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**Cultural Depiction: A Marxist Feminist Analysis of Jane Austen's**  
*Emma (1996) and Pride and Prejudice (2005)*

**Dissertation Submitted to the department of English in Partial Fulfillment  
of the requirement for the degree of Master in Language and Culture**

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## **Dedication**

Preparing this modest work, we can never forget to thank some people for the unconditional support in this intense academic year.

To our precious loving parents who were there for us through it all.

To our friends who shared with us the most beautiful unforgettable memories of our lives.

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## Abstract

Reading Jane Austen is like reading an ethnographer describing a culture of a nineteenth century British society paying much attention to its specificities. As masters of culture description, Austen depicts in *Pride and Prejudice* (2005) and *Emma* (1996) the realities of her society and the cultural aspects of life in that era. This study is concerned with the cultural analysis of Austen's *Pride and Prejudice* and *Emma* highlighting the nineteenth century British society's life and idiosyncrasies to see how Austen succeeded in making her novels an expression of culture. Opting for a checklist-cultural-analysis, this research contextualises the novels and studies them from a cultural perspective, for, as it is assumed, novels are an expression of social life and cultural identity. This study enables for an examination of how the writer's times affects both works through two main chapters in which some cultural elements are well-scrutinised namely: Marxism, Feminism, descriptive realism, free indirect discourse, literary tourism, and cinema adaptation. In effect, this research shows that Austen's works are well developed books that demonstrate the societal and cultural views of the time she was living in. Austen is regarded to be a conscientious woman writer whose subjective narratives have unfurled the wondrous world of her times.

**Keywords:** Jane Austen, *Pride and Prejudice*, *Emma*, Culture, Cultural elements.

## Introduction

It has been said rightly the best place to hide a tree is the forest; people would walk by paying small attention to the hidden tree. Similarly, literature had always been a paramount area for authors where they would implement their ideas into words. As it etherises the wildest of experiences, the loudest of emotions and the most intimate humanly confessions, literature had always represented a purgatory whose whereabouts require decipherment and care. The folds of English literature particularly envelop numerous names whose works associated it with influence, popularity and significance especially when literature became rather picturesque during the Romanticism era. It is needless; therefore, in English literature to mention the potent Austen's name which still resonates till present moment just like Edith Wharton, the upper-class American author of *The Age of Innocence* puts it in her 'The Edith Wharton Review': "Jane Austen, of course, wise in her neatness, trim in her sedateness; she never fails, but there are few or none like her" (Wharton 3). Austen excelled when it comes to both outstanding style of writing and creative line of thought instantly in her works *Emma* (1996) and *Pride and Prejudice* (2005).

Literary scholars, in particular, point to Austen's subtle and innovative style of writing. Professor Alex Woloch, chair of the Stanford English Department, said during an interview with two doctoral students:

Austen is one of the biggest literary figures in English. At this point, she is somewhat like Shakespeare, her centrality is so established. There is a level of intelligence in her work that the reader feels, and it has to do with her psychological perceptiveness and the sheer skill of her writing. When you read Jane Austen, you sense that you're in the hands of someone authoritative and reliable. But there is always this feeling that she is one step ahead of you. (Woloch 14)

During the early nineteenth century, many writers moved towards social criticism of the phenomenon that occurred against women in society and the different conflicts between social classes by a variety of literary works written. One of the novelists who vigorously opt for social criticism in that century is Austen: “Austen is particularly noteworthy because she manages to describe women’s daily struggle in plentiful believable detail giving her works a cast of hard realism while still “enveloping women’s lives in romantic comedy” (Thomas W. Ross 1991). She lived a simple life in community conditions where social status between men and women is distinguished and different social classes are in clash. Austen's works, particularly *Pride and Prejudice* (2005) and *Emma*(1996)are more or less affected by her background, place and time.

Austen succeeded in portraying for her readers the coexisting culture within her works which immerses them deeply in the content, a photographic description not all names in literature seem to master which is what the *Harry Potter* series author backed up when asked publically: “Jane Austen is the pinnacle to which all other authors aspire” (J. K. Rowling). Besides the spottable ideologies, Austen leaked in her works plenty of cultural aspects honouring the devil in the details and for analysts to unmask and study. Woloch pointed out during the same interview:“Austen was really ahead of her time. She is canonical in a way that she probably would not have anticipated. Her work falls so easily into dialogue not just with past literature but, strangely, with novels that had yet to be written” (Woloch 28).

Clearly, the influence of a society on a person, and a writer, is multifaceted, as in the political, economic and cultural aspects of a society do have a subtle influence on the writers’ works. As a result, Austen’s works are the epitome of the nineteenth century British society having the environmental contexts in which Austen grew upprivileged the gentry and the nobility who prospered economically and owned large lands; however, the under-privileged lower classes which mainly consisted of peasants and the jobless sufferedthe

remaining economic problems; Minister Pranab Mukherjee said on the matter: “even while mocking some aspects of the dominant ideology of her time, Austen did seem to subscribe to others” (Mukherjee 1991). Furthermore, in the years when she was born and grew, she clearly saw the low status of women and the unfair treatment between men and women. Thus, her fictions focus to a large extent on women as confident characters nevertheless in a social context of ‘strict morals and social codes of behavior’ (Güney and Yavuz 526).

Though many readers of literature dismiss willingly or otherwise the competence enabling them to absorb of literature more of diction that it provides having to rather grasp more other elements of existence, culture and ideologies. For the incentive that is, Austen’s works depict the nineteenth century cultural aspects within the linguistic stances of Feminist and Marxist nuances which are to be detected in this research in the literary works of *Emma* (1996) and *Pride and Prejudice* (2005) and to clarify also for readers that components like culture while dealing with literature ought to be highly considered as well.

This is elaborated by Kaplan. R, a senior fellow and a Marvin Bower Professor of Leadership Development, Emeritus, at Harvard Business School as he said: “Austen’s six novels express and obscure aspects of the women’s culture, but at the same time they unequivocally endorse patriarchal ideology. The novels are filled with inconsistencies of perspective and Feminists need to acknowledge these inconsistencies relinquish some of your intimacy with her work” (Kaplan 1992). Besides to other elements of detail, these cultural aspects are to be utilised to construct a cultural schemata on the books. Austen’s indestructible works particularly *Emma* (1996) and *Pride and Prejudice* (2005) exhibit the nineteenth century British society culture by the presence of certain cultural criteria as follows: the descriptive realism, the Feminist doctrines, Austen’s free indirect speech, the Marxist life, the literary tourism and the cinema adaptations.

This research mainly deals with Austen's *Emma* (1996) and *Pride and Prejudice*(2005) as an attempt to prove the cultural depiction readers are supposed to discover in these works. Moreover, this research aims at investigating and analysing critically different passages in the novels depicting especially some Feminist and Marxist instances. Since not all analysts pay attention to culture, this study seeks to enable readers to apply similar techniques on any work of literature for developing a functional competency of culture handling. In its attempt to be one of its kind, this research initially focuses on synthesising a list of literary elements pertaining to culture whose presence shall prove the literary works *Emma* (1996) and *Pride and Prejudice* (2005) as culture portraying depending on the two books for prime references, *Pride and Prejudice* (2005) and *Emma* (1996).

Various elements with the aim to determine to what extent these literary works are culture-full will be encompassed. Instantly, the Feminist instances whereby the female characters are represented as Madonnas or whores and how the males treat and perceive these female characters are to be highlighted. Besides, Marxist stances are on the spot light as well to comprehend instances of class-clashes, social oppression or inequality, the proletariat and the nobility perception, economic issues of that era and to what extent capital reigns. These put into context were all exhibited in Austen's literature as explained by the Northern Irish-Canadian novelist and writer Brian Moore: "While Austen often entertains her readers with the highly comic mixture of sexual and economic motives that prompt courtship and marriage. She is equally concerned with the much less comic operations of power of dominance and submission that occur within and around both institutions" (Moore 1991).

To achieve the latter, a deep understanding of Feminism and Marxism is needed. Thus, Feminism is the concept generalisation of women; a critical of social theory which has the 'purpose to obtain women rights'(Shashkevich). This includes seeking to establish equal opportunities for women. bell hooks the American author, professor, Feminist, and social

activist defines Feminism as “a movement to end sexism, sexist exploitation, and oppression”(hooks 1). So generally, Feminism is a philosophy in which women and their contributions are valued. It is based on social, political and economic equality for women. Feminists can be anyone in the population, men, women, girls or boys. “Feminism can also be described as a movement or a revolution that includes women and men who wish the world to be equal without boundaries. These boundaries or blockades are better known as discrimination and biases against gender, sexual orientation, age, marital status and economic status” (Güney and Yavuz 528).

Next, according to Dr. Roy C. Starr who defines Marxism in his literature *Wake up and Live the Future: Immortals for a New Society* “it is the political, economic, and social principles and policies advocated by Marx, a theory and practice of socialism including the labor theory of value, dialectical materialism, the class struggle, and dictatorship of the proletariat until the establishment of a classless society” (Roy. C 40). He adds:

Marxism examines the effect of capitalism on labor, productivity, and economic development and argues for a worker revolution to overturn capitalism in favor of communism. Marxism posits that the struggle between social classes—specifically between the bourgeoisie, or capitalists, and the proletariat, or workers—defines economic relations in a capitalist economy and will inevitably lead to revolutionary communism.(Roy. C 40)

Be that as it may, this research contains two main chapters which deal respectively with the novels. It starts with an introduction that deals with a general overview about Austen’s style, besides the statement of the problem. The first chapter: *Pride and Prejudice*(2005) a Cultural Analysis the cultural paves the way to a cultural perspective initiating a summary then the check-list’s elements’ presence in the book along with instance for proof. The second chapter: *Emma* (1996) a Cultural Analysis is to knock for the analysis of

the cultural aspects as well with different nature yet with homogenous purpose of culture depiction. Such realisation should concretise the research's aim. At the end, a conclusion is to be drawn.

## Chapter One: Austen's *Pride and Prejudice* (2005): a Cultural Analysis

This chapter sets the framework of the research and provides its theoretical background all along two sections. The first section identifies the literature concerned as well as the perspectives revolving around culture presence while the second introduces Austen's *Emma* (1996) and *Pride and Prejudice* (2005) as literary culture depicting works.

Jane Austen is one of the most widely read English literature writers in her time and even after as she had to say controversially about society and women in England in the late 18th and early 19th centuries. She was writing with little formal education being not of extraordinarily artistic family, yet in her writings she was standing out with something extraordinary herself. Her new emerging style was changing what was possible to accomplish with only narration which has now become known as the free indirect style or discourse. This very narration written in the third person while maintaining some essential elements of a first-person enabled Austen to describe specifically the characters and their private emotions and thoughts keeping altogether an observational distance of the omniscient third person. This ultimately served to combine the detached objectivity of a third person narration with the biased and prejudiced voice of a first person narrator. Not many writers before her time wrote in this modernistic, loosened and creative way she therefore was indeed a pioneer to do it long before such style even had a name.

The idea that Austen was a high culture writer only started later, affirms that she could not have guessed the cultural impact that her perspective in life and six novels would have today. The author was releasing anonymously in her day although her books were popular, no one later knew who she really was. Her marriage-obsessing books on young pressured to find matches have outcast an ongoing belief about female independence, transformation, and power. Her books also proved relevant in across cultural contexts as in China, Austen has enjoyed a remarkable increase in popularity over the last few decades since they relate highly;

explained as follows:

If Jane Austen had been a man it would be said that he ingeniously picked new ways to illustrate political topics, for instance, portraying the effects of wartime on civilian populations (*Pride and Prejudice*), a brief hiatus between wars 6 (*Persuasion*), and the effects of colonization on England (*Mansfield Park*) (Adams et al. 202)

For the fact that it is, the relationship between literature and culture is an omnipresent one since literature reflects and is a scope of mirroring the culture in which that literature is produced. Literary texts cannot cease to be a biased representation of the culture they portray and carry; however, readers disregard these cultural assumptions in literary texts while treating them which with a communicative competence or otherwise; the components of the literary cultural element are less explored and/or dismissed. Thus, Austen's literary productions serve an excellent example for this study matter especially as she pillared them with cultural nuances rather frequently when she opted for the free discourse. Now, literary academics cannot culturally discuss the modern novel without crediting the way Austen contributed to the art form of culture. Professor Woloch said he doesn't remember a time when he wasn't interested in Austen's work. Woloch said he focused a large part of his doctoral dissertation, which examined the creation of minor and major characters in novels, on Austen. He has subsequently taught and studied her work throughout his career: "Austen is one of the biggest literary figures in English. At this point, she is somewhat like Shakespeare, her centrality is so established" (Woloch 20).

All matters considered, Austen's prescriptive approach to literary culture is a way of offering a chance at social and economic salvation. By using a novel as a means for this prescription and by celebrating the culture of novel-reading within six of her stories, Austen subverts the conduct book formula to include a kind of literature previously considered undesirable and lays out a recipe for literary culture that persists today in new, online

discursive practices.

Quite the title to resonate whenever Austen's name is mentioned at a literary setting is that of *Pride and Prejudice* (2005); the piece of art romantic novel by Jane was published anonymously at first within three volumes in 1813. The classic revolves around the hectic changeling relationship between Elizabeth Bennet, the daughter of a country gentleman, and Fitzwilliam Darcy, a rich aristocratic landowner. The story takes setting in rural England in the early 19th century, and it depicts initially the heroin's Bennet family which includes five very distinctive sisters. Their anxious mother longs to see all her daughters married, especially that their lower raking could sink further as their family estate would be inherited by William Collins when Mr. Bennet the father dies. As parties and balls had quite the renown at that time, the wealthy and new arrivals attend along with the village's people, and Charles Bingley catches an immediate interest in the eldest Bennet sister, the beautiful and shy Jane.

On the other hand, his friend Darcy's acquaintance with the other Bennet sister Elizabeth stands in fewer warmth. With Austen's realism power of depiction, they were shown intrigued both Mr. Darcy and Elizabeth conflicting the first impressions: pride of wealth and rank in the eyes of prejudice against the social inferiority Elizabeth's family held. Mr. Darcy is depicted aloof, while Elizabeth brushes the flames of her self-respect against Darcy's condescending prejudice. Afterwards, The Collins arrives intending to marry one of the Bennet sisters as they came to their preference especially Elizabeth who refuses the offer, so he becomes engaged to her friend Charlotte Lucas instead. Meanwhile, Elizabeth encounters a charming military officer George Wickham, and a mutual spark between the two ignites. While socialising, he informs her that Darcy has denied him his inheritance which to Elizabeth was a red flag.

Mr. Bingley departs for London, and the observant heroin Elizabeth intuitively dislikes Darcy further deducing the fact that he is discouraging Bingley's relationship with her sister

Jane which could break her heart. Darcy on the contrary grows fond of Elizabeth admiring her intelligence and wit. Elizabeth decides to pay a visit for the now-married Charlotte, and there she sees Darcy who implores a private meeting to shockingly acknowledge his affections for her. Elizabeth instantly refuses his offer, and the astonished Darcy demands the reason. With a pulled gut, she breaks the knowledge of him separating Jane and Bingley then flakes away. Darcy letters Elizabeth the reason he separated the couple doubting Jane's love for Bingley, he also adds that Wickham tried to marry Darcy's 15-year-old sister to possess her fortune. New lenses now show Darcy in Elizabeth's eyes that these revelations surfaced. The plot is heightened with Wickham shortly tries to secretly run away with the youngest Bennet sister Lydia. Elizabeth is greatly alarmed since such scandal is unlikely to end in marriage ruining the reputation of the other Bennet sisters. When she tells Darcy, he talked Wickham secretly into marrying Lydia with offered money by all means, yet Elizabeth learns of his interventions which did not cease here as he encouraged puppet Bingley back to become engaged to Jane.

Finally, Darcy topping his efforts in the long way the high-maintained Elizabeth's path proposes to marry Elizabeth which she answered with consent of raised standards teaching every girl out there that wits and tangibility dress a woman efficiently better than her beauties alone.

An engagement with the cultural aspect in literature stands a core stimulus to optimum material comprehension. For many writers, little attention is paid to the intentional transmission of culture in literary works which is yet another point for Austen's standout. Moreover, it relies on students' shoulders to have the capability to comprehend, derive and utilise the cultural components in literature for beneficial on their language mastery on the long term.

The following sets of aspects are referred to when examining the cultural elements of literary works initiating with *Pride and Prejudice* (2005), and to illustrate these aspects,

passages and quotes are extracted from the novels.

Literary realism is a literary movement that represents reality by portraying mundane, everyday experiences as they are in real life. It depicts familiar people, places, and stories, primarily about the middle and lower classes of society. Literary realism seeks to tell a story as truthfully as possible instead of dramatizing or romanticizing it. Realism in literature is difficult to track and the determination whether a novel belongs to the genre of realism or not, will vary depending on readers' comprehension of the term with its critical framework; consequently, the controversy about Austen's novels being realistic especially *Emma* (1996) and *Pride and Prejudice* (2005) is continuously debated by scholars. She allowed her readers to grow intimately and feel as if they know the characters within her literature; a connection of reader / character can only be established by a mark of realism. Janet Todd writes that "Austen creates an illusion of realism in her texts, partly through readerly identification with the characters and partly through rounded characters, who have a history and a memory." Furthermore, Austen's scholar William Galperin has argued that her novels laid the floor for the beginning phases of realism, and he sees her as a 'picturesque writer on the cusp of realism': "Her attention to detail, probability, and oppositionality makes of her historian of the everyday" (Galperin 9).

Austen's realistic description manifested as well even within the folds of letters of that time; characters are revived and "real" through their dialogues, and the minute observations on room interiors, houses and gardens and reveal further on the characters as their virtues and vices. Readers therefore are absorbed into the novel as if they dwell the room with the characters sympathising and relating to their emotions. This not only casts a vivid setting but accomplishes the small culture's aspects in this production for readers to contain perspectives, beliefs, the way emotions are inflected, etc. Austen's novels appear very realistic due to all of this making of the fictional world the author has built rather a live one.

As elaborated earlier, the 'Austen descriptive language' prevailed with a realistic nuance having events narrated as they are from setting to denouement with a brush of realism. In *Pride and Prejudice*, one will not track explicitly diction on the sun or the moon or even how the weather felt like because this novel itself amalgamates romantic moments and emotional evasions more often and right from the beginning a romantic perspective exhibits with: "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife" (*Pride and Prejudice* 2).

Nevertheless, Austen recognised the fact that talking to each other reveals a great deal about how one thinks and how they feel about certain subjects at hand or even the world around them. This is exactly what put Austen's name before her time casting the characters in conversations about trivial and important matters, and sometimes also the book's narrator is having a conversation with us readers which is an optimum example of the employment of romance and comedy, reason and sentimentality, fiction and especially realism within the literature of *Pride and Prejudice*. In doing so, readers grow familiar with the characters instantly the protagonist Elizabeth Bennet whose description of her not so pleasing physique, according to Darcy, goes:

Her face is too thin; her complexion has no brilliancy; and her features are not at all handsome. Her nose wants character; there is nothing marked in its lines. Her teeth are tolerable, but not out of the common way; and as for her eyes, which have sometimes been called so fine, I never could perceive anything extraordinary in them. They have a sharp, shrewish look, which I do not like at all; and in her air altogether, there is self-sufficiency without fashion which is intolerable. (*Pride and Prejudice* 333)

This contrasts his own description by the author: "Mr. Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien," (*Pride and Prejudice* 11) so

asnoticed, appearances play an important role in the social life back then.

Be that as it may, Austen's approach to reality caused a relative absence of metaphors and similes in the novel owing to the prevalence of dialogue; Collins advises them to "leave her to reap the fruits of her own heinous offence," (*Pride and Prejudice*193) which has put the author into criticism as Clarkson Stanfield puts it:

kind-hearted, innocent of evil, but not broad in thought; somewhat selfish, and incapable of acute sympathy with others; gifted at the same time with strong artistic instincts and capacities for the enjoyment of varied form, and light, and shade, in pursuit of which enjoyment his life is passed, as the lives of other men are for the most part, in the pursuit of what they also like, be it honour, or money, or indolent pleasure. (*Stanfield*18)

Still, this explains Austen focusing on the psychological makeup of characters especially in indicating the dual impressions Darcy had on the heroin for example to transmit quite a perspective point. Austen, the daughter of the 18th century, strongly roots herself in the literary and moral culture of that age to precise to her readers such intellectual and cultural heritage long the aesthetic currents. It might sound as an 'economy of art', yet this is the sign of Jane Austen's greatness and reason for her everlasting popularity in English literature. Simplicity bores beauty, and less could suffice which Austen's readers have proven that they are more than happy to fill in the gaps and fathom between her beauteous lines.

Feminism as Tyson puts it:

is concerned with the ways in which literature and other cultural productions reinforce or undermine the economic, political, social, and psychological oppression of women, and the less obvious forms of marginalisation such as the exclusion of women writers from the traditional literary canon...unless

the critical or historical point of view is Feminist, there is a tendency to under-represent the contribution of women writers. (Tyson 83-85)

Austen was not just a Feminist writer but has been at the forefront of the movement identified in the 18th-century Feminism. The women in Austen's literature are frequently represented as confined with scarce depictions of female authority figures. They are subdued in small spaces and constrained by social factors such just like the biblical miseducation or the financial dependency on men as illustrated: "We live at home; quiet, confined, and our feelings prey upon us. You are forced on exertion. You have always a profession, pursuits, business of some sort or other, to take you back into the world immediately, and continual occupation and change soon weaken impressions" (*Persuasion* 205).

Being a feminist, Austen affirmed the view that there is a female nature or a female essence, so in her writings, she redefined these attributes ascribed to femaleness in her culture. That is to say, Austen described theories that commend innate differences between women and men in order eventually to seek equality out, or at least remove the faced oppression.

The first laws creation which state men and women unequally in the society lies unknown also specifically; women get less of material resources, social status, power and opportunities than men who get to reign based on their class, race, occupation, ethnicity, religion, education, nationality or any socially significant factors. Such issue of feminism arises in the novel of *Pride and Prejudice* to an extent that it almost distinguishes it out amongst Austen's other literary works. Mrs. Bennet cries "Oh! My dear, I cannot bear to hear that mentioned. Pray do not talk of that odious man. I do think it is the hardest thing in the world that your estate should be entailed away from your own children; and I am sure if I had been you, I should have tried long ago to do something or other about it," to declare an intrinsic belief of societal inequality represented in this system of entailment (*Pride and*

*Prejudice*, 83).

From Mrs. Bennet's quote, it is apparent how women are dependent on the property owned by the husband, and in the novel this system forces the main character to marry her cousin in order to keep her estate and secure her family in economic problem. Yet another social system to oppress women is that of matchmaking by families to find men with large wealth to make their daughter 'well' married: "this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of someone or other of their daughters" (*Pride and Prejudice*2); I.e. rich men seek a wife which shall be the object of family to marry him to secure the economy in addition to material comforts established only through her husband's property; therefore, women did not have it in them to freely choose their spouses; quite the Feministic oppression of the era.

Moreover, Elizabeth Bennet *Pride and Prejudice*'s protagonist sets foot in the quest of fighting such social oppressive systems as she does not want to sacrifice her happiness marrying a man she bears no affections to just because of the system of entailment says it. In doing so, Elizabeth claims the equality of man and woman in freedom as in this instance of matchmaking. Avoiding these systems, she keeps her decision to herself in spite of the collateral damages in the process quarreling with her mother and disappointing her for turning Mr. Collins down:

Indeed, Mr. Collins, all praise of me will be unnecessary. You must give me leave to judge for myself, and pay me the compliment of believing what I say. I wish you very happy and very rich, and by refusing your hand, do all in my power to prevent your being otherwise. In making me the offer, you must have satisfied the delicacy of your feelings with regard to my family, and may take possession of Long bourn estate whenever it falls, without any self-reproach. This matter may be considered, therefore, as finally settled. (*Pride and Prejudice*147)

Elizabeth declares her albeit freedom in expressing herself as a woman who has moral and right to speak and undergoes whatever it should take to develop herself as a human being regardless of her gender. This, Halas to say, issue of Feminism residing in the novel reflects gender inequality of Austen's days which is elaborated in the two systems of matchmaking accessorising women to men and that of entailment acquiring less of opportunities for women. The effects of Feminism are successfully conveyed in the novel along with the derailed social culture, but the stress is put on supporting the right of women in value of freedom, individualism, choice, equality and in opportunity.

In sum, women oppression had existed in various cultures with different patterns to align them inferiorly to men. From the European mentality to plenty other contexts namely the middle East and Northern Africa taking the Algerian context for example, and until recent centuries, the tribal law forbade women to marry foreigner from their own family or even whole tribe until all potential men reject the proposal. Only then, these women are allowed to tie the knot with these exterior men from the tribe since the male ego would consider them a leftover. In *Pride and Prejudice*, As Elizabeth claims her own individualism to develop her being as she frankly out-spoke about her feelings; Austen expresses with her a call of freedom for every woman reading her novel to clap her wings away from any restraining societal claws whatsoever.

Literary adaptation is the process of tailoring a literary source like a novel, short story or a poem into another genre such as a films or even video games which could involve as well adapting the same literary work in the same genre or medium just for different purposes. Consequently, one could clearly see the reason producers would want to film an Austen adaptation. The timeless classics of Austen's novels stand not only as some very interesting stories appealing, especially to women, but as complex works of art as they are; these novels

provide specially people who love to hear from the past glimpses of good old days when things were simpler within the hectic old life:

A typical year now sees the publication of more than 150 articles and fifteen critical books on Austen's life and works, and every critic who discusses the English novel as a genre has to account for her achievement. She has therefore played a part in virtually every wave of literary criticism. She has been subjected to New Critical investigations of irony; she has been put on the couch by Freudians; she has been critiqued for her class consciousness by Marxists; she has been interrogated by disciples of Feminism, queer studies, and gender studies. (Blackwell 37)

Though with the abundant studies of criticism, Austen continues to be the juicy, attractive and top-notch topic for cinema; "they have inspired discussions of both the novels and the films, and discussions keeps a novelist alive. After the release of these films, the membership of the Jane Austen Society of North America almost doubled" (Parril 8). This of course would not have been possible had the Austen literary works not contain enough content to be displayed audio-visually especially as they demonstrate highly the coexisting 'Austen culture'.

Austen's masterpiece *Pride and Prejudice* is the most adapted for film and television amongst her other literary works. Its first adaptation was released by MGM in 1940, and was directed by Robert Z. Leonard having screenplays written by 'MGM screenwriter Jane Murnin and British novelist Aldous Huxley' (Dr Ramgrab 12). Various modifications were made for the sake of making the film in the genre of screwball comedy which was very popular between the early 1930s and early 1940s; a comedy distinguished by fast-talking, ridiculous facial expressions and witty repartee to shed the light most importantly on the gender power reversal having the plot around courtship and marriage to eventually depict Feminism and social classes in conflict.

Consequently, the tone differed a great deal from the novel; the class difference between Darcy and Elizabeth in screwball comedy had another visual style associated with glamorous and comic effect. Despite that the film had both popular and critical successes, it failed in capturing the novel's essence of drama and realism.

The next adaptation took place on NBC's Philco Television Playhouse in 1949, and it was mainly a live black and white one-hour teleplay directed by Fred Coe having the screenplay written by Samuel Taylor. "The most distinctive aspect of this version is the use of an actor playing Jane Austen to supply character analysis, transitions, and ironic perspective" (Parrill 57), so in this version, many details were omitted, and some important characters like Mr. Collins, Lady Catherine de Bourgh and the Forsters do not appear at all; however, it still had a great strength of 'the witty dialogues' from the novel itself. The 1995 adaptation was considered to be the best of all until 2005 when a new version came out in film format. Compulsorily, the details were tailored to fit into the two hours time frame with the intent of capturing the true hub of the novel by all means. The screenplay was written by Deborah Moggach and it was directed by Joe Wright. It was very much beautifully put together that it received not only positive reviews from the public and the critics, but it also gained a number of awards and nominations among which are four Academy Award nominations (Best Actress, Best Original Score, Best Art Direction, and Best Costume Design). The popularity of this adaptation as though 'a film for our time' Stewart-Bear explains:

British director Joe Wright's *Pride & Prejudice* never fails to be visually engaging. Photography is lush and fluent, art design is impressive, and the musical score from Dario Marianelli is enchanting. Cinematographically, narrative is moved along at a brisk and efficient rate. Every frame is chock-full of ideas, action, and momentum. Joe Wright also demonstrates a wonderful choreographic talent for organising space

and people. (*Stewart-Beer*)

The enormous success *Pride and Prejudice* adaptation made proved beyond doubt that costume-dramas of great literature in the right hands would draw in large audiences to respond to them. Directors went on to successfully adapt many more novels after *Pride and Prejudice* including *Sense and Sensibility* and *Emma* by the same author. The latter's ability to produce diction capturing minute fictional events mirroring cultural doctrines, perspectives and beliefs of that era was the factor enabling such modern cinema production. Had Austen differently compose her works with scarce realism instantly, rebirth of literature would not have seen light. But, skillfully enough, Jane wrote by techniques requiring the reader to pay close attention and to actively interpret that they are reading unlike other light novels which one can passively work their way through. The primary moral lesson from *Pride and Prejudice* emphasises gentleness as a virtue as one should not be too prideful or judgmental toward others; Elizabeth and Darcy are destined to see the bad in one another first hand as her wounded pride prejudices her against him which pushes her as a being to challenge him showing that she is not afraid of him and that she believes her own opinion is just as valid as his. These successfully conveyed morals twice in the folds of literature and pixels of cinema last to deify the name of Jane Austen.

## Chapter Two: *Emma* (1996): a Cultural Literature

This chapter discusses the second novel *Emma* (1996) by Austen as a cultural text in the light of the criteria underlying the cultural discourse going hand in hand with the listed cultural elements in the first chapter. To illustrate these aspects, passages and quotes are extracted from the novels.

Emma is a young lady who lost her mother as an infant and was brought up to be spoiled by her father. Thus, she is a bit brazen and self-righteous but along with her beauty and all other qualifications made it look trivial. She lives in Hartfield with her father and her duenna Miss Taylor who became like one of them. However, after Emma introduces and matches her up with a gentleman named Mr. Weston Miss Taylor marries and moves from there. Now she is Mrs. Weston. No matter how much Mr. Weston and Emma suffer from this separation, they have to put up for the sake of their friend's happiness. In fact, soon after Emma finds something else to be occupied with. Her new occupation, Miss Harriett Smith is a young girl whose parents are unknown but her heart is kind. Emma is determined to turn her into an intelligent, courteous lady of good manners and match her with a suitable gentleman. Emma herself is resolute about not getting married: because she saw how sad her father was when her sister got married. Then she knew she cannot leave her father. After her father dies she would never need money and she would have a happy life with her friends. This is probably the reason why she provides motivation for other girls to marry.

Emma embraces Harriet; she facilitates it by endearing herself to other people around. Harriet also has an aspirant: son of the family that had adopted her once, Mr. Robert Martin. Harriet finds her handsome and honest but Emma dissuades her for the reason that even if he is financially well off, Emma does not deem his social sphere of Harriet's. Thus, she deters her easily.

A quite handsome and wealthy gentleman and an old family friend of Woodhouses Mr. Knightley come to know rejection as he is a close friend of Robert Martin. He comprehends Emma has her hand in this business. Immediately reaches to Emma to talk about this, yet he obtains no result. In fact, no one but Mr. Knightly has the courage to tell Emma her faults and warn. Emma relishes his friendship, still this time her opinion is that he is wrong. Moreover, Mr. Knightley is the only one to sense what the future may bring. Likewise, everyone including Emma has no idea about the consequences of this tiny incident. It is a style of writing using omniscient third-person in narrations instantly along with the essence of first-person direct speech. It is also referred to as free indirect discourse, free indirect style. Also, it can be described as a technique of representing characters' voices in a moderated manner by the voice of the author; the omniscient.

Austen's realisation in English literature shall always make readers profoundly grateful. She reported thoughts rather than directly quote them with the clue of tenses which fits with the normal narrative tense; however, the voice remains that of the characters:

How would he bear to have Miss Bates belonging to him? To have her haunting the Abbey, and thanking him all day long for his great kindness in marrying Jane? So very kind and obliging! – But he always had been such a very kind neighbour!' And then fly off, through half a sentence, to her mother's old petticoat. 'Not that it was such a very old petticoat either – for still it would last a great while and, indeed, she must thankfully say that their petticoats were all very strong. (*Emma* 225)

Austen when opting for the indirect discourse, she offered the possibility of achieving vividness, liveliness of her literature without silencing the authorial omniscient voice; the scholar Norman Page argues "the first sentence is straight narrative, in the 'voice' of the narrator; the third sentence is normal indirect speech; but the second and fourth are what is usually described as free indirect speech. In these two sentences, Austen represents the inner

thoughts of the character and creates the illusion that the reader is entering the character's mind" (5).

Another cherry on the Austen's literature cake is the fact that the indirect speech relates to the considerations for another person's social image. In high-context cultures, indirect speech is common and open verbally, so when students are exposed to such material they will have inferred cultural aspects from the direct words used. The meaning of an utterance from an indirect speech is a significant source of cross-cultural understanding and awareness, so not only will the students adopt Austen's sophistication in diction but also sponge up small cultural components derived from indirectness of discourse.

Austen often uses free indirect discourse to create the effect of heightened feelings, intensifying or dramatizing the character's words, unlike direct speech where the words of the speaker stand on their own without narrator involvement, exposing the speaker directly. She uses this technique to lead her readers into the minds of her characters, and stir their empathy toward them. Consider, for example, the passage that describes Mr. Elton's return to Hartfield after having delivered his charade to Emma and Harriet:

Later in the morning, and just as the girls were going to separate in preparation for the regular four o'clock dinner, the hero of this inimitable charade walked in again. Harriet turned away; but Emma could receive him with the usual smile, and her quick eye soon discerned in his the consciousness of having made a push-of having thrown a die; and she imagined he was come to see how it might turn up. His ostensible reason, however, was to ask whether Mr. Woodhouse's party could be made up in the evening without him, or whether he should be in the smallest degree necessary at Hartfield. If he were, everything else must give way; but otherwise his friend Cole had been saying so much about his dining with him-had

made such a point of it, that he had promised him conditionally to come.

*(Emma 70)*

After the amused narratorial mockery of “the hero of this inimitable charade,” the passage shifts into an external report of Emma’s response: “her quick eye ... discerned,” “she imagined.” In the midst of this report, there is a fragment of free indirect discourse in “of having thrown a die,” which gives us Emma’s imagination of what Mr. Elton might be thinking; as is the standard pattern in Austen, indirect discourse. Then, in the sentence that begins “His ostensible reason, however, was to ask,” indirect discourse first resumes, and then shifts into an imitation of Mr. Elton’s speech, within the smallest degree necessary.” The final sentence is an imitation of Mr. Elton from start to finish (“his friend Cole,” “had made such a point of it”) and must be called free indirect discourse. But it is entirely continuous with the previous sentence; in fact it grows out of it, as the fragments of speech in the first sentence open into the full-fledged imitation of speech in the second. Thus it seems misleading to describe what happens here theoretically as an instance of the narrator “disappearing” or evolving into vacuity or absence. Nor does it seem accurate to describe this as a featureless “objective” narration, which has been “colored” or “contaminated” by its proximity to Mr. Elton’s subjectivity. This is narratorial subjectivity, engaging in a kind of verbal play, which includes the imitation of others' speech.

The following passage in which Emma thinks over Mr. Elton’s qualifications as a lover for Harriet:

The longer she considered it, the greater was her sense of expediency. Mr. Elton’s situation was most suitable, quite the gentleman himself, and without low connections; at the same time not of any family that could fairly object to the doubtful birth of Harriet. He had a comfortable home for her, and Emma imagined a very sufficient income; for though the vicarage of Highbury was not large, he was

known to have some independent property; and she thought very highly of him as a good-humoured, well-meaning, respectable young man, without any deficiency of useful understanding or knowledge of the world. (*Emma* 31)

After the narratorial frame provided by “she considered” and “her sense” in the first sentence, the second sentence would be classified by any of the classical theorists as free indirect discourse: it is free-standing, reflects Emma’s subjectivity throughout (and especially in “quite the gentleman himself”), and might be read as “a transcript of conscious thought.” But the evocation of Emma’s consciousness continues in phrases like “a comfortable home for her” and “a good-humoured, well-meaning respectable young man” below, despite being mixed with language like “Emma imagined” and “she thought” that marks the continuing presence of narratorial subjectivity. In “Emma imagined,” there is in fact narratorial guidance for the careful reader, since the word “imagined” echoes and reverberates against the pattern of repeated references to the fancy and imagination by means of which the narrator frames Emma’s judgments and warns us against them. In ordinary speech—in a joke, say, or an account of someone else’s conversation—there can be no doubt that the third person omniscient voice is present in lines. In Austen’s works as well the narrator’s objective judgement is firmly in charge.

Marxism is a social, political, and economic philosophy named after Karl Marx; it examines the effect of capitalism on labour, productivity and economic development and argues for a worker revolution to overturn capitalism in favour of communism. Marxism posits that the struggle between social classes; specifically between the bourgeoisie, or capitalists, and the proletariat, or workers; defines economic relations in a capitalist economy and will inevitably lead to revolutionary communism. In literature, this is applied to analyse the social, economic and political elements as class division, struggles and oppression which altogether would serve to reveal about the culture of a certain literary works. The female

protagonists in all of Austen's novels deal with issues related to the strict social standards Great Britain underwent in the late 18th and early 19th century, namely the patriarchal which oppressed especially women who lived at the time especially.

"It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife" quite the accessory women represented to men (*Pride and Prejudice* 5). Also, in Austen's works the working class is less highlighted, yet throughout the novels there exist frequent class differences and the struggles between these different classes focusing in a Marxist way on the upper and lower chunks. This is according to Terry Eagleton "a social mentality of an age that is conditioned by that age's social relations. This is nowhere quite as evident as in the history of art and literature" (Eagleton 5). In other words, Austen is describing the world of classes with female apprehend just like she perceived it, and all the social class conflicts that the society of her time was subjected to which signifies the culture of that time.

*Emma* by Jane Austen explores the subject of Marxist concepts through the themes of social status, class discrimination, wealth and the effect of 'Marxist experiences' which is the most important topic of the 18th and early 19th century society accounted for: "Austen wants us to see the myriad ways in which patriarchal power especially the possession of money can corrupt both men and women" (Mellor 1993). This novel is directly or indirectly associated with thoughts of Karl Marx's Marxist theory which states that class is differentiated by its ownership of materialistic things such as land and money:

Never mind, Harriet, I shall not be a poor old maid; and it is poverty only which makes celibacy contemptible to a generous public! A single woman, with a very narrow income, must be a ridiculous, disagreeable, old maid! The proper sport of boys and girls; but a single woman, of good fortune, is always respectable, and may

be as sensible and pleasant as anybody else. (*Emma*57)

From this quote, it is apparent that *Emma* deals with many visions of what marriage entails. Social acceptability, financial practicality, similar social standing, shared virtues, matching talents, comparable charm and beauty, and similar dispositions are all components that present themselves with different degrees of importance in the marriage calculations of different characters. For women, who were often barred from owning property and faced significant limitations in employment, marriage became particularly critical as both the expected social norm and the often necessary means of financial security. Harriet's bewilderment as Emma's decision to remain single and her own horror of the fate of spinsters illustrates the social stigma attached to those who were unable to marry, like the unfortunate and foolish.

Furthermore, Austen affirms in certain ways the social conventions of marriage in pairing most of her characters with partners of equal social standing: "it was an unsuitable connection, and did not produce much happiness" (*Emma* 10). Austen uses the word 'unsuitable' because the wife was rich and the husband poor, Mr. Weston's first marriage becomes a cautionary tale about the need for social situations to be similar in order for love to actually exist. Also, social class restricts the actions that characters are able to take in fulfilling their desires, as is most evidently seen in the novel's drama regarding marriage matches. Frank for instance had to conceal his engagement with Jane because she is an orphan and regarded as an unsuitable social match by his family. Harriet rejects Robert Martin because Emma advises her that he is "beneath" her. Mr. Elton rejects Harriet by the same calculations, and so on:

I never thought of Miss Smith in the whole course of my existence--never paid her any attentions but as your friend: never cared whether she were dead or alive, but as

your friend. If she has fancied otherwise, her own wishes have misled her, and I am very sorry--extremely sorry--But, Miss Smith, indeed!--Oh! Miss Woodhouse! Who can think of Miss Smith, when Miss Woodhouse is near! (*Emma* 124)

This passage also serves as a reminder of the omnipresent class structure in the novel; despite Harriet's pleasing nature, she is socially inferior to Mr. Elton and could not be a suitable match. Ironically, Mr. Elton's proposal to Emma is equally inappropriate as he, himself, is her social inferior. Social class also dictates the social obligations between the characters, and the way in which their actions respond to these obligations reveals their character. The novel, for instance, teases out the nuances of treatment among people. "Business, you know, may bring money, but friendship hardly ever does" (*Emma*). Emma shows little initiative in befriending and dealing with poor people due to the gap that exists between their different social classes.

In sum, like most of Austen's novels, *Emma* depicts the 18<sup>th</sup> Century English society and the significance of propriety. Austen reveals that people often treat one another on the basis of class and 'Social statuses.' The rich and "well-bred" control the social situations, issuing and initiating invitations and friendships. Those of low social standing depend upon the charity and initiative of those in the higher class.

Literary tourism is a type of the cultural tourism which revolves around places and events from fictional literary texts as well as the lives of their authors. It could include following some routes taken by a fictional character, visiting particular places associated with a novel or visiting authors' graves. As passionate as it resonates, scholars regard literary tourism as a contemporary type of secular pilgrimage i.e. not for religious purposes unless an author stresses them out. Austen inspired just that with her unique devoted style immersing her readers, heads to toes, into the deep world her direct beautiful words brought to life. Furthermore, the infatuated fans have got conditioned to admire what their brains capture from

the Austen culture, and through the lens of literary tourism, they were enabled to part into details about two sites in particular: Jane Austen's House in Chawton, England, and the Jane Austen Centre in Bath of course after having fathomed their constituents while reading. These sites will give insight into the narratives they create of Austen and her fans, provide an image of the Jane Austen brand, and illustrate the implications of marketing on literature:

that knowing Austen has from the start involved fantasies of knowing her the way an affectionate family member would from her nephew's memoir may help explain, as well, a phenomenon that will be central to this discussion: the fact that since the Victorian era many admirers of Jane Austen have insisted, their swelling numbers notwithstanding, that there is something private and personal in their admiration. We would now request our readers, in imagination, to put back the finger of Time for more than a hundred years and to step with us into Miss Austen's presence. (Cult of Jane Austen 112)

This element of the cultural checklist cares to shed light upon instances from the two Austen novels *Emma* (1996) and *Pride and Prejudice* (2005) about the literary tourism aspect.

Austen's tours are more than just a fad that cashes in on Austen-mania, but that they become interactive paratexts which allow glimpses into moments of inspiration which in turn contribute to a new cultural awareness. Austen creates landscapes that can contribute not only to an understanding of a new transnational cultural heritage, but an understanding of self. Literary locations are simultaneously a repository for historical authenticity and a series of imaginative representations of places or things. Austen's literary tourism may result from readers' desires to connect with the locations of a beloved novel, or find out what Austen was 'really like,' but for visitors, historical and modern, the tour inspires travelers to imagine themselves within a particular narrative, whether it be a fictional narrative or a narrative of cultural ideology.

One of the most famous scenes in *Emma* is the picnic scene on Box Hill. Picnics were becoming increasingly popular at the turn of the nineteenth century, when romantic sensibility influenced the trend of eating out of doors as a way to commune with nature. Austen describes this picnic saying: “they had a very fine day for Box Hill ... Nothing was wanting but to be happy when they got there. Seven miles were travelled in expectation of enjoyment, and everybody had a burst of admiration on first arriving” (*Emma*315).

Box Hill, the setting of Emma’s *famous* picnic, and comprising of woods and grassland, offered a spectacular view of the surrounding countryside. Thus, the experience of eating in such a beautiful setting would appeal to both the eye and palate. Box Hill was described as it is covered with box trees, yew trees, beeches and oaks. To this day, the area is filled with flowers and the sound of bird song, and fully two-thirds of the British butterfly species have been recorded at this site. Also, Austen describes the tourist custom, each member or group invited to a regency picnic brought a dish, usually carried in wicker baskets, for the others to enjoy. In this way a variety of dishes would be shared and tasted. However, without someone to guide them, guests would often bring similar foods. As picnics became more organized and elaborate, one person would take charge of assigning the dishes, ensuring the non-duplication of foods, or a host would offer to take over the responsibility of providing all the food. As the novel demonstrates, these elegant and sumptuous picnics were not easy to accomplish. Teams of horses were arranged to transport wagons with picnickers, servants, food, and outdoor furniture. If the picturesque spot was located in an out of the way place, the party had to walk the remainder of the way with the supplies. The servants would lay out the dishes, and tables and cloths *al fresco*. After the parties had dined, these supplies needed to be repacked. Another scene describes the servants who were constantly working to provide a leisurely and pleasurable outing for the picnickers.

Austen's literary tours allow readers to immerse themselves in their favorite authors' lives, to forget about their own "everyday and mundane" existence. The draw that readers feel to authors' lives and their writing is the sense of otherness, the curiosity to know how "it used to be." They are completely severed from all kinds of ties. Due to Austen, Box Hill is still a popular tourist spot and not far from London. These days, it bustles with tourists and nearby cafes, but apparently the beauty of the view remains intact.

## Conclusion

A great novel often seems to describe an entire society and is capable of creating vivid images of minute relationships among classes of people. It is no wonder that novels are described frequently as the forerunners of modern ethnographies and social histories. Thus, it has been seen through this study how rich Austen's novels are, as they can continually be read and reread from different perspectives using different critical approaches and from whatever angle they are seen, they would yield quite a sum of new information. Her novels are an expression of English identity in the eighteenth century which is itself a rich period full of events and transformations in the political, social, and economic life of the English.

Austen's talent is utterly recognized since her writings are influenced by many events of her lifetime which fortified her way of inserting ideas together to depict her immediate surroundings and ultimately the English society as a whole. As an overachievement as it sounds, Austen had that ability of portraying the English society perfectly giving readers seats in her theatre of her realms to see every day English middle and upper class scenes and to recognize different treatments among men and women discovering new scenes and places that one might not be able to see in reality. Apparently, when reading Austen's novels, the thing resembles taking a vacation back to the 18<sup>th</sup> century England owing to her enduring cultural depiction out of which young ladies behaved and spoke differently, developed better senses of the Victorian English culture in attire music and etiquettes, and they accustomed yet another version of men courtesy without Austen's book they had not had a clue about.

Finally, the chief advantage that Austen's fictions have over real life is, that their author at liberty did invent with a selection of objects to reform the mass of mankind employing attention on those individuals who would serve the purpose of portraying the truth as a diamond, though it cannot be made concretely, but in Austen's words can be by all means a polished diamond by art. She placed readers in many situations of the past as to

display that some lives shall not just be buried among common stones but etherised in the folds of literature.

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