another distinction follows. An offer of a new house from Sir John Middleton arrives, and Mrs Dashwood decides not to accept it immediately because she thinks that Elinor is in love with Edward. Whereas, in the novel, the offer arrived soon after a conversation

between Mrs Dashwood and Fanny Dashwood concerning Mrs Ferrars who planned a great future for both of her sons (Edward and Robert), including an advantageous marriage. Mrs Dashwood understood the insinuation and moved with her daughters to Barton Cottage immediately.

In the evening, Marianne comes in Elinor's room and reads aloud the *Sonnet VII* by Hartley Coleridge [288] which was actually published in 1833. [289] It is apparent that Jane Austen could not know it. In the film, other famous authors are quoted. For example, William Cowper, William Shakespeare, and Edmund Spenser. [290]

The same scene in the evening shows Marianne's disappointment that Edward Ferrars is not enthusiastic about reading. In the novel, she spoke about his taste for drawing in chapter 4 (p. 12). In the film, there is no indication that Elinor draws, only Marianne has drawn once. Nevertheless, in the novel, Elinor often drew and Marianne played the pianoforte. For Elinor's passion in drawing is omitted, it may be the reason why Marianne talks about reading instead of drawing in the film.

Before Mrs Dashwood leaves with daughters, Edward Ferrars talks to Elinor. He addresses her Elinor, which was considered rather intimate in the Regency period [291]; therefore, it seems like if he were to make a proposal to her. There was no similar situation in the novel. In the same scene, he then tries to tell Elinor about Lucy Steele and tells her about his stay at Mr Pratt in Plymouth in order to get some education during four years. In contrast, except for mentioning Plymouth once, he did not say anything concerning his relation to Lucy in the novel. In addition, another mistake in the film is connected to this situation (see pages 63 and 64). A slight distinction can be also observed in the same scene in which Fanny Dashwood sends Edward to London. Originally, in the novel, he stayed at Norland Park for some time even after Mrs and Misses Dashwoods' departure.

The creators of the film rearranged the family background of Sir John Middleton. In the film, he is a widower and lives alone with Mrs Jennings, his mother-in-law, at Barton Park. In the novel, he lived with his wife, Lady Middleton, and their four children. Mrs Jennings originally lived

in London and stayed at Barton Park as a guest. The first scene in which the viewer can see Sir Middleton and Mrs Jennings is set at Barton Cottage immediately after the arrival of Mrs Dashwood with her daughters. Whereas, in the novel, Sir Middleton visited them the next day, and Mrs Jennings was introduced even later. In addition, in the film, Mrs Dashwood and her daughters arrive together with their servants who, originally, in the novel, went to Barton Cottage in advance and prepared the house for them.

The film creators inserted a scene in which Sir John Middleton talks to Colonel Brandon. They are alone. However, Jane Austen never wrote any conversation without female protagonists, as it has been already mentioned several times.

Sir John Middleton and Mrs Jennings are sure that Colonel Brandon will marry Marianne, and they talk about it round and round. Mrs Jennings then narrates Colonel Brandon's former love story to Elinor. There are some factual distinctions. For example, she says that Eliza was poor. In fact, in the novel, it was said in chapter 31 (p. 124) that Eliza's fortune had been large. In addition, in chapter 13 (pp. 41, 42), Mrs Jennings only mentioned that Colonel Brandon had an illegitimate daughter, Miss Williams.

When the Dashwood family returns home from Barton Park, they find a postal packet which arrived when they were gone. It was an atlas from Edward Ferrars and his letter to the Dashwood family. Nevertheless, there appeared no atlas and no letter in the novel. He visited them later, however, the visit is omitted in the film.

When Marianne sees John Willoughby for the first time, he rides a horse. Whereas, in the novel, he appeared there only with his dogs. Many more or less minor distinctions have followed since this encounter. For instance, he examines Marianne's ankle, then lifts her up and carries her to Barton Cottage. In the novel, she fell down but stood up and then he carried her to Barton Cottage. Then in the film, Sir John Middleton visits them the next day instead of the same day. Mrs Dashwood and Marianne ask him questions concerning Willoughby. Sir Middleton says that he is to

inherit an estate in Allenham from Lady Allen. Lady Allen refers to Mrs Smith from the novel. The name was changed.

Soon afterwards, John Willoughby visits Marianne. They quote William Shakespeare and then Walter Scott is mentioned. However, in the novel, Scott, Cowper, and Alexander Pope were mentioned. In chapter 12 (p. 38), Margaret saw Marianne giving a lock of her hair to Willoughby and then told it to Elinor. Nevertheless, in the film, it is Elinor who sees that. The viewer can see Marianne and Willoughby going for a ride in a curricle for several times. In the Regency period, this behaviour was inappropriate for a man and a woman who were not engaged or married. Therefore, both in the novel and in the film, Marianne and Willoughby are thought to be engaged. If their friends knew that they were not engaged their behaviour would be considered scandalous. [292]

Colonel Brandon invites Elinor and Marianne for a picnic at Delaford and tells them that Mr and Mrs Palmers are going to join them. In addition, Miss Lucy Steele arrives with the Palmers. In the novel, a trip to Whitwell was planned in chapter 13, and Mr and Mrs Palmers were introduced later in chapter 19. Lucy was originally introduced in chapter 21, when Sir John Middleton and Mrs Jennings invited her and her sister, Anne, to Barton Park. Anne Steele is omitted. In the Czech version of the novel, her name is simply Nancy, even though in the English version she is sometimes called Anne and sometimes Nancy. Perhaps the author of the translation, Eva Kondrysová, wanted to simplify the comprehension, because Czech readers may not know that Nancy is a diminutive of Anne. [293]

In a scene in which the viewer can see Mrs Palmer for the first time, she addresses Elinor as Mrs Dashwood instead of Miss Dashwood, which does not make sense because Elinor is not married. It should not go without a mention that Mrs Palmer was about twenty-seven years old in the novel, and her character was played by Imelda Staunton who was about forty years old at that time. In fact, she was not the only one in the film who portrayed a much younger character. For example, Emma Thompson was about thirty-seven years old while playing the character of

Elinor who was nineteen years old in the novel. Even Hugh Grant who portrayed the character of Edward Ferrars would suit better with his age of thirty-six for the character of Colonel Brandon who was played by the fifty-years-old Alan Rickman. Others could follow, but the most significant contrast can be seen between the age of the character of Sir John Middleton who was to be about forty years old and the age of its performer – the seventy-years-old Robert Hardy. [294]

A speech uttered by John Willoughby during a visit at Barton Cottage begins with the following sentence: “*Frailty, thy name is Brandon.*” [295] This sentence is an altered phrase used in Shakespeare’s *Hamlet* (1602): “*Frailty, thy name is woman.*” [296] It refers to a weakness of character.

During a walk, John Willoughby asks Marianne whether he can see her alone the next day. Therefore, Mrs Dashwood, Elinor, and Margaret go to the church while Marianne stays at home. In the novel, he did not know that she was alone when he came to visit her, and Mrs Dashwood with the two daughters went to Lady Middleton, not to the church.

Shortly after John Willoughby’s leaving to London, in the evening at Barton Park, Mrs Palmer talks about Combe Magna, Willoughby’s residence, being only half a mile from where she lives with her husband. Mr Palmer contradicts it and says that they live five and a half miles from Combe Magna. In chapter 20 (p. 68) in the novel, Mrs Palmer talked about ten miles and Mr Palmer disagreed saying that it was thirty miles. The distance is shortened in the film, which enables Marianne to be able to see as far as Combe Magna in a later scene.

The same evening at Barton Park, Lucy Steele tells Elinor about her secret engagement to Edward Ferrars. There appears a mistake when she says that the engagement lasts five years. In the novel, it was said in chapter 22 (p. 80) that Lucy and Edward were engaged for four years. It is also a contradiction because she then says, just as Edward tells Elinor in an earlier scene, that he stayed at her uncle, Mr Pratt, in Plymouth for four years, which is where they were introduced to each

other. According to this, Lucy and Edward have been engaged for one year more than they have known each other.

Mrs Jennings wants to know what Lucy Steele and Elinor are talking about. Lucy replies that they are talking about London. She then invites Elinor, Marianne, and Lucy to accompany her to London and stay there as her guests. Margaret asks Mrs Dashwood whether she can go with them and says that she will be twelve years old soon. There are two distinctions because, in the novel, Lucy accompanied Sir and Lady Middletons to London, and Margaret was thirteen years old.

When they arrive in London, Marianne has a letter for John Willoughby already written, and everyone can see her sending it. Lucy Steele then notes that Marianne is certainly engaged to Willoughby. According to chapter 26 in the novel, Marianne wrote the letter after her arrival to London, and only Elinor knew it. However, in the film, Lucy explains the Regency period feature that if a man and a woman were writing letters to each other they needed to be engaged. Otherwise, they would offend against good manners. [297]

During their stay in London, a few visits of Colonel Brandon are omitted. The viewer can see Marianne, Elinor, Lucy Steele, Mrs Jennings, Mr and Mrs Palmers, and John and Fanny Dashwoods walking together. In the novel, Marianne and Elinor met John later in chapter 33, and Fanny visited them in chapter 34. While walking, Mrs Jennings can hear about Edward Ferrars and guesses that he is the "Mr F" who is Elinor's secret love. In the novel, she deduced it earlier during his visit at Barton Cottage. But this visit is omitted in the film, as has been already mentioned above.

Marianne is impatient to see John Willoughby in London or at least to receive a letter from him. Mrs Jennings consoles her saying that a good weather keeps many sportsmen in the country. It should be winter. Nevertheless, the weather seems to be too nice for the winter, even the trees are completely green and covered by leaves.

A ball at Sir and Lady Middletons is omitted. Marianne impatiently writes another letter to John Willoughby. In the novel, she wrote the second letter after the ball at the Middletons where he had not come. The

next ball takes place in the film, however, instead of Lady Middleton, who accompanied them in the novel, it is Mrs Jennings who is the chaperone. Lucy Steele goes with them, whereas, in the novel, the first time they met her in London was after the ball in chapter 32. In the same manner, John and Fanny Dashwoods, and Robert Ferrars should not be present at the ball.

In the novel, Elinor did not dance at all. But in the film, she dances with Robert Ferrars at the ball and meets John Willoughby while dancing.

After the ball, Marianne is desperate because of John Willoughby's behaviour. Mrs Jennings enters her room and brings the news about John Willoughby and his forthcoming wedding with Miss Grey. She says that she has been told by Miss Morton, whereas, according to chapter 30 (p. 116) in the novel, she was informed by Mrs Taylor. In addition, Mrs Ferrars wanted Edward Ferrars to marry Miss Morton, which is not mentioned in the film.

Marianne suffers, therefore, Elinor wants to take her home as soon as possible. She hopes that Colonel Brandon will take them from Cleveland to Barton Cottage. Whereas, originally, Elinor persuaded Marianne to stay for some time in London, and when they agreed on going to Cleveland, they were supposed to travel from there to Barton Cottage via Bristol accompanied by a servant.

An altered conversation between Elinor and Colonel Brandon follows. He narrates about his former love and reveals some information about John Willoughby. Some facts are changed. For example, Colonel Brandon says that Beth has decided to stay in the country until her child is born. In the novel, her child was already born and they both stayed in the country when the conversation was held. In addition, Elinor tells Marianne the information concerning Willoughby immediately. In the novel, she was afraid to tell her. Therefore, she told her later at Barton Cottage.

Moreover, Colonel Brandon says that the name of Eliza's child is Beth. In the novel, her name was simply Eliza, too. Nevertheless, it is not a mistake because both Eliza and Beth are diminutives of Elizabeth. [298]

A dinner-party at John and Fanny Dashwoods, where Mrs Ferrars, Sir and Lady Middletons, Mrs Jennings, Colonel Brandon, Misses Steeles, Elinor, and Marianne were present, is omitted. Instead, Lucy Steele only tells Elinor that she has been introduced to Mrs Ferrars.

During Lucy Steele and Elinor's conversation, Edward Ferrars visits them for the first time. Marianne enters the room and addresses him Edward, like a brother (see page 37). He then addresses her by her first name, too. In chapter 35 (p. 147) in the novel, it is said that Marianne addressed him with the affection of a sister. However, it is not mentioned whether he addressed her Marianne.

Lucy Steele then leaves with Edward Ferrars. Originally, in the novel, she left soon after him. In the next scene, which is enacted by Fanny Dashwood and Lucy, she reveals that she and Edward are engaged. In the novel, it was Anne Steele who revealed the secret.

Edward Ferrars' family insists upon him to break the engagement. He refuses to do it because he is honourable. This is a Regency period feature because a man who broke an engagement was considered impudent. [299]

Mrs Ferrars disinherits Edward Ferrars. Colonel Brandon then meets Elinor to offer him a help. Colonel Brandon claims that he has never met him. Whereas, he met him a few times at John and Fanny Dashwoods in the novel. Elinor is charged to tell Edward. Therefore, she sends him a note asking him to come for a visit. Originally, she was writing a letter to him when he suddenly came. In this scene, Elinor says that Colonel Brandon offers him a parish at the estate of Delaford and that he hopes that it will enable Edward and Lucy to get married. In the novel, Colonel Brandon was worried that the parish would not be sufficient for the marriage.

Elinor, Marianne, Mr and Mrs Palmers, and Colonel Brandon leave to Cleveland together. Mrs Jennings stays in London. In contrast, in the novel, Mrs Jennings went with them to Cleveland. In addition, originally, the women with Mrs Palmer's baby went to Cleveland in advance, and

the men arrived later. In the film, the baby is already at Cleveland when they all arrive there.

After the arrival, Marianne goes for a walk. It rains and she does not return back. Colonel Brandon finds her and carries her back to Cleveland. In the novel, Marianne returned back and became ill in a few days because she caught a cold.

In order to avoid the disease, Mr and Mrs Palmers leave with their baby. It is a rather strange situation because the house remains without its master and mistress. In the novel, Mrs Jennings substituted the role of the mistress of the house as Mrs Palmer's mother. In the film, the house is occupied only by guests.

Marianne is not feeling well, therefore, Colonel Brandon goes to Barton Cottage for Mrs Dashwood. Throughout the film, the viewer can see him riding a horse all the time. In this situation, he also rides a horse. Whereas, in the novel, he left to Barton Cottage in a carriage. A few scenes later, Mrs Dashwood arrives at Cleveland in the morning instead of the night.

A few distinctions can be observed during the illness of Marianne. Doctor Harris, who cures Marianne, is worried about the worst in the film. In the novel, he never lost the hope and consoled everybody. The situation from the novel in which John Willoughby arrived at Cleveland and told Elinor about the circumstances of his behaviour, is omitted. His speech is partly substituted by an earlier conversation between Elinor and Colonel Brandon in London (see pages 53, 54). When Marianne is out of danger, Colonel Brandon arrives at Cleveland with Mrs Dashwood. He stands in the doorway, and Marianne thanks him while lying in the bed. It is a similar situation to a scene in *Pride and Prejudice* (2005) (see page 36). According to the manners in the Regency period, which are explained in section 3.1.1.3, Colonel Brandon should not have been there. Therefore, Marianne originally thanked him later when she recovered enough to be able to walk in the novel. In addition, Mrs Dashwood told Elinor that Colonel Brandon had confided to her during the

way to Cleveland that he loved Marianne. This confession is omitted in the film.

A scene at Barton Cottage, in which Colonel Brandon reads Spenser's poem [300] to Marianne, shows Marianne's change of opinion of Colonel Brandon. However, the description of Marianne's attitude was more complex in the novel. Later in the film, Colonel Brandon sends a pianoforte to Barton Cottage which is supposed to be a gift for Marianne. This may be inserted into the film to show the change in the relationship between them. Whereas, in the novel, Marianne had her own pianoforte from Norland.

Soon after, the viewer can observe that Margaret learns French, which was for a young woman of the Regency period a typical skill to gain to be accomplished. [301]

Edward Ferrars comes for a visit and announces that his brother married Lucy Steele. Elinor is disconcerted with happiness and is crying before everybody. In the novel, she ran out of the room and Edward went for a walk. Then he returned to make a proposal to Elinor. The proposal was not described specifically in the novel. The reader was only informed that it happened. Therefore, in the film, the proposal is presented by a scene in which Margaret climbs to her tree-house to see Elinor with Edward and informs Mrs Dashwood and Marianne: "*He is kneeling down!*". [302]

At the end of the film the married Elinor and Edward Ferrars are at the wedding of Marianne and Colonel Brandon. Colonel Brandon wears a uniform which seems to be French and does not correspond with his rank of a colonel. [303]

John Willoughby is watching the wedding from far away. This situation was not described in the novel. Nevertheless, it shows his continuing feelings towards Marianne.

3.4 Sense and Sensibility – television adaptation

The BBC television adaptation of three episodes, *Sense and Sensibility*, was created in 2008. The screenplay was written by Andrew Davies, who wrote the script of *Pride and Prejudice* (1995) as well. [304] The series was directed by John Alexander. [305]

However, this adaptation did not exceed the 1996 film, *Sense and Sensibility*. Among other things, it was criticised for its sexual elements. [306] Nevertheless, it was intentional. Andrew Davies told about that: “*The novel is as much about sex and money as social conventions. This drama is more overtly sexual than most previous Austen adaptations seen on screen and gets to grips with the dark underbelly of the book.*“ [307] Still, according to an online poll, 75% of viewers like the 1995 version the most. [308]

In the same manner, they perceive Emma Thompson and Kate Winslet as the real Elinor and Marianne [309], even though the performances of Hattie Morahan as Elinor and Charity Wakefield as Marianne were outstanding. [310]

The series received two Emmy nominations and a BAFTA nomination for Best Original Television Music. [311] The music was written by Martin Phipps (imdb.com) who then won the Royal Television Society award for Best Original Title Music. [312]

3.4.1 Analysis of particular features

A brief presentation of features which appear in the 2008 series, *Sense and Sensibility*, follows. Features concern significant distinctions, quotations and remarks, which are chronologically ordered. The Czech version of the series, according to the translation of Hana Kašparovská under the direction of Jindřich Polan created by Česká televize in 2009 [313], was analysed to demonstrate some features concerning the Czech dubbing.

In addition, it is important to mention that the analysis deals only with significant features perceivable in the television series (2008) [314] which are compared to the novel, *Sense and Sensibility* [315].

The first episode begins with a seduction scene enacted by John Willoughby and Eliza Williams, which is a provocative opening intended by Andrew Davies (see page 69).

Throughout the series, an incorrect addressing can be observed according to the manners of the Regency period. For example, John Dashwood, Fanny Dashwood, and even Sir John Middleton address Mrs Dashwood by her first name, Mary. Whereas, according to good manners they should address her Mrs Dashwood. Mrs Dashwood also addresses Fanny by her first name and addresses Sir John Middleton as Sir John. Both salutations are incorrect. In fact, she should address them Mrs Dashwood and Sir Middleton. In addition, Fanny addresses Elinor and Marianne by their first names, which she could do as a sister-in-law, however, in the novel, Fanny did not treat them like her sisters, and thus addressing them Miss Dashwood and Miss Marianne should be preserved. [316] A mistake can be observed when Marianne addresses Fanny as her “aunt”. [317]

An inappropriate and unkind behaviour of Fanny Dashwood is adequately presented, even though not according to the novel. For example, when John and Fanny Dashwoods arrive at Norland, Fanny does not wait for Mrs Dashwood and enters the house as the first. John tries to soften the embarrassing situation and tells Mrs Dashwood: “*After you, my dear. Of course.*”. [318] Entering the room was a part of good manners in the Regency period (see pages 6, 7). Therefore, Fanny’s gesture is significant.

Mrs Dashwood cannot endure Fanny’s behaviour any longer and moves with her daughters to Barton Cottage, which is placed at the seaside. Blackpool Mill Cottage on the Hartland Abbey Estate in Devon was used for filming. [319]

Soon after their arrival, they gain new acquaintances. Since their encounter with Colonel Brandon, his courtship towards Marianne is blatant. For instance, he visits them very often and brings books to the Dashwood family, flowers to Mrs Dashwood, and notes to Marianne. In contrast, the novel does not describe his feelings explicitly like this.

Mrs Jennings then talks to Mrs Dashwood and Elinor, and predicts a marriage of Marianne and Colonel Brandon in a near future. Nevertheless, Mrs Dashwood objects: *"Marianne is very young. Seventeen is a little too soon to be thinking of marriage."* However, a woman was allowed to get married when she was 16 years old in the Regency period (see pages 31, 41). Therefore, Mrs Jennings replies: *"Not a bit of it, my dear. [...] The sooner, the better, I say."* [320]

Throughout the series, the viewer can observe a few resemblances to the 1996 film, *Sense and Sensibility*, which are not based on the novel. Therefore, it may seem that some scenes were adopted. For example, John Willoughby helps Marianne when she falls down and cannot walk. After his leaving, Marianne dreamily says: *"Willoughby. Willoughby of Allenham."* [321] similarly to the 1996 version: *"John Willoughby of Allenham."* [322] In fact, he should not have been named like this because his residence was Combe Magna. In the novel, he only mentioned in chapter 9 (pp. 27, 28) that he stayed at Allenham that time.

It cannot go without a mention that Marianne often wears half-unleashed hair throughout the film. In fact, she should have her hair combed up (see page 36). Perhaps, the creators of the series wanted to make Marianne's appearance more romantic.

When Colonel Brandon visits Marianne in order to make sure that she is recovering, he meets John Willoughby there and his behaviour is vigilant and distrustful towards him. In addition, their addressing each other is strange. Colonel Brandon addresses Willoughby as Sir. Whereas, Willoughby addresses him as Brandon. In this scene, it is apparent that they have met before under awkward circumstances. In the same manner, Colonel Brandon later talks to Willoughby in private and asks him about his intentions with Marianne. Nevertheless, in the novel,

Colonel Brandon found out the inauspicious information about Willoughby much later.

Shortly after, the creators inserted a scene in which Marianne and John Willoughby go to Allenham, and he kisses her. This situation was not originally described in the novel, the reader was only informed about it in a dialog between Marianne and Elinor. This dialog concerning Marianne's inappropriate behaviour follows soon after.

When Edward visits them at Barton Cottage, they hold a conversation in which the question of happiness tightly connected to money is touched. This was not created on the basis of the novel. However, it depicts the importance of money in the Regency period. A short extract follows. Marianne: *"Do you believe money has anything to do with happiness?"* Edward: *"Money can solve some problems, certainly. For others, it is completely useless."* Mrs Dashwood then notices Edward's ring with somebody's hair in it. In the novel, Elinor thought it might be hers. In the series, Marianne utters this surmise: *"That was your hair in Edward's ring, wasn't it?"* Elinor partly agrees: *"It did look like my hair."* [323]

At a ball in London, Marianne learns about John Willoughby's change of attitude towards her. She nearly faints and Colonel Brandon catches her in his arms. This is the last scene of episode two. The third episode begins with a scene which was not specifically described in the novel – with a fight between Colonel Brandon and Willoughby. Shown like that, it seems as if they fight because of Marianne. Actually, in the novel, the fight took place earlier because of Eliza.

Another inserted scene is enacted by Mrs Dashwood and Margaret. Mrs Dashwood wants Margaret to learn history, and Margaret tries to hold a conversation in which she describes the difference between the life of women and the life of men: *"I wish a was a man. Girls can never do anything. Men can ride about the country and do things. And girls just sit and wait for things to happen."* [324]

At Cleveland, a ressembling note is uttered by Marianne in a scene which seems to have been copied from the 2005 film, *Pride and*

Prejudice, because Marianne and Elinor are talking in bed covered by the duvet similarly to Elizabeth and Jane. Marianne says: “*What strange creatures men are.*” [...] “*Perhaps they see us not as people but as playing things, Elinor.*” [325]

When Marianne goes for a walk in the rain, she does not return back to Cleveland. Colonel Brandon finds her lying on the ground and carries her back. This is another example of a scene adopted from the 1996 film, *Sense and Sensibility*. The creators of the series made the situation even more dramatic.

Before Marianne gets seriously ill, she wants to see Colonel Brandon. He takes her hand, and she lays her hand onto his instead of thanks. Marianne’s attitude towards Colonel Brandon has changed since then, and it is aptly shown. When Marianne recovers, she, Elinor, Mrs Dashwood, and Colonel Brandon go home. Meanwhile, Marianne says in the carriage: “*Colonel Brandon is an exceptional man, I think.*” [...] “*He is the true romantic, I think. It is not what we say or feel that makes us what we are. It is what we do. Or fail to do.*” Soon after, she tells Elinor that she is engaged with him. She says: “*My feelings for him have changed so much. I love him, Elinor.*” [326] In the novel, the development of her feelings was gradual. They got married when she was nineteen years old.

Elinor comes to her happiness shortly afterwards. Edward Ferrars visits the Dashwood family, announces the marriage of Lucy Steele and his brother, Robert Ferrars, and as soon as he perceives Elinor’s emotions, he confesses his love to her and makes a proposal. In contrast to the novel, the proposal is enacted directly. Edward: “*Miss Dashwood. Elinor. I came here with no expectations. [...] I loved you at Norland, almost from our first encounter. [...] Let me be open now. Every day since I first saw you, my love for you has grown. Elinor, I know I have no right to hope but I must ask. Can you forgive me? Can you love me? Will you marry me?*” [327]

Finally, a few clumsy translations in the Czech dubbing follow. It is important to mention that the dubbing is really adequate, remains faithful, and no considerable misunderstanding was caused. Only several minor

things could be corrected. For example, John Willoughby visits the injured Marianne and asks: “*And how is the invalid this morning?*” [328] In the Czech version, he says: „*Tak jak se má náš invalida?*“ [329] This does not sound much like a Regency period gentleman’s utterance. Instead, he should say, for example: „*Tak jak se dnes daří pacientce?*“.

Throughout the film, the Czech dubbing used the Czech equivalent “máma” for the English expression “mamma”. Another synonym, such as “maminka” or “matka”, would suit better in a story which is set in the Regency period. On the contrary, the dubbing could have altered the names Mrs Edward Ferrars and Mrs Robert Ferrars instead of maintaining the literal translation. “Paní Lucy Ferrarsová” and “choť mého bratra” would sound better for the Czech audience than “paní Edward Ferrarsová” and “paní Robert Ferrarsová” as it was dubbed in the Czech version. [330] [331]

The series ends with Marianne and Colonel Brandon’s wedding and with a view into Elinor and Edward’s life at their parish at Delaford.

4 CONCLUSION

The theoretical part of the thesis provides an insight into the Regency period. Especially, the thesis deals with the Regency society, its manners and habits in relation to Jane Austen's novels. Special attention is paid to contemporary women's position because of Jane Austen's focus on female characters. Described features of the Regency period correspond with her novels and can be observed in both in film and television adaptations. Jane Austen's life is dealt with to present possible influences on her writings. For she occupied herself with love and marriage, her own love story is briefly described to introduce a discussion about the reflection of her feelings in her novels, which is perceivable. The biographical part is supported by evidences given by people who knew her, especially by her relatives. In addition, her family and places where she lived are presented to demonstrate their impact on her writings. The last part of the theoretical part provides information about Jane Austen's admirers who founded many societies devoted to her and organise many events related to her, which proves that Jane Austen's novels are still vivid, even after two centuries.

The practical part deals with the analysis of three main features – quotations, Czech dubbing, and distinctions supplemented by remarks – which can be observed both in film and television adaptations.

Concerning the quotations, the attention is paid to special cases of adaptation of Jane Austen's words. In all the adaptations, the viewer can observe the following features. The indirect speech in the novel is sometimes transformed into a direct speech in the screenplay. Some expressions used in the novel are transformed into more current ones. Some speeches are uttered by different characters than in the novel. A very frequent feature is merging of several conversations or situations into one scene. Completely invented speeches which depict or explain some Regency period features also appear frequently. Less frequent is the use of some other means, for instance a letter, to substitute the narrating voice. Though, many literal quotations from the novel are

preserved, some speeches which are not based on the novel are inserted, perhaps to enrich some scenes.

The adequacy of the Czech dubbing differs in particular adaptations. The Czech version of the 2005 film, *Pride and Prejudice*, contains many confusing translations which can result in misunderstanding to such an extent that some speeches do not make sense. In fact, the dubbing is rather inappropriate. The Czech dubbing (the 1996 version) of the 1995 television series, *Pride and Prejudice*, causes hardly any considerable changes in the meaning, however, a few problematic parts appear. As an adequate Czech dubbing can be perceived the one of the 1996 film, *Sense and Sensibility*, which remains faithful to the English version, even though some translations are rather clumsy. Otherwise, a few alterations seem intentional, perhaps in order to help the Czech viewer to understand it better. The Czech version of the 2008 television series, *Sense and Sensibility*, is adequate and apt. No misunderstanding has been caused, and it remains faithful to the English version. Every presented inappropriate interpretation into the Czech dubbing is followed by a suggestion of more understandable version based on the Czech version of the novel where possible, otherwise, own suggestion is provided. Generally, an adequate dubbing is very important to maintain the atmosphere of the original version.

The distinctions supplemented by remarks were considered in the following areas. Divergences from the plot of the novel were more frequent in the film adaptations, probably because of the time limit. Another frequent feature is omitting situations or characters. This is again more perceivable in the film adaptations, apparently for the same reason. On the other hand, the television adaptations use more scenes enacted without female protagonists, which does not correspond with Jane Austen's style. Creators of the television series utilized the longer duration for a more extended depiction of the novel background. Some historical mistakes appear, especially in the 1996 film, *Sense and Sensibility*. A disregard for manners of the Regency period can be sometimes observed. However, not only distinctions, but also aptly

depicted features of the Regency period are mentioned, especially explanations of women's position, possession, and manners.

The thesis focuses on significant features of four adaptations of the novels, *Pride and Prejudice* and *Sense and Sensibility*, however, there exist many more adaptations, therefore, the topic could be further studied in a more detailed and broader way. In addition, the latest adaptations always wait to be exceeded and it is likely that new adaptations will appear relatively soon giving the opportunity for new analysis to be elaborated.

5 ENDNOTES

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7 ABSTRACT

This bachelor thesis is concerned with the Regency period portrayed in Jane Austen's novels and with a comparison of her two principal novels, *Pride and Prejudice* and *Sense and Sensibility*, to their particular film and television adaptations. The objective of this thesis is to present the insight into the Regency background of Jane Austen's novels and the analysis of selected adaptations of novels mentioned above. The theoretical part of the thesis provides information about manners of the Regency society, Jane Austen's life and family, and places devoted to her. The practical part of the thesis describes features concerning the adaptations, which focus on following fields: quotations, Czech dubbing, and distinctions supplemented by remarks. The description of particular features is given in chronological order. The thesis endeavours to give evidence of the interconnection between the Regency period, Jane Austen's novels, and the film and television adaptations of these novels.

8 RESUMÉ

Tato bakalářská práce se zabývá obdobím regentství podle románů Jane Austenové a porovnáním jejích dvou stěžejních románů – *Pýcha a předsudek* a *Rozum a cit* – s jejich konkrétními filmovými a televizními adaptacemi. Cílem této práce je nahlédnout na pozadí období regentství zobrazeného v románech Jane Austenové a analyzovat vybrané adaptace výše zmíněných románů. Teoretická část této práce poskytuje informace o zvyklostech regentské společnosti, o životě a rodině Jane Austenové a o místech, která jsou jí věnovaná. Praktická část této práce popisuje jevy týkající se adaptací, které se věnují následujícím oblastem: citace, český dabing a odlišnosti rozšířené o poznámky. Výčet jednotlivých jevů je řazen chronologicky. Tato práce se snaží nalézt propojení mezi obdobím regentství, romány Jane Austenové a filmovými a televizními adaptacemi těchto románů.

9 APPENDICES

Appendix 1 Jane Austen's portrait by her sister, Cassandra

Appendix 2 Jane Austen's House Museum in Chawton

Appendix 3 *Pride and Prejudice* poster – film, 2005

Appendix 4 *Pride and Prejudice* poster – television series, 1995

Appendix 5 *Sense and Sensibility* poster – film, 1996

Appendix 6 *Sense and Sensibility* poster – television series, 2008

Appendix 1

Jane Austen's portrait by her sister, Cassandra



Source:

AUSTEN, Cassandra. *Jane Austen* – watercolour sketch exposed in National Portrait Gallery in London [online]. Available from: <http://www.npg.org.uk/collections/search/portrait/mw00230/Jane-Austen> [Retrieved 14 April 2013].

Appendix 2

Jane Austen's House Museum in Chawton

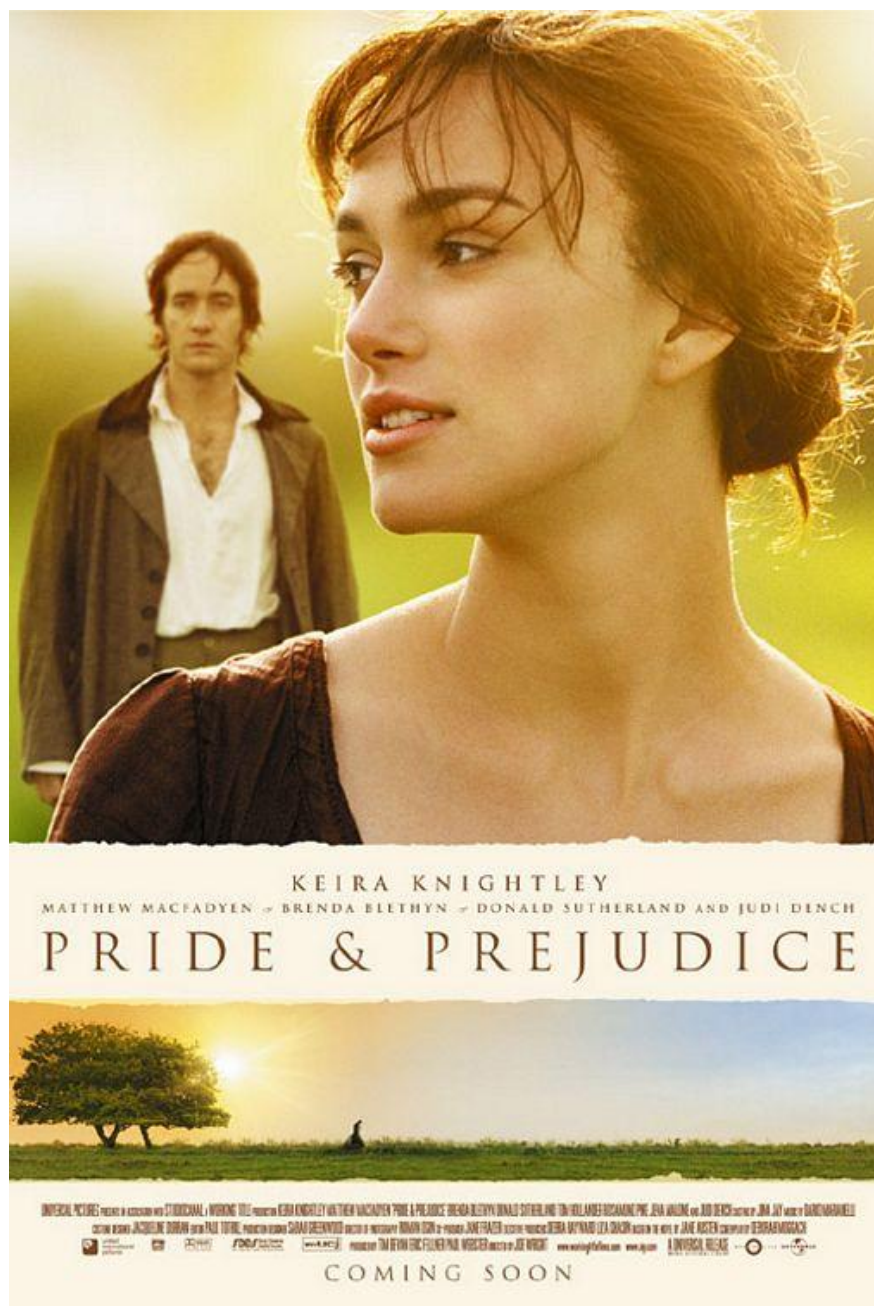


Source:

Jane Austen's House Museum, Chawton [online]. Available from: <http://janeaustenshousemuseumblog.files.wordpress.com/2012/10/p1010902.jpg> [Retrieved 14 April 2013].

Appendix 3

Pride and Prejudice poster – film, 2005

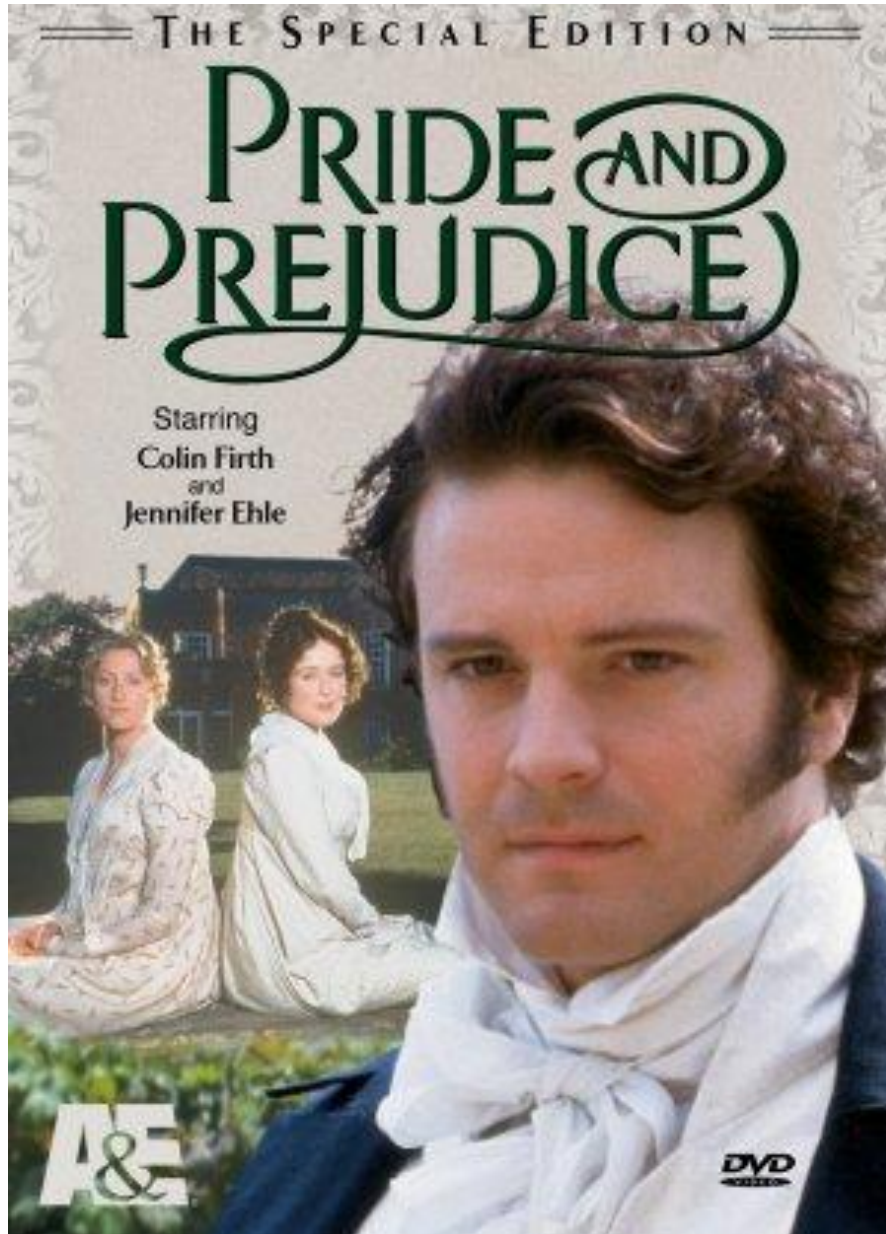


Source:

Poster – *Pride and Prejudice* 2005 [online]. Available from: http://www.impawards.com/2005/pride_and_prejudice.html [Retrieved 14 April 2013].

Appendix 4

Pride and Prejudice poster – television series, 1995



Source:

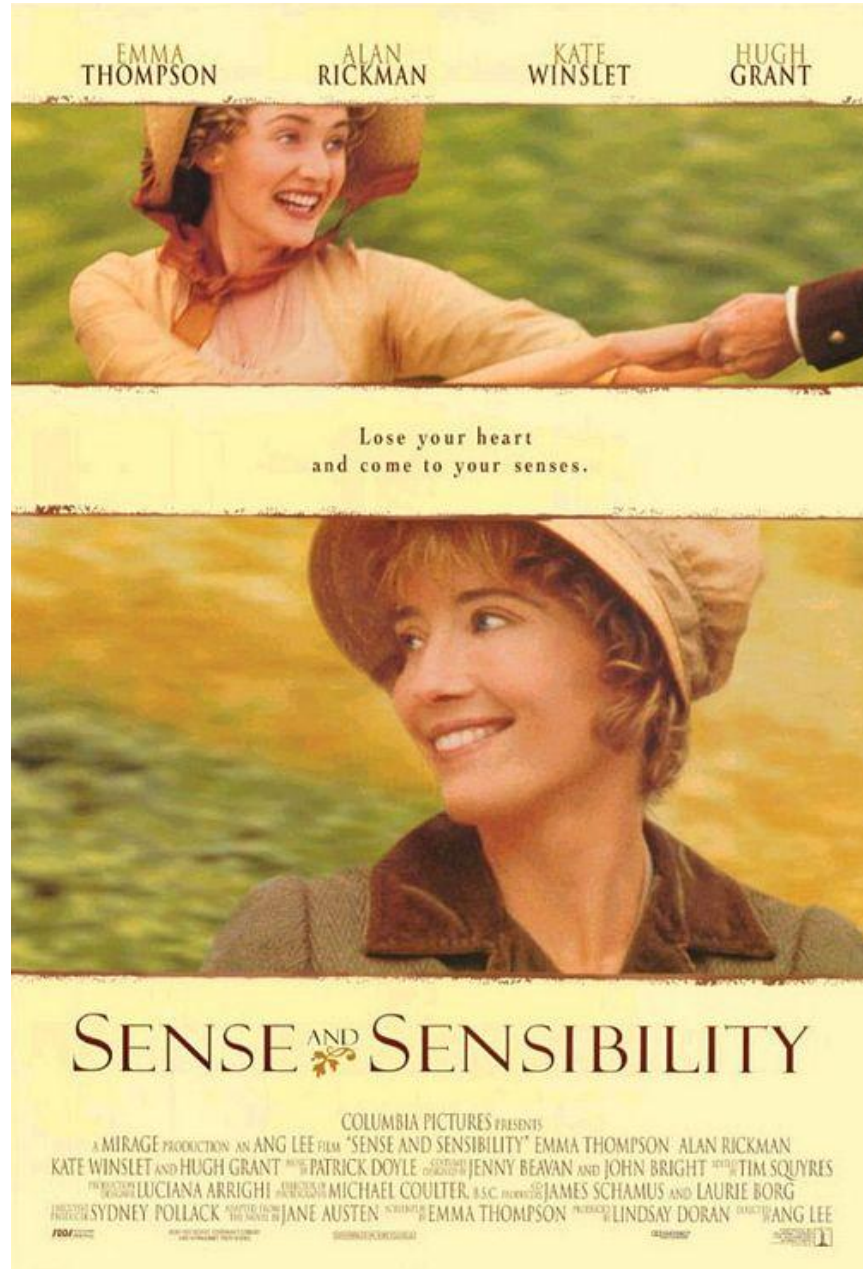
Poster – *Pride and Prejudice* 1995 [online]. Available from:

<http://www.movieposterdb.com/poster/e97eae0a>

[Retrieved 15 April 2013].

Appendix 5

Sense and Sensibility poster – film, 1996



Source:

Poster – *Sense and Sensibility* 1996 [online]. Available from: http://www.impawards.com/1995/sense_and_sensibility.html [Retrieved 15 April 2013].

Appendix 6***Sense and Sensibility* poster – television series, 2008****Source:**

Poster – *Sense and Sensibility* 2008 [online].

Available from: <http://www.fanpop.com/clubs/sense-and-sensibility/images/2580847/title/sense-sensibility-2008-fanart>
[Retrieved 15 April 2013].