



Cinematic Approach To The Works Of Jane Austen: A Study

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Abstract—This research paper embarks on a fascinating journey into the world of Jane Austen's works, particularly her cinematic adaptations. It commences by shedding light on the intriguing life of this celebrated author, enriching our comprehension. The paper then delves into the realm of cinematic interpretation in Literature, exploring how these adaptations not only shape literature but also permeate Popular Culture. It powerfully underscores the enduring and profound significance of adaptations in literature, a subject of profound interest and contemporary relevance, demonstrating Austen's works' timeless and weighty influence on today's literary and cinematic landscape.

The paper reaches its apex with a meticulous examination of Austen's novels, employing the innovative and rarely utilised lens of the Cinematic Approach. Not commonly applied in literary analysis, this unique tool offers fresh and intriguing insights, igniting the reader's curiosity and fostering a thirst for deeper exploration.

Key Words- Cinematic Approach, Cinematic Adaptations, Popular Culture and Cinematic Adaptations and Literature

“The inaugurator of the greatest tradition of the English novel which is distinguished from its French or aesthetic equivalent by the moral intensity with which it arbitrates between life and art.”
(Lewis)

In the light of this thoughtful idea, the present paper endeavours to unravel the beauty of renowned English novelist Jane Austen, who has achieved her fecund vision with towering heights through her renowned work on the notion of Feminism and its enlarging manifestations. Her major works have depicted the comprehensive world of 18th century literary probabilities. Comprehensively, she evolves as a beginner and a prominent forerunner of feminism. Therefore her significant work revolves around the space of women in a society. Predominantly, her novels are based upon the women as a central character who got evolved through due course of time. Sometimes they try to balance their choices in parallel to societal expectations;

cohesively designed to reach the summit of self growth of a character through the lens of bildungsroman technique, where the protagonist tries to achieve her self- growth through the lessons from her own mistakes committed in the developing course of the novel. Thematically, her world revolves around the following nuances encapsulated as –

1. **Love** emerges as one of the most crucial element of Jane Austen's novel. Her heroines often found their love in the concluding part of the novel.
2. **Marriage**: Another reoccurring theme in Austen's novel, has portrayed her heroine who never sees marriage as a means of security but instead ruminates on the idea that marriage seems to be the basis of love for these characters.
3. **Class Structure** appears to be the basis of Austen's novel, which provides an insight into the class hierarchies prevalent at that time in the society.
4. The Struggle between **Individualism and Societal Pressure**: Eventually, Austen's heroine faces the dilemma about her personal choice on the one hand, while on the other hand, it talks about the societal pressure placed on women in a patriarchal society.

Biography

Unravelling her Biography, the study encounters a veil of mystery that shrouds Jane Austen's personal life. However, the facts and facets of her personal side verily enhances the air of mystery in the readers mind. Additionally, the study tends to learn about some evidence of her, such as her birthplace and her close bond with Cassandra (sister) and the publication of her prominent works like Emma, Pride and Prejudice, Northanger Abbey and Sense and Sensibility. But besides all this, her personal life appears to be very puzzling for the readers. Even the episode of burning her central letters has shattered the hope of finding more about her personal life. However, these letters were never destroyed by her sister Cassandra, but she tries to censor them. In parallel to that, their letters were destroyed by her brother Francis. Later, this scary evidence about her life adds to the intrigue and mystery of her life.

Expanding upon the idea of her family backdrop, the extensive Austen family exerted a potent influence on the vision and creative fiesta of her commendable works which have become a source of inspiration to the coming generations.

Early Writings

Moreover, the study seeks to travel through the library of Austen in an abridged form- eventually her literary composition came to be known as Juvenilia which were later segmented into three parts – Volume1, Volume2 and Volume 3. In addition her literary pieces like poems, short stories and plays had often tried to give her pleasure and self satisfaction.

Cinematic Approach

Continuing with this thought process about Jane Austen, the study seek to explore the genre of film and cinema. In the light of which the Cinematic Approach is observed as “The art of making films or the study of making films” and it typically discusses the techniques and ways to communicate the story to the audience. Moreover, this approach of film studies highlights some of the evident elements followed as –

- 1. Visual Storytelling:** As the name suggests, visual storytelling includes employing pictures, shots, videos and graphics to convey the message to readers, and arouse the emotions in readers minds and further captivate their thought process through these happenings. Take for instance: Steve Mc Curray renowned work ‘Afghan Girl’ which portray the symbolic picture of an Afghani girl in Pakistani refugee camp whose picture had become world wide famous through her visual images which tended to appeal the readers widely.
- 2. Dynamic Movement:** Similarly, the dynamic movement is regarded as any forceful or dynamic action that can be done physically and involves transforming the thought process, shifting circumstances, and so on. These elements endeavour to glance on the readers with the ongoing happening in the film. Consider the case of Christopher Nolan’s film inception which employ the innovative technique of Camera which rotates from scene to another making the readers engagement in the film.
- 3. Emotional Engagement:** Moreover, the employment of emotional engagement in various movies tend to assert the readers to easily relate to themselves. This emotional engagement is shown through their desire, appeal, and interest in something.
- 4. Scene Construction:** Moving towards another aspect of cinematic approach is of Scene construction which combines different scenes, such as Background and character arrangement, and organises the sequence to present and communicate a transparent environment to the audience. This technique can be verily envisioned in The Godfather movie, when Michael Corleone decides to take over his family business is executed with deliberate construction of the scene which give a vivid picture of scene construction to the audience.
- 5. Editing Technique:** Lastly, the most essential tool in the film is Editing, which can be done through this technique like cutting, Breaking of Shots, continuation of actions, sometimes parallel editions between two shots and lastly, talking about the split scene of providing two more screens.

Hence, these techniques embed the panorama of film making as an exciting and impactful experience for the audience.

Cinematic Adaptations

Besides, the study enhances the vision with an approach to understand the sub-genre of cinematic adaptation of the literary world into the extensive threads of multimedia. Knowingly, it transforms source material such as books, plays, or any actual incident into a movie. This is followed by appraising and reviewing the original text to ensure it is acceptable to the cinema. In the lieu, some of the critical features of Cinematic Adaptations are met as-

1. **Scriptwriting:** The first feature of cinematic adaptation is scriptwriting, which centres on some aspects of scriptwriting, such as having a proper structure and forms, developed characters whose objectives seem to have a clear vision; dialogue which should highlight the character's thought process and further develop the plot structure of any film. In continuation, scenes, conflicts, and subtext seem to be included in the scriptwriting process.
2. **Visual Representation:** Exploring the elements of cinematic adaptation, it focuses on Visual representation as it deals with the images, photos, pictures and shots that seem to progress the storyline of any film. It further considers the lighting to display the characters' varied moods and provide an in-depth meaning for the readers. By making the film more appealing they try to paint the pictures of varied costumes and make-up, which tend to reveal the identity of the characters. Lastly, it considers the symbolism and images to provide the profound meaning of the novel. Take for instances, Sophie Kinsella renowned work The Shopaholic Series which extensively make employment of various images and symbols like shopping which tends to provide satisfaction to the protagonist.
3. **Casting and Acting:** Of this element, the former deals with the demand of roles, holding auditions, diversifying characters and deals with the proficiency of the movie's background. While the latter - Acting enacts the role which infuses elements such as applying varied acting techniques in the film and therein deals with the emotional appeal of the audience and fruitfully draws a rapport between the audience and actors. Ultimately, it views the audience's response which tends to give an insight to the actors and about the actors.
4. **Adaptations and Choices:** Another relevant component of cinematic adaptation is the adaptation of personal choices. Adaptation is a process in which one tries to adjust to new circumstances and atmospheres, often necessitating creativity and resolution. In parallel, personal preferences also play an essential role in how individuals adapt and develop through the journey with the changing circumstances. In literature, these aspects are often analysed through the characters' thought processes, their adaptation and responses to new circumstances, e.g., in The Princess Diaries, in which Mia's choices and adaptation to the new circumstances of being the princess of Genovia tend to highlight her growth throughout the series.
5. **Exposition and Insight:** Now, the study focuses on an element of exposition and insight—the former deals with any film or narration's beginning and introductory parts. Hence, to provide the audience with the backdrop, events, settings, and characters it struggles to provide the reader/

audience with the basic knowledge of any film or narration. Besides, the latter is associated with the in-depth study of characters, thematic concern, and varied circumstances within the literary composition or film. Moreover, the insight tries to emerge with the progression of the plot structure to provide insight into the character's thought processes to the audience.

6. **Audience Expectation:** In continuation with the prevailing aspect of cinematic adaptation is Audience expectation, which talks about the preconception of any idea, aspirations and expectations the audience has in any literary composition or any other form of art like film and music. Therefore, these expectations often mould the audience's thought process in response to literary piece of work.
7. **Cultural and Temporal Updates:** Lastly, it talks about cultural and temporal updates, which refer to the ongoing interchange and evolution in society and cultures over time and tend to manipulate the audience's thought process, ideals, and behaviour. Further, these aspects tend to affect the distinctive phases of life. However, these changes can be the ongoing trends and fashion, technological revolution, growth of slang and language, adaptation of new culture, and societal norms, which have long-lasting impacts on the readers and audience. These are certainly envisioned in *The Shopaholic Series* by Sophie Kinsella.

Therefore, by considering all these characteristics of Cinematic Adaptations, filmmakers try to create adaptations that appear to be original. On the other hand, Cinema seeks a distinctive firmness that compels readers to glimpse a captivating and appealing story through these adaptations.

Popular Culture

Cinema of Human emotions evolves as a comprehensive subject of popular literature wherein the study endeavours to understand the concept of a popular culture with immense rationality. Popular Culture in Literature indicates the incorporation of certain elements such as – Vogue, music, fashion, media, advertising agencies and public personalities within the literary canopy, which can be demonstrated through many ways, such as

1. **Themes and background** - Popular Culture Novels often explore contemporary social affairs and the background that seems relevant to the cultural aspects.
2. Secondly, it discusses the **references and allusions**, further indicating the direct referencing of popular movies, TV shows, advertisements, or other prominent events.
3. Thirdly, it gives a glimpse of **language and slang** as these novels try to communicate through language that reveals the language of the contemporary world. So that readers can make a connection between them and try to understand it better.
4. **Cultural Icons**—Another striking element prevailing in these novels is the discussion of the renowned personalities or symbolic traits of Popular Culture, such as clothing, music, and so on.
5. **Consumerism**—The most central theme in these novels concerns consumerism, the desire to consume luxury brands, products, and technology that seem to have become a part of everyday life. Take an illustration about Rebecca, the protagonist of *The Shopaholic Series* by Sophie Kinsella, showcasing the character of Becky, who seems addicted to shopping.

6. **Social media and Technology**—However, advertisement and technological trends encompass contemporary societal interconnections and conduct.
7. **Fashion and style**—Even so, the novels highlight fashionable and stylistic clothing, accessories, bags, and high heels to enhance their physical appearance. One such illustration is Sophie Kinsella's prominent work, **The Shopaholic Series**, where the protagonist, Rebecca Bloomwood, is addicted to shopping and further creates debt upon herself. Her main motive was to be modern, style clothes, and lead a healthy lifestyle.
8. **Sports and Entertainment**—Sometimes, these novels highlight popular TV shows, movies, and other entertainment that echoes the audience's acquaintance with the narratives and shows a keen interest in them.

Thus, the readers experienced the same happening and incident in their daily lives in several ways.

Meanwhile Popular Culture has deeply affected Literature in many ways conjectured as-

Initially through popular culture, the readers seem more relatable and agreeable to the usual happenings they read in the novel. Sometimes, they even try to make a close connection between themselves.

Secondly, it explores cultural analysis. The author often tries to make question on Societal conventions, analyse Cultural aspects, and tries to explore the contemporary modes and practices of a particular culture where the story seems to be set in. Adding richness to the ongoing thought process, these elements of Popular culture in literature endeavours to make it more approachable for the readers so that they can perceive a glimpse of the contemporary world in totality.

Lastly, it can provide a wholesome portrayal of character wherein the audience can study the characters' personalities, fondness, and backdrop which adds to the finesse of the artwork.

Hence, popular culture emerges as an essential aspect of literature that young people can adopt as a source of encouragement and inspiration to their innovative enterprise. In the wake of this fulfilment, the study endeavours to re-read Austen whereby it has been observed that her works appear to be the basis of Popular Culture which deals with the extensive domains of film adaptation as well. Synonymously her literary pieces like Emma, Pride and Prejudice and Northanger Abbey were adapted by the film fraternity.

Moreover, discussing about the 1996 film adaptation of Jane Austen's Emma, directed by Douglas Mc Grath and led by Gwyneth Paltrow, with charismatic possibilities of the necessary alterations which are made, owing to this – it is verily observed that it exercised with the narratives to be fitted in the cinematic form with firm consolidation.

While briefly discussing about the film Adaptations there is a constricted story and refined subplot. Indicating that some scenes appear to have been changed, and some scenes are deleted in the film. The primary concern is the central characters and the neglect of minor ones. The multiplex relationships in the novel are often presented in a refined manner throughout the film. Its focus revolves around the romance between Emma and Mr. Knightley rather than focusing on societal conventions. In addition to this, novels

and movies have painted the characters differently. For illustrations: Emma, in the film role played by Gwyneth Paltrow, is presented as a delightful creature who immediately responds to the audience. Despite that, in the novel, she is painted as an imperfection who creates blunders throughout the book. Another central character is Mr Knightley, who is highlighted as a romantic and likeable personality rather than focusing on the novel, showcasing his reserved personality and respectable behaviour. This aspect of film adaptation tends to captivate the thought process of audience by providing with them an insight about the characters in the novel.

Even it takes a profound view of visual representation. However, in the novel visual imagery is somewhat less in action, while the film has more visual depiction through cameras, lighting, and editing. So, the emotions and feelings of the characters are likely for the audience rather than focusing on the theoretical form. It further focuses on the Tone and Style. As the film and book have a varied distinction on this component. But besides this, the film also focuses more on the romantic element of the story and deals in a lighter vein with the serious subjects of societal traditions and the character's development in paradox. Lastly, it centred on the discourse and screenplay. However, some of the films like the one cited above tries to employ textual narrative in an explicit form wherein the dialogue have been adopted from the text itself.

Thus, while summing up with part of the film adaptation of Austen's novel Emma tries to stick to the main story and themes of the novel. Moreover, it adjusts to get hold of the Cinematic Approach with varied differences from the book, but tends to focus on modern audiences by creating a delightful and appealing film.

Taking a view of another major novel by Jane Austen, Pride and Prejudice was adapted as a film in 2005 directed by Jo Wright and enacted by Keira Knightley as Elizabeth Bennet and Matthew MacFadyen as Mr Darcy with far reaching consequences. The colours of flowering epiphany showcased the varied differences from Jane Austen's narratives. It vividly pictured forth some of them such as

The restricted plot structure—The movie tries to control the storyline, which indicates the omission and transformation of the subplot and secondary characters. For example, Mr and Mrs Hurst (Mr. Bingley's sister and husband) are entirely excluded from the film, and even further, some insignificant incidents are either skipped or blended with other events. Although more, the film centred upon the **romantic relationship** of Mr Darcy and Elizabeth Bennet, neglecting the different connections and social conventions in the novel. In addition, there are differences between the **character's representation**. For instance, discussing Elizabeth Bennet's traits throughout the film, she is painted as independent, rebellious, and more modern. At the same time, the novel draws her as more restricted and humorous in the story. Another character is Mr. Darcy, who is shown as more reflective and emotionally expressive than in the novel. Lastly, it talks about Mr Bennet, who is highlighted as adoring and apprehensive, while in the book, he is precisely opposite shown as disconnected and arrogant. Another striking difference between them is of **Visual representation and Aestheticism**. Here, the film emphasises a rustic and realistic portrayal of the Bennet family in Longbourn, whereas, in the novel, the depiction is refined and formal. Even in the movie, events

like the early morning meet-up of Elizabeth and Darcy add up to the romantic scenario, which is not highlighted in the novel. Here are some scenes that were added and changed in the film.

Firstly, the proposal scene, which takes place in a romantic and dramatic background with a rain-soaked area, brings out the emotional aspects. In the novel, this scene takes place in an indoor setting.

The final concluding scene is of Elizabeth and Darcy, who are now married and share a compassionate moment. However, this scene is not highlighted in the novel and ends with the characters' depressed fate.

Conclusion

By wholly configuring the approach of cinematic adaptation of literary composition tends to provide with the enhanced audience engagement towards the film. In continuation, the adaptation tends to captivate the vision of audience through varied visual imagery by creating colourful experiences to the audience. Even the process of adaptation can make audience more aware about the contemporary culture which is prevailing in the society. By concluding sometimes film makers add richness towards the art work through adding upon their own creative expression which presents the appealing film to the audience.

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