THE INNOCENT DIVERSION ON SCREEN:
THE NARRATIVE FUNCTION OF FILM MUSIC IN
ADAPTATIONS BASED ON THE WORKS OF
JANE AUSTEN

by

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To Gloria and Janice for their inspiring legacies.
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The Innocent Diversion on Screen: The Narrative Function of Film Music in Adaptations Based on the Works of Jane Austen

Abstract

by

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Jane Austen’s admiration for music is found in her novels. For instance, many of her female characters play the pianoforte (i.e., Elizabeth Bennett). Though it is only considered an indirect driving force of the narrative, musical encounters between the hero and heroine of Austen’s novels assist in their romantic attachment. Since the rise of “Austenmania,” in 1995, many filmmakers have re-interpreted Austen’s narratives for modern audiences. Their re-conceptualization of Austen’s narratives often does not change the narrative, but does alter the mise-en-scène, including the use of music in the narrative. In adaptations of Austen’s works, music takes on a narrative function; it becomes an intricate part of the narration. This document explores how filmmakers interpret the use of music in Austen’s novels for cinematic adaptation.
Chapter 1: Why Consider the Music Used in Austen Film Adaptations?

“I must have my share in the conversation, if you are speaking of music. There are few people in England, I suppose, who have more true enjoyment of music than myself, or a better natural taste.” ~Lady Catherine, *Pride and Prejudice*

This passage, from *Pride and Prejudice* (1813), centers on a domestic music setting in which Elizabeth Bennett fumbles through a pianoforte performance while engaging in flirtatious banter with Fitzwilliam Darcy. As the attraction between them becomes evident to Lady Catherine, she interrupts their dialogue and the music. Lady Catherine, a rich spinster with no talent for music, displays an air of self-importance and presumed knowledge, when in truth, she knows nothing of music. While this scene comments on the double standards between the rich and middle classes,¹ the scene’s greatest contribution to the narrative is establishing the connection between Elizabeth and Darcy through music. Darcy, who does not give praise easily, admires Elizabeth’s performance, and her performances become a theme in their courtship.²

Music was a vital part of young ladies’ educations during Austen’s lifetime. Most women, from the middle classes to the aristocracy, played the pianoforte or the harp. As a domestic art, women’s performance came in handy for both the purpose of entertainment and getting the attention of suitors.³⁴ For Jane Austen’s heroes and heroines, music becomes a key theme for courtship.

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¹ Lady Catherine is extremely rich, and has therefore been excused for her lack of accomplishment in the female arts. However, Elizabeth Bennett does not have wealth and her performance is considered inadequate by Lady Catherine.
² Elizabeth is later asked to perform for Darcy and his sister at Pemberley (Darcy’s home).
Miriam F. Hart thoroughly discusses the musical heroines of Austen’s novels. She says that all of Austen’s musical heroines share certain qualities, to varying degrees. Each would agree that music refreshes the mind, instills discipline, and contributes to improved judgment, but because learning continues throughout life, each woman appears in a different stage of development, a stage determined in part by her age...Each woman feels passion and refuses to compete with other women, even when goaded by men or other women, or when threatened by spinsterhood. All would dispute the concept of playing to attract a husband, though all acquire husbands, indirectly, through playing...all play the pianoforte for self-expression and self-satisfaction.5

Hart’s assessment of Austen’s musical heroines explains the multiple generational gaps between them and the way that music affects each heroine’s narrative differently. The musical heroines include Marianne Dashwood (Sense and Sensibility, 1811), Elizabeth Bennett (Pride and Prejudice, 1813) Emma (Emma, 1816), and Anne Elliot (Persuasion, 1818). The secondary female musicians include Mary Bennett (Pride and Prejudice), Jane Fairfax (Emma), and Mary Crawford (Mansfield Park). As Hart points out, the playing abilities of the secondary characters have no bearing on the behaviors of the musical heroines; however, their musical abilities become important to certain scenes of the narratives.

I have listed the publication dates, but the composition of Austen’s six novels can be broken into two periods. Her early novels—Northanger Abbey, Sense and Sensibility, and Pride and Prejudice—were all written in the 1790s. Her mature works—Mansfield Park, Emma, and Persuasion—were composed between 1811-1816. I point out the break between Austen’s early and mature works in order to explain better Hart’s discussion of the continuity of the heroines’ learning and their various stages of

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4 From page nineteen of Hart’s dissertation we also learn that no matter their level of expertise, women were considered musical amateurs because they did not study music from a scientific perspective.

5 Hart, “Hardly an Innocent Diversion: Music in the Life and Writings of Jane Austen,”176-177.
development. Though this may state the obvious, Austen’s heroines progressively increase in age, and in some cases maturity, from her first to last novels. Each heroine handles music differently depending on her age. For example, Marianne plays as a means to express her very being, while Elizabeth plays only when coerced. Despite their differences, Hart is right in assessing that similarities exist between the musical talents of the heroines. The music becomes expressive of each lady’s change of temperament through the course of the narrative, meaning that as her outlook on her marriage prospects change, so do her musical performances.

The heroines’ musical performances then correlate to her growing maturity and self-realization. Hart’s assessment that music only indirectly assists heroines in acquiring the hero’s attention, as part of the narrative progression, stands to be corrected. I would argue that the heroines’ musical abilities act as stimuli for the heroes’ attraction. Consider the previously discussed example of Elizabeth Bennett’s performance at Rosings Park. While Elizabeth’s banter with Darcy shows her resistance to his impenetrably cold nature, it also shows them as a compatible couple. Music sequences in Austen’s narratives provide concrete, tangible proof of the main couples’ romantic attachment. It can be argued that in Austen’s text, the written words provide evidence of the couples’ romantic feelings. When Austen’s narratives are transferred to cinematic adaptations, music becomes a more defined means of self-expression for the female protagonists as well as a concrete representation of the romantic couples’ growing attachment.

Scenes where Austen uses music as a means of courtship have been translated to cinematic adaptations of Austen’s works. Yet, blending the music of these sequences with original scores, other source music, or compilation scores, while maintaining
balance in the soundtrack and other film elements, presents challenges to reconceptualizing Austen’s works. Filmmakers still have to include key courtship scenes, which in Austen’s narratives typically involve music. However, the music now has to directly reflect the hero and heroine’s courtship. Intertextual processes strike a balance between Austen and the filmmaker’s use of music. Understanding intertextuality as a means of unpacking the music in Austen film adaptations requires knowledge of both Austen’s musicianship, its inclusion in her works, and filmic devices relating to adaptations and narrative music.

We cannot delve into interrelations between Austen’s text and the filmmaker’s narratives before understanding the terminology in use. Intertextuality is a complex term; in simplest terms it refers to the relationship of one text to another. Intertextuality arose from the post-structuralist thought that all texts (including filmic text) reference one another. It shows the shift from one “text to a text with multiple points of connection to other texts, history, and culture is mirrored by a critical shift away from discussions of literary influence and towards intertextuality.” The newly produced text depends on cultural signifiers; the history and culture of the original text combines with the projection of history and culture in the new text. An intertextual reading of film adaptations based on Austen’s works, therefore, “crosses disciplinary boundaries and challenges the perceived sanctity of genre by demonstrating that all texts and ideas draw upon similar ideological sources.” These films do not directly translate Austen’s

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7 Ibid., 190-191. This means that one signifier refers to another. For more information on post-structuralism see Stuart Sim ed., *The Routledge Companion to Postmodernism*, (New York: Routledge Press, 2005).
narrative, but rather draw details from her works in order to re-contextualize “constructions of that world.”

Scholarship on Austen has dealt extensively with her works and films based on her works. Little attention, however, has been given to music in her life and narratives. The lack of attention given to Austen as a musician and music in her works may be based on the fact that previous study on Austen and her work, as well as film adaptations of her work, have largely employed literary criticism. Until now, a musicological study that focuses on either Austen’s works or adaptations of her works has not been undertaken. Knowledge of Austen’s eighteenth-century tastes, particularly in music, and their translation to her novels evokes questions surrounding the music of film adaptations of her works: how does the music work in conjunction with and apart from the narrative? This project investigates the wide range of music and its narrative and filmic functions in Hollywood Austen film adaptations from 1995-2008. The goal is to thoroughly examine the transference of musical sequences and tastes from Austen’s novels to film, and to understand the allusions created from a conglomeration of different artistic media, musical styles, and time periods.

**Adaptation Theory**

In film studies, adaptation indicates that the film draws its narrative in part or wholly from a previous screenplay, play, musical, novella, or novel. Adaptations are immersed in allusions that create a process of transference from the original text to its contemporary representation. Peter Brooker explains this process thus:

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8 Taylor and Winquist eds., *Encyclopedia of Postmodernism*, 249.
9 Hart’s dissertation exclusively discussed music as it related to Austen. While extremely useful to research on Austen, it does not approach the material from a musically analytical perspective.
To understand the process of adaptation as one of translation, or...of a stratified dialogic and cross-cultural transformation over time, simultaneously undermines the predetermined status of the “original” and the idea of a unilinear reference back and forward down one channel.

Brooker emphasizes that the purpose of adaptations is not simply to remake the original, but rather to give new meaning to a well-known narrative through a new innovation. In essence, adaptations create a “dialogic relationship” between the old and new materials.¹⁰

Numerous scholars have theorized the intertextuality of “classic” adaptations. Christine Geraghty Rowman’s theory of adaptation funnels from generalities of these adaptations and their intertextual construction to specifics of case studies, including Austen’s works. According to Rowman, “classic” adaptations are “made for a contemporary audience, it promises changes and transformations not only of the original source but also of the screen adaptations that have preceded it.”¹¹ In addition to the intertextual connections linking the original text, previous, and current adaptations, Rowman recognizes that “classic” adaptations highlight otherness, including class, gender, race, and ethnicity. “In dealing with gender, classic adaptations often push contemporary debates about women and their position back into the past; class is used as a driver of narrative.” Its emphasis on the past means that “race and ethnicity tend to be overwhelmed...postcolonial versions... [that] have proved controversial for exposing what are claimed to be repressions of the original.”¹² Film adaptations of Austen’s work then can be seen as contemporary settings; they express a progressive movement away

¹² Ibid. indicates that a “classic” film adaptation means that the work is based on canonic literature (e.g. Jane Austen, Charlotte Brontë, Charles Dickens, Virginia Woolf).
¹² Ibid.
from old social structures—since the original text’s conception—while dwelling on the similarities between social mores in the text and today’s culture. Rowman’s assessment of adaptation points towards adaptation as a narrative process. It functions as modes of filmic reflexivity on both the original text and the reproduction.

“Classic” adaptations also cross genre boundaries.

Familiar stories and generic references fold in one another; one setting can be seen through another, and…features from two or three genres layer over one another in an attempt to tell the story; and the respectable adaptation is haunted by its disreputable counterpart.13

The crossing of genre boundaries becomes prevalent in Austen adaptations. In these films we see a conglomeration of styles—from heritage films to the MTV music video—combine in order to deliver the innovated narrative to spectators. Austen’s satirical narratives become everything from romantic comedies to teen movies. The ability for “classic” adaptations to cross genre boundaries becomes part of the referential experience of these films. It allows the material to translate from the original narrative to contemporary audiences.

Rowman’s argument is largely based on Linda Hutcheon’s theory of adaptation. Hutcheon asserts that the allusions used in adaptations form a process of production. However, what Rowman does not mention is that these adaptations, which I am isolating to the category of “classic” adaptations, engage their audiences with the filmic narrative in three ways: telling, showing, and interacting. On a deeper level, then, Hutcheon implies that intertextuality is reliant on the audience’s knowledge of the original text.14

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13 Rowman, Now a Major Motion Picture: Film Adaptations of Literature and Drama, 11.
Both Rowman and Brooker present arguments on the role of the audience in intertextual readings of adaptations that contest Hutcheon’s argument. Brooker says that adaptations do not require that the audience know the original text. He views the audience’s experience in two possible ways, both of which rely on filmic allusions. If spectators see an adaptation prior to knowing the original text, it alters their view of the adaptation; however, if the adaptation does not use multiple levels of intertextuality, then the audience’s view of the original text will be altered.\textsuperscript{15} Rowman complements Brooker’s argument by asserting that adaptations must rely on multiple sources to be intertextual, and that “faithfulness” to the original text “matters if it matters to the viewer.”\textsuperscript{16}

While I do not refute Rowman’s assessment that the importance of allusions depends on the audience’s interest, I believe that intertextuality is primarily created by filmmakers. Recall that adaptations of Austen’s works cross genre boundaries and engage in multiple levels of allusion. Again, Rowman’s analysis proves useful; she has done significant work to show the constructs of Austen adaptations. She says they have “a relationship with national culture, a long history of being adapted, an emphasis on historical period, and the performance of social roles.”\textsuperscript{17} They also portray the variants on narrative form and tone.\textsuperscript{18} These versions of Austen’s works may obscure the texts, but do not render the narratives unrecognizable.\textsuperscript{19} Rowman denotes them as a genre type within the categorization of “classic” adaptations.

\textsuperscript{15} Deborah Cartmell and Imelda Whelehan, ed. \textit{Cambridge Companion to Literature on Screen} (New York: Cambridge University Press, 2007), 113-119.
\textsuperscript{16} Rowman, 2-3.
\textsuperscript{17} Ibid., 17.
\textsuperscript{18} Ibid., 17.
\textsuperscript{19} Ibid., 43.
The popularity of Austen adaptations in film has remained constant since 1940. Yet, the largest Austen filmic revival began in 1995 and is still ongoing (see appendix A). The rise of “Austenmania,” as this ongoing popularity in Austen film has been called, presents a key opportunity for the examination of filmic allusions as they relate to the narrative, camera action, mise-en-scène, and music. Music in particular translates over the multiple layers of allusion. The following sections will better explain the foundation of musical allusions in Austen adaptations.

The Rise of “Austenmania”

In 1940, Robert Z. Leonard directed *Pride and Prejudice* for MGM. Though Janeites, the Austen obsessive, may criticize this film for its lack of fidelity to the original text, as the first cinematic Austen adaptation, it has strong ties to present references to Austen’s works (and other filmic texts) in today’s Austen film adaptations. Another Jane Austen feature film adaptation was not produced in Hollywood until 1995, and more than twenty-two cinematic adaptations have been produced since that year (see appendix A), a rush that has become popularly known as “Austenmania.” Scholars have developed several hypotheses, both economic and cultural, for the success of “Austenmania” in America, but I would argue that none of these are mutually exclusive. While many of these reasons can also be connected to other “classic” film adaptations, only Austen’s works have produced their own sub-genre, “Austenmania.”

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terms of economic advantages to the filmmakers, these films present relatively simple narratives, which are easily adaptable to screenplays. Furthermore, Austen’s texts are in the public domain, and filmmakers do not have to pay royalties to her estate for using the narratives. These productions are therefore less expensive than other films, and more of the budget may be directed towards post-production, costumes, or location shots. Combined, these production features supply a possible theory for the continual use of Austen’s narratives in cinema.

Another important aspect of “Austenmania” is audience reception. Janeites in particular comment on these adaptations, as they make up a large number of both the fan-base and critics. Many Janeites claim that these adaptations, though marketable, are merely a commodity. Criticism of the adaptations of “Austenmania” primarily arises from skepticism of their authenticity: has Austen been reduced to a brand, a commodity?

Filmmakers and Janeites clearly approach Austen from different perspectives. Filmmakers primarily wish to stamp Austen’s narratives with their own narrative interpretations. However, this becomes complicated by various aspects of commercialism and intertextuality that exist between Austen’s text and standard conventions of narrative film.22 In opposition to filmmakers, most Janeites want to see direct translations of Austen’s works, but this also proves difficult because filmmakers must then balance both Austen’s use of allusions references to popular culture of the Regency era with their own references to contemporary popular culture. In most adaptations, filmmakers strike a balance between direct translation and transference of the narrative.

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22 Jocelyn Harris, “Such a Transformation”: Translation, Imitation, and Intertextuality,” in Jane Austen on Screen eds. Gina and Andrew F. MacDonald (New York: Cambridge University Press, 2003), 47.
Recognizing the balance between Austen’s text and filmmakers’ narrative interpretation dispels commodification, or excessive commercialism. As Kate Bowles suggests,

If commodification exists, it is in the eye of the beholder. It’s a political metaphorization of change as a process of transforming the *essence* of a thing under specific (regrettable) material and economic conditions, whereas what seems more likely is that indeterminability of meaning and cultural value is always already part of that essence.\(^{23}\)

The question of “Austenmania” as commodification in these works is negated. They are an intertextual representation of Austen’s works that blend her narratives with modern culture. Difference of opinion on the reason behind and the legitimacy of “Austenmania” will probably continue, but “Austenmania” does not have to be placed in an either/or system. Film adaptations of Austen’s works can be viewed on a continual spectrum. Each film works towards re-contextualizing Austen’s narrative for modern viewers while simultaneously commenting upon the original text. A spectrum view of these films reveals the “Austen revival of the 1990s…as a combination of the classic adaptation’s traditional emphasis on costume, landscape, and a familiar narrative, with…a more modern sensibility.”\(^{24}\) To understand the transference of musical tastes and sequences from Austen’s text to the films of “Austenmania,” let us turn to Austen as a musician and her musical tastes as portrayed in the novels.

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\(^{24}\) Rowman, 33.
Austen the Musician

Three texts discuss Austen as a musician and music’s place in her novels. Patrick Piggott’s *The Innocent Diversion: A Study of Music in the Life and Writings of Jane Austen* from 1979 greatly contributed to this area, but does not engage in critical analysis of Austen’s musicianship or the use of music in her works. Little scholarship exists that focuses on Austen as an amateur musician, or the way that her musical tastes manifest in her works. In 1984, Robert K. Wallace wrote *Jane Austen and Mozart: Classical Equilibrium in Writing and Music*; apart from an appendix, “Jane Austen at the Keyboard,” he too avoids discussion of the correlation between Austen as a musician and her use of music in the novels. Miriam F. Hart’s 1999 dissertation, “Hardly an Innocent Diversion: Music in the Life and Writings of Jane Austen,” approached Austen’s music from both a musical and literary vantage point. Combined, these three works create a narrative of Austen’s musicianship and its relation to her work.

The Austen family’s social situation explains Jane’s educational background, including her musical training. George Austen, Jane’s father, made a moderate income as a clergyman and schoolmaster (between £650 and £799 per annum). Jane Austen was thus considered part of the middle classes, the third tier to be exact. Despite the family’s moderate income, their social status entitled Jane to a broad education, one befitting most women of the middle and upper classes in eighteenth-century England.

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27 Austen’s education follows what eighteenth-century conduct books referred to as a broad education for young ladies. That is, an education which supplies ladies with the domestic arts needed to make an eligible match and enough knowledge to be deemed literate.
That is, she learned to read, write, draw, produce needlework, play and sing music. She also learned history and French. For her music lessons, Austen was afforded the benefit of a London master, Mr. William Chard. Austen began pianoforte lessons when she was 12 (1787); it was then that she also began to write. She continued her lessons until the age of 20 (1795), well past the age of coming out into society.28

The background of Austen’s education shows her appreciation of small, domestic music-making, and throughout her career, there is an apparent influence of Austen’s musical tastes in her works. “She did indeed practice [sic] every day, generally before breakfast, in order not to disturb anyone else in the house, and so that she might have the room to herself.” 29 The Steventon years (1795-1801) represent Austen’s early career; during this time she worked on Northanger Abbey (1818), Sense and Sensibility (1811), and Pride and Prejudice (1813). Austen’s years in Bath (1801-1806) were relatively unproductive for her novel writing. During these years Austen did not have an instrument, and therefore, her daily routine of music-making prior to committing pen to paper was broken. In Bath, Austen did not contextualize her musical sensibilities in her work. In Chawton (1808-1817), Austen again obtained a pianoforte (1808) and began her later works: Mansfield Park (1814), Emma (1815), and Persuasion (1817).

The eight manuscripts containing the music Austen copied and played now reside at the Jane Austen Memorial trust at Chawton. These manuscripts contain amateur music for pianoforte and transcriptions of vocal pieces (both art and folk songs). They include works by Haydn, Mozart, Handel, Gluck, Dibden, lesser known English composers, and

28 Most young ladies stopped lessons once they had come out in society. This typically occurred between a young woman’s 16th and 18th birthday.
women composers of the time. The first three manuscripts date to the 1790s and show
that she primarily played solo instrumental works for the pianoforte. According to
Piggott, it is possible that the first manuscript was copied by Austen’s mother, Cassandra;
writing analysis shows that Austen copied the second and third books in her own hand.
The remainder of the eight Chawton manuscripts comprise printed manuscripts, and a
scrapbook manuscript (1787). These works are also primarily instrumental solos;
however, some songs and dance music are included. The shift from copied to printed
manuscripts in Austen’s music collection reflects the shift of Austen’s musical discussion
in her early and late works.

Austen valued domestic music making because it refrained from spectacle and
artifice. She was not a fan of public concerts; she felt that these musicians gave
themselves airs. When music-making occurs in the novels, it is women, typically the
heroine or a supporting character that play the pianoforte in domestic settings. Characters
of ill-repute, or those whom Austen narrates with comedic irony, overate their musical
abilities (e.g. Willoughby, Mary Bennett, Lady Catherine du Borough), and thereby give
themselves too much importance. The only other occurrence of music happens in
ballroom scenes: though the women are not literally making the music, they are the
objects of social display.

In her early novels, music shows balance—or lack thereof—of a character’s
nature. For example, in Sense and Sensibility, Marianne, an avid pianoforte player, lacks
sense and social grace. She engages in risky behavior with Willoughby because he

30 Austen inherited this family music scrapbook.
31 Hart, 94-99.
32 Ibid., 104-105.
appeals to her artistic sensibilities and she refuses Elinor’s wise social advice. As Piggott points out, Austen uses Marianne to show the result of music-making on a young lady’s character if taken to an extreme. In *Pride and Prejudice* we observe similar musical treatment. Elizabeth plays the pianoforte, but in moderation. She plays well enough for the standard of women’s education in the 1790s. However, Mary, who attempts to distinguish herself by her intellectual abilities, particularly music, comes off as a blue stocking and her musical abilities are rebuked in a comical fashion. In her later works, Austen uses music as a reflection of the growing middle class. In *Emma*, Jane Fairfax, an accomplished musician lacking in fortune, is allowed into the party of upper society despite her connections; however, it is her music that is praised amongst the townspeople of Highbury.

In Austen’s narratives music reference (i.e. harp and piano) then, “reveals her desire to use the instrument as a means of expression in words as well as music, a method which also appears in her novels.” Austen’s desire to transfer her musical tastes to her novels proved successful. But as Hart points out, study of Austen’s music-making has been devalued in relation to her written work, so that “Those who rely on the language of music to discuss her art must do so unconsciously, but the prevalence of this pattern should point to its root: music had a profound influence on Austen and we are reading just what she heard.”

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34 A blue stocking refers to a woman with strong literary or scholarly interest.
35 Hart, 103.
36 Ibid., 108.
inferred that we are seeing what Austen heard and wrote, or are we hearing a soundtrack that commodifies Austen in order to create a contemporary setting of the past?

It is probable that these ideas are not mutually exclusive. Austen played music on a daily basis and wrote her musical experiences into her narratives. Filmmakers primarily consider music as a post-production process. The filmmaker does not necessarily consider the music as having a direct narrative function, but rather sees the music first and foremost as an intensifier of the film’s (meaning the dialogue, camera action, and mise-en-scène) narrative. Hart’s idea therefore transfers to the film adaptations. Yet, if we do consider these films with the music consciously in our minds, we will find that each film shows not only a re-contextualization of Austen’s narrative, but also of her music. When transferred from her texts, Austen’s musical sequences are broken down, re-interrupted, and restored for modern audiences. To further investigate these possibilities, however, discussion of Austen in musical terms must be a conscious effort that allows the narrative of film adaptations to be on equal footing with the soundtracks. Understanding the basis of musical choice in Austen adaptations and its use of allusion as connection to the past explains how intertextual translation in Austen film adaptations creates a contemporary representation of the past.

The Contemporary Past

The musical choices of Austen adaptations become a means of intertextuality. Annette Davison aids in understanding the intricacies of intertextuality. According to Davison, intertextuality in Austen adaptations arises from the music’s ability to move between multiple levels of narrative space within the film. The music’s primary goal is to
“create an engagement between the audience and the fictional world of the onscreen drama.”37 This means that the music must seamlessly connect the various devices of narrative film with both the allusions to Austen’s work and the filmmaker’s narrative story. Showing how the various levels of allusion between Austen’s works and the filmmaker’s narrative relate to the film’s music is challenging; it requires a foundational knowledge of both Austen’s musical tastes, as well as the translation of those tastes to her novels. In addition, filmmakers’ various approaches to Austen’s narratives, particularly where music is concerned, must be considered. Finally, the audience’s perception of the allusion is considered in order to show that when combined Austen’s and filmmakers’ use of music creates a “modern sensibility” that embraces the modern young woman and her choices rather than “a regressive understanding of gender and gender relations.”38

According to Harriet Margolis, Austen’s works provide an “ideological worldview” that can be easily manipulated to fit our modern day terms.39 In contemporary culture re-contextualized versions of Austen’s works are perceived as authentic. It cannot be assumed that spectators know the original works prior to viewing the film adaptations.40 Intertextual practice becomes the norm that creates a correlation between the audience, their expectations for the film, and the film’s ability to re-contextualize past experiences for contemporary culture. These films attempt to portray a balance between culture and politics of both worlds for the audience. Various terms have

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40 Brooker, “Postmodern Adaptation: Pastiche, Intertextuality, and Re-Functioning,” 118.
been used to distinguish between the many types of Austen adaptations. This project will use the categorizations set forth by Suzanne R. Pucci and James Thompson in *Jane Austen and Co: Remaking the Past in Contemporary Culture*. These terms greatly contribute to the spectral view of Austen film adaptations. Pucci and Thompson divide Austen adaptations into four categories: heritage, Hollywood, fusion, and imitation. Each is a further delineation from Austen’s original text.

Heritage adaptations attempt to directly translate Austen’s text to film. The best examples are the BBC mini-series dramas. Hollywood style films loosely adapt the original narrative and use grand landscapes and costumes. *Pride and Prejudice* (1940) is an example of the Hollywood style adaptation. Fusion features create a mixture of Hollywood and Heritage adaptations. These adaptations begin to narrow the division between Austen and the filmmaker in order to create multiple layers of textual reference. The use of original score and interpretative narrative in *Sense and Sensibility* (1995) offers an example of fusion style. Finally, imitation adaptations show the greatest departure from Austen’s text. These films use contemporary settings that are very loosely based on the narrative. The most recognizable example is *Clueless* (1995). Analysis for TV and film productions differs greatly; therefore, this research shall therefore limit itself to discussion of the music of feature film adaptations from these categories.

The film adaptations use music in varying ways. The uses of music in fusion and imitation adaptations reflect a contemporary past by using Austen’s musical tastes as a point of departure to reconstruct her narratives in contemporary settings. Like the irony

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and satire that Austen’s original works convey, the films of “Austenmania” comment on the cultural politics of contemporary society. The filmed commentary takes shape in fusion and imitation adaptations; this is accomplished through the mixture of pianoforte performance with original score. The music acts as a means of self-expression; a character understands herself via the tracks of a compilation score. Using examples of fusion and imitation features, the remaining chapters examine how music consciously functions as a direct part of the film’s narrative.
Chapter 2: Musical Representations of the Female Protagonist:
Narrative Music in Fusion Adaptations of Austen’s Works

The music of Jane Austen fusion adaptations has both implicit and explicit meanings for the films’ narrative. These films’ music focuses on the transmission of a single character’s narration, (typically the female protagonist) from spoken dialogue to musical implications that communicate the character’s inner thoughts. The transmission and interplay of music between a character’s dialogue and inner dialogue creates a gray area or gap between the diegetic and non-diegetic. This gray area breaks the dichotomy between parallelism and counterpoint in film music. A character’s spoken versus inner dialogue becomes parallel to the transference of the music from the diegesis to background. Theories of narrative film music, first popularized by Claudia Gorbman, show that music contributes strongly to a film’s narrative. Narrative film music eliminates an either/or treatment of film music. The music is freed from the notion that it either directly comments on the action of the film, or takes on a character of its own. As Claudia Gorbman states, “the status of music as non-verbal and non-denotative allows it to cross all varieties of borders.”42 Further examination of film music theory shows the importance of breaking the dichotomy between parallel and counterpoint film music.

Older theoretical models of film music that focus on a dichotomy between parallel film music, (music that reflects the action) and counterpoint film music, (music that takes on a character of its own to comment on the film’s narrative) creates a hierarchy between

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the visual and musical aspects of film. As Kathryn Kalinak explains in *Settling the Score*, classical film music theory focuses on the fact that the visual is already there; therefore, music merely alters or enforces the visual. Newer theories of film music focus on the ways that music balances with the visual to form a film’s narrative. Claudia Gorbman’s approach of multiple functions of music, both diegetic and non-diegetic, provides an enlightening way in which to view music as it is associated with both the overall narrative and, in the case of Austen fusion adaptations, the female protagonist’s personal narration.

In “Narrative Film Music” and later in *Unheard Melodies*, Gorbman focuses on the connection between film music and a film’s narrative text in order to show how “music, indeed, is constantly engaged in an existential and aesthetic struggle with narrative representation.” She says that the concepts of parallelism and counterpoint assume that the images in film are autonomous. The majority of Gorbman’s argument focuses on the functions of diegetic and nondiegetic music in narrative film. Diegetic music equates to the space and time created with the context of the film’s narrative, meaning the “narratively implied spatiotemporal world of the actions and characters.” She states that diegetic music can provide several functions to a film’s narrative, including temporal, spatial, dramatic, structural, denotative, and connotative. Gorbman suggests that other forms of music, including extra-diegetic and nondiegetic, can cause a narrative intrusion on the diegesis.

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44 Ibid., 15.
46 Ibid., 15.
Gorbman’s final categorization is the meta-diegetic, which she posits can create a second narrative.48 The idea of the meta-diegetic, or the narrative gap between diegetic and nondiegetic music, is essential to understanding the ways in which music crosses spatial and temporal boundaries in fusion adaptations of Austen’s works. Both Robynn Stilwell and Jeff Smith have elaborated on what Stilwell terms the “fantastical gap.” Stillwell defines the “fantastical gap” as a transformative space in which music’s transference from diegetic to nondiegetic, (or vice versa) becomes “a place of destabilization and ambiguity,” and that there is a point of departure, a liminal space, between the two.49 Smith takes Stillwell’s argument to task and suggests that it “collapses the distinction between narrative and narration in a manner that preserves the fuzzy boundaries between diegetic and nondiegetic music.”50 He says that the differences between diegetic and nondiegetic narrative process should not be the sole means of explaining the relationship between the fantastical gap and the film’s narration. Smith instead suggests that aural fidelity, spatial displacement, and the communication of film narration are useful tools for analyzing film music that crosses the diegetic/nondiegetic boundaries.

Despite their differences, both Stilwell and Smith’s arguments reference Gorbman’s argument about narrative music. Smith even draws a connection between Gorbman’s idea of the meta-diegetic and Stilwell’s notion of the “fantastical gap.” Both of these ideas connect music that is narrated or imagined by a particular character within

48 Claudia Gorbman, “Narrative Film Music,” 190-203.
a film…because of this, it can be very difficult to discern whether a musical cue is a representation of what a character is thinking or whether it simply communicates that information nondiegetically as a tool of the film’s narration.\textsuperscript{51} Smith calls for a clear difference between narrative and narration as a means of understanding where the “fantastical gap” lies. However, I would suggest that music is syntactically cross-functional. It can both suggest a character’s thoughts (narration) while also playing a role in the film’s narrative. Summing up Gorbman’s assessment of narrative film music, in light of Stilwell and Smith’s additions to the discourse, speculates that close readings of individual films will explain how a film’s narrative music and a character’s musical narrative are not mutually exclusive, but can be perceived as interdependent.\textsuperscript{52}

Fusion adaptations of Austen’s works present a good opportunity to put Gorbman’s theories into a concrete setting, as well as observe how non-diegetic music contributes to film narrative. The blending of both diegetic and non-diegetic music to support a film’s narrative further breaks the dichotomy established by older film music theories. In fusion adaptations of Austen’s work, the female protagonist displays musical ability, is given associated musical themes (that occur as both diegetic and non-diegetic music), or both. The pieces associated with the female protagonist focus on aspects of her character and the overall narrative that need expression beyond the dialogue.

The music of fusion adaptations is primarily composed of originally composed scores that modern audiences can identify with, but that consciously reflect the original concept for the filmic text, the marriage narrative. These adaptations of Austen’s works

\textsuperscript{51} Ibid., 23.  
\textsuperscript{52} Gorbman, 190.
use music in two ways. First, they transfer the personal narrative of the female protagonist from Austen’s narrative voice, via third person omniscient, directly to the female protagonist, taking the form of non-diegetic music. The second use of music in Austen fusion adaptations is the literal transference of narrative musical sequences from Austen’s original text to the film. Combined, the two functions of music in fusion adaptations foreground music in these films’ narratives. Each film’s narrative takes Austen’s indirect use of music and transfers it as a direct means of social necessity for courtship and marriage. Foregrounding the music in the narrative gives audiences a secondary means of understanding Austen’s narratives, and provides filmmakers with another means to express their interpretation of her works.

Fusion adaptations create a contemporary past through the use of non-diegetic music to represent the female protagonist’s inner thoughts. By focusing on the protagonist’s individuality and not a driving need to marry, Austen’s narrative receives a more contemporary spin. The marriage becomes more about the woman’s choice, not the necessity for it. The foregrounding of music in Austen fusion adaptations thus does not

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53 While I am foregoing here any discussion of gender relations or politics in the films of “Austenmania,” I do not dismiss the importance of such topics. For more on gender theory in both Austen’s novels and adaptations of her works see Edward Copeland, Women Writing About Money: Women’s Fiction in England, 1790-1820 (New York: Cambridge University Press, 1995); Peter Gay, “Sense and Sensibility in a Postfeminist World: Sisterhood is Still Powerful” in Jane Austen on Screen, eds. Gina and Andrew F. MacDonald (New York: Cambridge University Press, 2003); Barbara Tepa Lupeck, ed. Nineteenth-Century Women at the Movies: Adapting Classic Women’s Fiction to Film (Bowling Green, OH: Bowling Green State University Popular Press, 1999); LeRoy W. Smith, Jane Austen and the Drama of Woman (New York: St. Martin’s Press, 1983).
simply amplify the use of music in Austen’s original text, but rather enhances her narratives and highlights key narrative points for contemporary audiences.

The music of fusion adaptations manipulates Austen’s text while maintaining her perceived musical tastes. This manipulation creates a contemporary representation of Austen’s text. Music of fusion adaptations places Austen in a contemporary context—the past—in three ways. First, it presents the female protagonist’s narrative form in the first person. In Austen’s text only the narrator states the female protagonist’s inner feelings. Second, musical instruments used in the mise-en-scène layer the visual with the aural. Layering of the visual and the aural music tampers with the narrative’s timing in Austen’s text. Finally, themes linked to the female protagonist occurs both diegetically and non-diegetically. Each occurrence ties directly to the female protagonist’s narration while simultaneously advancing the narrative. Themes associated with the female protagonist reoccur at pivotal moments; placed in the contemporary context of fusion adaptations, the use of music in Austen’s texts newly narrates the traditional marriage rituals of her time. The music allows her narratives to be perceived in new ways.

In these narratives the music highlights the attraction and impending relationship between the hero and heroine. The diegetic music associated with the female protagonist literally propels each film’s overall narrative. Meanwhile, the non-diegetic music characterizes the female protagonist’s personal narrative, either by extending a diegetic theme or through the use of an entirely new theme. Thus both the diegetic and non-diegetic music associated with the female protagonists creates a non-verbal expression of

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the film’s narrative. The following case studies based on specific films demonstrate this concept through three approaches: diegetic music as transference between spatial boundaries and agreement between female characters; exchange from diegetic to non-diegetic music as representation of the co-existence of personal and overall narrative: and reoccurrence of a theme (both diegetic and non-diegetic) to weld together the personal and overall narrative. Before proceeding to these films, however, we should look briefly at the role music plays in Austen’s novels.

The Emphasis on Music in Austen’s Narratives

Conduct books of the eighteenth century focus on women’s education, morals, and social decorum. Many middle class women’s educations, including Austen’s, were guided by eighteenth-century conduct books. The main objective of these texts was to provide young ladies of the middle and upper classes with the skills necessary to enter the marriage market. These needed skills were considered part of a broad education, meaning an education that included knowledge of literature, French, history, basic arithmetic, book-keeping, proper decorum, and the development of a “feminine art”—drawing, music, or needlework.55

Austen’s novels tend to focus on music-making as the most desirable “feminine art.” There are exceptions to this rule, but female characters who do not play tend to be overshadowed by those who do. It appears that the general perception of Austen’s musical tastes in her narratives reflect her “governing principles of life” which were “generally those espoused and promulgated by the influential conduct books of her

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Music allowed Austen’s text to remain within the realm of proper eighteenth century decorum while still a useful means of bringing lovers together. Music thus acts as a catalyst of couples’ introductions in Austen’s narratives. This attention given to music in Austen’s novels also highlights its importance as part of English domesticity and entertainment in the eighteenth and nineteenth centuries. By emphasizing music-making, Austen demonstrates the importance of “feminine arts” to young ladies’ educations and to the marriage market.

Fusion film adaptations of Austen’s novels also place great importance on the use of music-making by the female protagonists. The difference between Austen’s text and fusion adaptations lies in the films’ ability to use non-diegetic music, in addition to diegetic music, as a direct means of advancing the narrative. When placed in the context of film, music-making as a “feminine art” serves as a much more explicit part of the female protagonist’s character. Music shifts to the foreground in fusion adaptations. The case studies that follow concern Austen’s use of music as “feminine art” in three fusion adaptations: Sense and Sensibility (Lee, 1995) Emma (McGrath, 1996), and Pride and Prejudice (Wright, 2005). Each illustrates how music relates to the female protagonist(s) and shows the connection of music to the narrative.

Miriam F. Hart’s dissertation, “Hardly an Innocent Diversion: Music in the Life and Writings of Jane Austen,” points to several examples of music as a catalyst for the introduction of couples. In Sense and Sensibility Marianne focuses her energy on the arts and those who possess talent for the arts. Both of her suitors, Colonel Brandon and

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Willoughby, are taken by Marianne’s performance at the pianoforte. Brandon first meets Marianne at a dinner party where she plays several songs. When Marianne begins courting Willoughby, they spend many afternoons singing and playing duets at the pianoforte. In *Emma*, Jane Fairfax is noted as a very accomplished young lady, particularly at the pianoforte. When her fiancé, Frank Churchill, comes to town he secretly presents her with a pianoforte; this causes quite a stir in the town of Highbury. Later the two lovers formally meet, as it appears to the other characters, at a party where they sing and play together. *Pride and Prejudice* has the most frequent occurrences of musical exchanges between the main couple. Elizabeth and Darcy first meet in a ballroom, a secondary form of musical exchange in Austen’s works. When Elizabeth goes to Rosings, she plays the pianoforte in front of Darcy, and the couple engages in playful banter in another musical setting.\(^5^7\) Adapting these musical exchanges to film is not especially difficult; however, fusion adaptations of Austen’s works, as opposed to Heritage and Hollywood adaptations need more music than Austen’s text provides. The music fills in narrative gaps, that given the time constraints of film, cannot be adequately represented in the dialogue.

Filmmakers use music in the film adaptations as an integral part of the narrative and the female protagonist’s personal narrative, as a way to show their interpretation of Austen’s narratives. The challenge of Hollywood film adaptations of Austen’s works, then, in the case of fusion adaptations, is to use music beyond the characters’ initial meeting of one another. The film music, for production as well as narrative purposes, has to expand beyond the musical exchanges found in Austen’s text. Fusion film adaptations

\(^5^7\) Please see chapter one for a description of this scene.
meet this challenge by foregrounding the pianoforte used in Austen’s text. The filmmakers, like Austen, use the pianoforte as a means of showing affection. For example, the giving of instruments by the male protagonist to the female protagonist is a means of expressing affection. The reuse of themes derived from diegetic and non-diegetic pianoforte playing draws direct connection between the music and the female protagonist.

Case Studies

*Sense and Sensibility* (Ang Lee, 1995)

In *Sense and Sensibility*, Marianne Dashwood’s performances show diegetic music as pure narrative. She uses music as a means of judgment for or against another person or situation. Further use of music in the narrative reemphasizes its importance in forming Marianne’s opinions of others. When transposed to film, Marianne’s music-making is manipulated so that it becomes not only the way in which her character views other characters, but also the way in which we understand the situation of the Dashwood family. Director Ang Lee and composer Patrick Doyle foreground Marianne’s personal narrative by closely linking her spoken voice to her music-making at the fortepiano. Doyle uses an original score in order to heighten the intensity of Marianne’s emotions. The use of source music would have bound her character to musical allusions; she would have been obliged to play the music as written on the score. An original score allows the audience to see the direct correlation between Marianne’s music-making and her raw

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emotions. Her music most often transfers between the diegesis and the non-diegesis, and correlates to her thoughts.

The film opens with a tracking establishing shot that focuses in on a large country estate, Norland Park. From this we gather that the Dashwoods are a wealthy family. As the exposition progresses it becomes apparent that issues surrounding progenitor and feminine poverty are the catalysts for narrative action. Immediately after the exposition, the camera shifts to Marianne at the pianoforte. This sequence uses a musical lament as a direct representation of Marianne’s personal narrative and as an intensifier to the dialogue between Mrs. Dashwood and Elinor Dashwood. The camera begins with a close-up on Marianne that focuses on her somber expression as she plays the opening phrase of the music.

As the camera zooms-out to a middle shot Elinor enters the room to request that Marianne play something else because “Mama has been weeping all morning.” Marianne’s performance is interrupted on the dominant. The agitation of the musical interruption (on the dominant, an unfinished phrase) is also shown as Marianne turns the leaves of the music and takes up another lament. The camera then cuts to the bedroom of Mrs. Dashwood, where we hear a dialogue of lament—over the Dashwood’s reduced circumstances—layered over Marianne’s performance.

Mrs. Dashwood: Reduced to the condition of visitor in my own home. It is not to be born Elinor.

Elinor: Consider it Mama. We have nowhere to go.

59 Progenitor inheritance permeated Regency society. It restricted inheritance of an estate to a male heir; this made daughters, or wards, of the deceased property owner subject to the male heir’s generosity, graciousness.
Mrs. Dashwood: John and Fanny will be descending from London at any moment.
Do you expect me to welcome them, vultures. [Mrs. Dashwood breaks into sobs.]

This musical exchange unites Marianne and Mrs. Dashwood; it points to Austen’s text which states that Marianne

was everything but prudent. The resemblance between her and her mother was strikingly great…They encouraged each other now in the violence of their affliction. The agony of grief which overpowered them at first, was voluntarily renewed, was sought for, was created again and again. 60

Music is not mentioned at this moment in Austen’s text. The use of diegetic music in the film sequence stands in for Austen’s text. Marianne’s imprudence demonstrates itself in her unwillingness to talk in the beginning of the film. She literally uses the pianoforte as her voice. It is her music that gives force to Mrs. Dashwood’s grief over her husband and her reduced circumstances. The Dashwoods’ impending poverty places Elinor and Marianne in danger of becoming old maids. Their lack of dowries would not typically recommend them to wealthy suitors.

After the Dashwoods leave Norland Park for Barton Park (in Devonshire), the remainder of the narrative focuses on marrying off Elinor and Marianne. Marianne’s attachment to Willoughby is opposed to her attachment to Colonel Brandon in both its dialogue and use of music. In Austen’s narrative Marianne is attracted to Willoughby because of his knowledge of the arts, particularly music. 61 Marianne is still attracted to Willoughby for these reasons in the film, but poetry becomes the focal point, not music. Marianne’s music-making is reserved for Brandon. Many of the sequences with Marianne and Willoughby are void of music, including their first meeting on the hill. After

61 Hart, 185-186.
Willoughby and Marianne’s first formal meeting in the Dashwoods’ parlor, Elinor comments on Marianne’s conduct and readiness to accept Willoughby.

Elinor: Good work Marianne. You covered Shakespeare, Scott, all forms of poetry. Another meeting will ascertain his views on nature and romantic attachments. And then you will have nothing left to talk about and the relationship will be over.

Marianne: I suppose I have erred against decorum. I should have been dull and spiritless and talked only of the weather or the state of the roads…why should I hide my regard?

Elinor: No particular reason only that we know so little of him.

Marianne: If I had more shallow feelings, I could perhaps conceal them as you do.

Elinor’s warning does not take hold, but the lack of diegetic music in the following sequences alludes to an impending danger for Marianne in regard to her relationship with Willoughby. Above all else, Marianne values music and other arts; she expresses her sentiments openly with Willoughby. Elinor warns Marianne of too much openness in either herself or Willoughby. We are to understand openness as a characteristic that should be mistrusted.\(^{62}\)

The intimacy of Marianne’s music-making becomes reserved for her interactions with Brandon. Two songs, both part of the original score, occur as an element of courtship between Marianne and Brandon. “Weep You No More Sad Fountains” uses text from an anonymous poem; however, Marianne’s singing and playing shows that music-making as a “feminine art” was used to attract suitors. As Marianne suspends the last chord, Brandon enters the music room at Barton Park; the camera pans from a close-up of his expression to a close-up of Marianne’s docile face. Clearly, Brandon is taken by

\(^{62}\) Ibid., 185-186.
Marianne and her performance. Non-diegetic occurrences of music quote “Weep You No More Sad Fountains.” Each occurrence happens as Brandon watches Marianne from afar. He does not directly approach her, because as he says to his friend John Middleton, “she would no more think of me than she could of you, John.” Only after Marianne has become disillusioned about Willoughby can Brandon have a chance with her.

Brandon’s attachment to Marianne is solidified with his gift of a pianoforte and the enclosed copy of “The Dreame” (see Appendix B). Since Marianne’s greatest passion is music, Brandon’s gift of a musical instrument and sheet music stands in place of a formal on-screen declaration of love. He gives her that which she loves most. Marianne’s singing of “The Dreame” shows that she has resigned herself to marry Brandon, a true and constant companion. Marianne is Austen’s most emotional musician; at times Marianne could be even considered excessive in her musical affectation. Austen used Marianne to show her own dislike for excessive emotions, movement, or dress in musicians. More importantly, she uses Marianne to show the danger of leaving a young woman to her own devices; a young woman should not only engage in study that she loves. Marianne’s excess manifests itself in the film as overpowering diegetic pianoforte music that propels the narrative of the film. After Brandon presents Marianne with the pianoforte she begins to consider her past actions. Marianne states that her conduct should have been like Elinor’s. After this declaration she sings “The Dreame” and we hear the first instance of Marianne’s music shifting from the diegesis to the background.

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63 We only hear the lyrics in the film and see Marianne playing from the score.
64 Piggott, 17-25.
65 Hart, 185-186.
Both “Weep You no More Sad Fountains” and “The Dreame” provide examples of music in fusion adaptations working on multiple levels of meaning. First, the poetry relates to Austen’s characterization of Marianne. Austen’s “intertextual practices include[d] translation, parody, imitation, allusion, and metatextual commentary.” The text of both of these songs comes from poetry that would have conceivably been popular in Austen’s time. Though the authorship of “Weep You no More Sad Fountains” is anonymous, “The Dreame” was written by Ben Jonson (1572-1637), a contemporary and personal friend of William Shakespeare. Thus, these poems appeal to Marianne’s aesthetic tastes and are easily adaptable to her character.

Another layer of meaning involves Doyle’s setting of this poetry to music for the film. In Knowing the Score, David Morgan interviewed Doyle about his score for Henry V. Morgan notes that “typical Shakespearean adjectives apply to Doyle’s music: noble, stately, touching, inspiring.” However, Morgan says that Doyle has the ability to blend historical periods with “modern and cinematic interpretation.” Doyle’s setting of these poems and their use in the film (both diegetic and nondiegetic), then, function as a means to re-contextualize the courtship of Austen’s characters from the nineteenth century text to today.

Doyle reflects upon the style of music-making by Austen’s characters. Marianne’s performance reveals the song to be comprised of simple chordal progression in the key of A major that uses arpeggiation and block chords in the bass with a simple soprano line. Like the songs of Austen’s songbooks, “The Dreame” is clearly a piece meant for

amateur performance, and in this case one from a young lady in a domestic setting.\textsuperscript{68} The song’s timing in the film adds a contemporary spin to Marianne’s performance. After the introductory arpeggio, an ellipse moves the camera from the Dashwood’s sitting room to a shot of the Devonshire landscape. When the camera cuts back in to the Dashwood’s sitting room, Marianne’s change in attire shows that time has passed. The music becomes non-diegetic and its volume increases during the ellipse; however, the orchestration does not become fuller during the shift between diegetic and non-diegetic. Doyle presents the effect of period-style music blending with cinematic techniques. Austen’s songbook style is re-conceptualized for filmic devices.

\textit{Emma (Douglas McGrath, 1996)}

If Marianne’s fault was to be excessive, or overly emotional, then Emma Woodhouse’s fault is her arrogance and self assurance in her own (albeit) mediocre abilities. For this reason Emma does not take her training in the “feminine arts” seriously. As she says to Harriet Smith in the film, “I have no inducements to marry. I lack neither fortune nor position and never could I be so important in a man’s eye as I am in my father’s.” From Austen’s text we know Emma Woodhouse as a “handsome, clever, and rich” young woman who had “a comfortable home and happy disposition…and had lived nearly twenty-one years in the world with very little to distress or vex her.”\textsuperscript{69} McGrath and composer Rachel Portman use non-diegetic music as direct representation of Emma’s inner thoughts. They use music as a means to translate Emma’s self-assurance of her position from the text to the screen. When non-diegetic music shifts the narrative or

\textsuperscript{68} Marianne’s performance of “The Dreame” occurs in the Dashwood’s sitting room.

applies directly to a character it is known as the meta-diegetic.\textsuperscript{70} Emma’s inner thoughts create a second narrative that also contributes to, or runs parallel to, the overall narrative of the film.

From the opening credits we see that Emma considers herself the center of Highbury society. Non-diegetic music used in the first half of the feature is associated solely with Emma’s view of events. The opening credits act as an establishing shot that slowly focuses in from the stars to Earth, to the small town of Highbury and its inhabitants. The narrator’s opening statement, “In a time when one’s town was one’s world and the actions at a dance exited greater interest than the movements of armies, there lived a young woman who knew how this world should be run,” tells us that we will be focusing in on a young woman who understands little, but thinks otherwise.

The music associated with Emma’s inner thoughts reflects her misjudgments of Highbury society and her failed attempts at matchmaking. The emergence of Jane Fairfax and Frank Churchill to Highbury changes Emma’s musical narrative. Upon their arrival music enters Highbury as a topic of conversation (dialogue) and as “feminine art” (diegetic music). The transition of music to the foreground as diegetic music is shown through a shift in character dialogue. Emma begins using actual voiceover, rather than music, to indicate her inner thoughts. Dialogue is also used to transition from shots. The next sequence shows the narrative shift in music.

Ms. Bates: We were just speaking of a topic that would interest you both.

Emma [voiceover]: Please do not let it be a letter from that ninny Jane Fairfax.

\textsuperscript{70} Gorbman, 22.
Ms. Bates informs Emma that Jane is coming to town, and dictates exactly what Emma should say upon Jane’s arrival. As Ms. Bates gives instructions for Emma’s greeting the shot transitions to Emma greeting Jane. As Emma interrogates Jane about Frank Churchill there is another voiceover from Emma. However, this exchange also acts as a transition shot.

Emma [voiceover]: (In Ms. Bates Parlor) I take it back. She is--- (cut to Mr. Knightley’s greenroom and spoken) absolutely impossible.

This layering of editing techniques is used to signify the importance of Emma’s narrative change upon Jane’s arrival to Highbury. Mr. Knightley states the most obvious reason for the change in Emma’s personal narrative and music. “Perhaps you dislike her because she divides our attentions from you.” Knightley’s comment hurts Emma’s pride because of its truth. Jane Fairfax makes Emma face criticism from a feminine perspective. 71 Until Jane’s arrival Emma does not show interest in music-making. 72 However, at the Cole’s party the topic of music saturates both the mise-en-scène and the dialogue. As Frank Churchill misleads Emma in guessing who gave Jane the pianoforte, they move further down the pianoforte and consequently closer together.

71 David Selwyn, Jane Austen and Leisure (Rio Grande, OH: The Hambledon Press, 1999), 140.
72 This contradicts Hart’s idea that women do not engage in musical competition (See chapter 1).
Their stage direction is paralleled by the camera’s action which moves from a medium shot to a close-up. Through the conversation of music Emma becomes blinded by infatuation. The dialogue and mise-en-scène are paralleled by non-diegetic music that creeps into the scene. The music consists of sparse orchestration (winds and strings), and it uses an off-beat rhythm with staccato articulation in order to convey the intrigue behind the gossip and speculation that would not be proper for a young lady to express openly in polite society, but may be expressed in the privacy of Emma’s mind. This musical conversation begins the triangle between Frank, Jane, and Emma. It is the music of Emma’s inner thoughts on domestic music that propels the narrative.

In Austen’s time musical settings provided men and women with an opportunity to show their affection publicly. When Emma and Jane perform publicly at the Cole’s

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73 Hart, 193.
party, Frank sings with both of them, but Highbury society only speculates about a relationship between Emma and Frank. Frank’s decision to sing with Emma may have occurred for two reasons: he wished to negate any speculation of his attachment to Jane, or he wanted to assist Emma, whose voice and playing was decent, but by no means exceptional. Jane’s performance is exceptional; however, the focus of Jane’s music-making is not its precision. Focus is instead placed on Jane’s need to use her talent for future employment.

The use of music in *Emma* demonstrates that music-making for young ladies varied amongst classes. For a young woman in need of future employment, like Jane Fairfax, music served as a marketable tool, not a means of artistry or a bargaining chip for marriage. Therefore music associated with Jane is only diegetic. However, for young ladies in high positions, like Emma, music-making, though admirable, was optional. The focus was on artistry rather than technicality. Thus music is primarily shown as a means for Emma to have a personal narrative. She does not take well to music as a “feminine art.” When diegetic music enters the narrative, it upsets and entangles her narrative with the diegetic music of Jane and Frank.

*Pride and Prejudice* (Joe Wright, 2005)

In *Pride and Prejudice* Austen balances the use of music amongst her female characters. More women play music in this text than in any of her others. However, their performances are all treated very differently. The greatest distinction is drawn between the music-making of Mary and Elizabeth Bennett. Mary becomes an object of

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74 Piggott, 51.
ridicule. Her performances are overly technical and do not show taste. She presents herself as a blue stocking.  

Mary’s desperation to perform reflects the pressure placed on young ladies without other, more gracious, qualities to succeed in the “feminine arts” presumably needed for the marriage market. Mary’s performance at the Netherfield Ball best exemplifies her desire to distinguish herself as an accomplished young lady, despite her lack of ability and social grace.

Elizabeth is the polar opposite to Mary; her performance represents what was perhaps Austen’s personal view on music-making. “It was art which had considerable social value but which ought not to be allowed to absorb too much time or to generate too much enthusiasm.” We do not hear Elizabeth play until Lady Catherine de Bourgh insists. Wright and composer Dario Marianelli use the newly-composed piece *Dawn* in tri-fold fashion, as a form that holds Elizabeth’s narrative together. *Dawn* occurs three times throughout the film; each occurrence takes place in a domestic setting. Only the first occurrence, which accompanies the establishing shot and exposition, is non-diegetic. Both the second and third occurrences of *Dawn* act as part of Elizabeth’s narrative; the second and third performances of the piece bring Elizabeth within greatly proximity and knowledge of Darcy.

The second sequence that uses *Dawn*, when Elizabeth starts and stops the piece in Lady Catherine’s estate, shows her independent spirit. She only uses music-making as an educational skill; she is not enthusiastic, and by her standards, she is barely proficient.

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75 A blue stocking refers to a woman with strong literary or scholarly interest.
76 Piggott, 50.
77 Soundtrack titles are taken from the film’s credits.
Elizabeth is not using music-making to enter the marriage market. As Austen states in the text of *Pride and Prejudice*

> My fingers, said Elizabeth, do not move over this instrument in the masterly manner which I see so many women’s do…But then I have always supposed it to be my own fault—because I would not take the trouble of practicing. It is not that I do not believe my fingers as capable as any other woman’s of superior execution.

Because of her independent spirit, Elizabeth is able stand up to Darcy as he comes over in all his grandeur to hear her play.

> Elizabeth: You mean to frighten me, Mr. Darcy by coming in all your state to hear me (she fumbles over the passage), but I won’t be alarmed.

> Darcy: I’m well enough acquainted with you, Ms. Elizabeth to know that I cannot alarm you, even should I wish it…(Elizabeth continues playing) I do not have the talent of conversing easily with people I have never met before.

> Elizabeth: (Elizabeth stops playing and turns to Darcy) Perhaps you should take you aunt’s advice and practice (Elizabeth continues playing and Darcy walks away).

Elizabeth’s impertinent questions and constant stopping and starting of her performance reflect her unique narration. It shows her defiance and resistance to the feminine arts.”

*Dawn* is also performed by Darcy’s sister, Georgiana. As in *Sense and Sensibility* and *Emma*, *Pride and Prejudice* features the giving of an instrument to further the heroine’s personal narration. This performance of *Dawn* provides an example of meta-diegetic narrative. *Dawn* crosses between the diegesis and the background in its first two occurrences. In the third occurrence of *Dawn*, Elizabeth hears the music, but her expression tells us that the music has triggered a memory. Her narration has crossed into the diegesis through Georgiana’s performance; this shows a second narration, the meta-diegetic. The pianoforte upon which Georgiana plays is a recent gift from Darcy.

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Therefore Georgiana’s performance of *Dawn* is an expression of Darcy’s comfort with domesticity, a comfort that until now has been neglected. The two previous occurrences of *Dawn* were directly linked to Elizabeth in their performance. The third performance indirectly acts as Elizabeth’s personal narrative.

Georgiana’s performance is the catalyst that finally brings the protagonists together in marital bliss. In this sequence, Elizabeth engages in voyeurism. As *Dawn* creeps into the diegesis, a close-up on Elizabeth shows that she recognizes the piece; however, this performance, unlike her own, is technically accurate. This performance conforms to the rules of conduct. As Elizabeth approaches the door she observes Georgiana’s performance and Darcy’s entrance. The camera zooms in on a close-up of Elizabeth’s eye. This emphasizes the voyeurism, but also exchanges Georgiana’s performance to Elizabeth’s personal narrative. The final performance of *Dawn* shows Elizabeth that Darcy is capable of comfort in a domestic setting. It is in this sequence that Elizabeth first sees him unguarded by his pride. Only after this sequence does Elizabeth consider Darcy as a potential suitor, and does the marriage narrative progress.

The singular difference between the foregrounding of music in Austen’s text and in the film adaptations is that the transference of music-making to film allows music to become intertwined with the female protagonist’s personal narrative. Fusion adaptations primarily use original scores. The majority of the music directly links to the female protagonist. Examination of the narrative music in these features shows that the music is also functioning according to the musical tastes Austen presented in her novels. In cases
such as *Sense and Sensibility* the music stands as a direct quote of Austen’s text. In *Emma*, the music shows how the protagonist’s biases progress the narrative. The non-diegetic music represents Emma’s self-righteousness and misguided thoughts. Finally, in *Pride and Prejudice* a single piece acts as a schematic for the protagonist’s narrative. Supplementary to the female protagonist’s voice in fusion films is the strong correlation between the giving of pianofortes (the generalization being music) and the female protagonist’s narrative. The giving of music leads to the fulfillment of the marriage narrative. Music ultimately becomes a visual sign of romantic attachment.

The mixture of music as narrative creates an intertwining of music with dialogue. The merging of music and dialogue breaks the dichotomy between image and sound. By attaching the music directly to the female protagonist, sound becomes part of the entire visual structure. The use of music as a personal narrative for the female protagonists blends film image, the explicit, with the music, which is typically implicit. The combination of these elements then allows for the representation of Austen’s marriage narrative in a temporal setting.

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Chapter 3: “All by Myself”: Why Popular Music Yields a Contemporary Past

Eric Carmen’s pop ballad “All By Myself” gives off a melancholy vibe, yet it is easily situated in the narration of two popular imitation adaptations based on Austen’s works, Clueless (1995) and Bridget Jones’s Diary (2001). At first glance, this song seems intertextually misplaced. The films derive from marriage market narratives that end happily and have been translated to the film genre of situational comedy; Clueless is a teen film and Bridget Jones’s Diary is a romantic comedy. The heroines are unlike one another in both age and manner, however, in both instances the song acts as a moment of self-realization for the female protagonists. The song becomes a narrative turn that symbolizes a change in the protagonist’s narration from misguided thoughts (about her life and surroundings) to her renewed self-awareness, one that ultimately alters her attitude toward the hero. In imitation adaptations popular song as narrative turn takes shape as montage sequences or the employment of music video editing. Prior to delving into their function in narrative film, we should examine some key cinematic features of narrative film that uses continuity editing.

Continuity editing makes narrative film believable; it creates the illusion of reality through the use of filmic construction—the establishment shot, breakdown shot, and re-establishment shot. 82 It “uses the temporal dimension of editing primarily for narrative purposes.”83 This means that the formulaic rules of continuity editing closes the gaps of temporal space created by ellipses and cuts between frames. In continuity editing all camera action and elements of the mise-en-scène must occur within a 180-degree radius,

82 Ibid., 236
so that screen direction has “relative positions in the frame [of the camera] remain consistent,” and consistent eye-line match shots.84

Two types of sequences break the rules of continuity editing, and momentarily stall the narrative progression. Montage sequences compress vast amounts of narrative information into a short span of time.85 They occur with music, either diegetic or nondiegetic, that comments on the action. In the case of imitation adaptations of Austen’s text, montage sequences blend with music video editing. In addition to the aforementioned rules, music video editing also breaks the 30-degree rule because it uses jump cuts, breaks eye-line matches, and shot/reverse shot rules established by continuity editing.86 While both filmic devices create discontinuous camera action, music videos still deliver a narrative (though its unfolding may be jumbled).

The editing styles of montage and music video blends with the music to take on a narrative role.87 Both forms create several intertextual layers that ultimately make the translation of the older material viable for contemporary audiences; the narrative becomes re-contextualized for today. In the case of adaptations based on Austen’s works, this means that courtship rituals of Regency England and the heroine’s psychological or emotional state are placed in contemporary settings. Consideration of the use of popular music in imitation adaptations shows film’s capability to transform Austen’s narratives

84Ibid., 231-234.
85 Ibid., 250.
86 A jump cut moves directly from one frame to another without an ellipse. An eye-line match lines up the frame while jumping from one character to another. A shot-reverse shot shows a character looking at another character and vice-versa; the editing on screen implies that the characters are looking at each other.
87 This breaks the idea that the use of song as narrative turn momentarily stops narrative action. For more on this concept see Rick Altman, The American Film Musical (Bloomington, IN: Indiana University Press, 1987), 41-43.
“in new and revitalizing ways.”88 The production of imitation adaptations creates seamless borders between the mise-en-scène, camera editing, and music. Imitation adaptations therefore present a unique intertextuality; the mise-en-scène and dialogue are far enough removed in these adaptations, unlike fusion adaptations, that other filmic devices (i.e., music and camera action) can take a more contemporary turn. Popular music is an important feature, perhaps the most important feature, to this process or, as Pamela Wojcik and Arthur Knight succinctly put it, “Popular music becomes a key aural component of the mise-en-scène in genre films.”89 As a result, camera action (via music video editing and montage sequencing) works in conjunction with the music in order to give a renewed meaning of Austen’s text to spectators.

Claudia Gorbman’s discussion of narrative film music lends itself to this argument. She says that film must bond camera shots and the images with their meanings, while simultaneously connecting with the audience.90 The bonding of camera shots with images connects film to music because the music covers the camera’s cuts, ellipses between shots while simultaneously creating a psychological bond between the spectator and the film.91 Gorbman’s means of explaining music’s relation to the film, as well as the audience, leads to a broader understanding of pop music in films as a means of intertextuality and the crossing of spatial boundaries.

90 Gorbman, 54.
91 Ibid., 58-64.
The connotative values which music carries, via cultural codes and also through textual repetition and variation, in conjunction with the rest of the film’s soundtrack and visuals, largely determine atmosphere, shading, expression, and mood.92

Gorbman combines various referential layers by drawing together cultural codes with the audio (text and sound) and the visual (image). The end result blends the technological processes of film with the narrative process.

Peter Brooker understands the blending of filmic and narrative processes as a “technologically-induced version of the ‘death of the author.’”93 Brooker argues that the intertextual readings created by adaptations do not allow spectators to rely only on the original narratives; adaptations take material from various places in both past and present culture.94 He says, however, that the films of an auteur escape the death of the author.95 In the context of Austen adaptations, this means that the filmmaker’s decisions and Austen’s narrative (e.g. camera action, mise-en-scène, music) are not mutually exclusive.

In opposition to Brooker’s argument stands the work of Jocelyn Harris, who does not believe that a direct translation of Austen’s works can exist. She states that “aspects of modernity such as commercialism, visuality, idealism, realism, velocity, and intertextuality…foil directors’ attempts to translate Jane Austen directly into film.”96 Harris views imitation adaptations of Austen’s works as the best representation of intertextuality, because the filmmakers of these adaptations do not strictly adhere to the rules of translations. In imitation adaptations, spectators are compelled to think about

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92 Ibid, 30.
93 The death of the author is a concept developed by Roland Barthes in the 1960s calling for readers to free themselves of the historical, political, and other cultural identifications of the author. Brooker, 107.
94 Ibid., 109.
95 Ibid., 107.
96 Jocelyn Harris, “Such a Transformation: Translation, Imitation, and Intertextuality,” 44-46.
both Austen’s text and the filmmaker’s product. I would also argue that pop music is key to understanding why imitation adaptations of Austen’s works are relatable to modern viewers. The case studies of Bridget Jones’s Dairy and Clueless represent an intertextual hybridity; they use a narrative film structure with pop music to convey the complexities of Austen’s nineteenth century characters to twentieth and twenty-first century audiences. Prior to discussing these films’ music in detail let us turn to a general examination of pop music in imitation adaptations.

**Why Use Popular Music in Imitation Adaptations?**

The use of popular music in film allows filmmakers the ability to “conceptualize scenes in relation to popular song and the mixing board becomes a storyboard.” This view of the production process reverses the common practice of scoring adopted by filmmakers during the classical Hollywood period. Standard practice for films using originally composed scores involved writing the music post-production. Picking the music for film sequences during storyboarding changes a long-standing production process, as filmmakers know in advance the musical denotation they want to accompany certain scenes. Because the music is picked during the conceptual stages, films that use popular music more equally emphasize the importance of music in comparison to the narrative sequence that it accompanies.

Combining original scoring with popular music is not a new concept in Hollywood film. They restrict popular music to the sequence in which it is played. When used as a compilation score, the music becomes a trajectory for the narrative; the

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97 Ibid., 47.
filmmakers can storyboard the music as part of the film’s narrative so the music no longer is an afterthought. Compilation scores use popular music as a method of reflexivity in films. Hillary Lapedis shows that reflexivity in film makes spectators aware of the allusions between the original narrative and filmic devices. It takes an item from popular culture and makes it easily identifiable through character’s dialogue, the mise-en-scène, or both. Through the use of irony, or direct readings of sequences, compilation scores employ popular music as intensifiers to a film’s narrative.99 Calling attention to specific dialogue or aspects of the mise-en-scène via popular music strengthens the chances that spectators will take the director’s view of the narrative.

Imitation adaptations are an ideal venue for compilation scores, which are constructed of pre-existing music rather than originally composed material. The main objective of imitation adaptations is to combine historical narrative with contemporary culture, so that audiences do not stray from the filmmaker’s preferred view of the narrative. Compilation scores enforce a direct and at times ironic reading of a sequence. “The use of songs as ironic commentary may be viewed as a particular configuration of postmodern culture, where a very self-consciousness mode of textual address is situated within a larger network of intertextual references.”100 In modern films, popular music often acts as ironic commentary set against a sequence. These occurrences specifically take the form of irony of situation or circumstance. The musical commentary typically comments on a character’s behavior. The irony created by the music (often specifically in

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the song’s lyrics) set against specific dialogue and the misé-en-scène creates a musical allusion.101

    As direct meaning, when the music runs parallel to a sequence, popular music has a dramatic function.

    For the most part, the use of pop music conforms to the same sorts of dramatic functions served by orchestral scores; it underlines character traits, suggests elements of character development or point of view, reinforces aspects of the film’s setting, and supports the film’s structure by bridging spatial and temporal gaps between sequences.102

When popular music parallels a sequence, the narrative function of the sequence is intensified. As a display of irony, popular music functions as a connecting unit, an intricate part, of the narrative. Both ironic and parallel uses of popular music function as part of the narrative. They connect to the mise-en-scène and dialogue through the use of editing. Popular music bridges gaps between camera shots that are unconventional in classical Hollywood style films. “The narrative structure, themes, and visual style of the film become interwoven.”103 The music’s rhythm synchronizes with the visual gaps to create narrative fluidity.

    The overarching goal of the intertextual processes of filmic components and narrative, as they relate to popular music in imitation adaptations, is to enhance the audience’s understanding of the narrative. It is understood that viewers bring their personal knowledge of the popular music used to their viewing of the film. There is also an acknowledgement of the importance of spectatorship to the production process of imitation adaptations. “A spectator’s attention is mostly directly toward the film’s

101 Ibid., 415-416.
102 Ibid., 414.
narrative…however, if the song is already well-known, then the matter of song lyrics becomes more a question of recognition rather than cognition.”  

Chapter two examined the interchange between the female protagonist’s voice as narrative and the music as narrative. Music from an original score may take on the role of narrator. The music can transfer from the diegesis to the meta-diegetic. However, the audience’s connection to the original music of fusion adaptations, whether it connects to the protagonist’s narration or the film’s narrative, occurs completely within the moment. In imitation adaptations, it is assumed that spectators have heard these songs before and understand the emotional characterization of the music; however, the filmmaker’s challenge is to fit the heroine’s characterization to the music.

Bearing in mind the functions of original music in fusion adaptations, the argument ensues that two major differences exist between the use of popular music and original scores in film. Pamela Robertson Wojcik states in the introduction of Soundtrack Available: “Songs used in films recall us to our past, or they conjure up a past we never experienced and, through the familiar language of popular music, make it ours.”  

Films that use popular music expect that most audiences will have pre-existing associations with the popular music used; they will bring their knowledge of the music (including its lyrical message) into the film. The music is re-contextualized or adapted, so that it fits the filmmaker’s ideas for the narrative.

The mass marketing of Austen’s narratives as delineations of romance novels, in her case romances of the marriage market, focuses on courtship of the hero and heroine

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104 Jeff Smith, “Popular Songs and Comic Allusion in Contemporary Cinema,” 418.
while condemning other characters as antagonists. These films use editing features of music videos and montage sequences in order to increase the dramatic angst between the female protagonist and her romantic interests. Editing techniques of music videos appeal to spectators, because of its familiarity; disjunctive editing techniques match the music’s rhythms and lyrics. However, in standard music videos, there is no goal of forward trajectory, no linear narrative. Imitation adaptations use music video editing and montage with popular music to momentarily stall the forward-moving trajectory and focus on a specific occurrence in the narrative.

A parallel film style popular in the 1990s was the coming of age story that focused on a female protagonist. While Austen’s narratives have generally been categorized as marriage market narratives, they could be viewed as coming of age stories. A young woman’s entrée into society symbolized that she was of a marriageable age, an adult. Austen’s narratives create ideal settings for imitation adaptations. Coming of age stories invite the use of popular music as irony and direct readings because these narratives have a degree of ambiguity—typically in the form of a love triangle—that surrounds the female protagonist. These types of narratives allow for the blending of literal and figurative meanings. Popular music may portray the dramatic context of the song or a displacement of the lyrics in order to intensify the meaning of a film’s sequence.

108 In Changing Tunes, Robynn Stilwell states that the 1990s saw a rise of rite of passage films that focused solely on a female character. The fact that Austenmania began in 1995 may be in direct correlation to the rising interest in women’s rite of passage films.
and the narrative.\textsuperscript{109} Two extremes have been used in the creation of these imitations, featuring the narrative of Austen’s most popular heroine, Elizabeth Bennett, and the least popular, Emma Woodhouse. These two extremes and the necessity to portray accurately Austen’s narratives for modern audiences, places great importance on the music used in imitation adaptations. Since 1995 there have been four Hollywood imitation adaptations of Austen’s narratives: \textit{Clueless} (1995), \textit{Bridget Jones’s Diary} (2001), \textit{Pride and Prejudice: A Latter-Day Comedy} (2003), and \textit{Bridget Jones: Edge of Reason} (2004).\textit{Bridget Jones’s Diary} and \textit{Clueless} both use montage and musical video editing to foreground music of the narrative turn.

**Montage Sequences in \textit{Bridget Jones’s Diary} (Sharon Maguire, 2001)**

A common function of popular music in imitation adaptations that focus on female coming of age stories is the use of diegetic music to represent a moment of self-realization or maturation. Songs associated with these sequences directly enforce the narrative. In such features, the heroine often struggles against various forms of social confinement. The diegetic (and sometimes non-digetic) music is meant to “inscribe” the female protagonist with power. As Robyn Stilwell theorizes, the featured song literally symbolizes the narrative journey of the female protagonist finding her voice.\textsuperscript{110} Song as self-realization manifests in montage sequences that blend with music video editing. The music crosses diegetic and the nondiegetic boundaries. Montage sequences that occur in the first half of features occur before the romantic attachment of the hero and heroine. They connect to the female protagonist’s narrative by emphasizing her lack of romantic

\textsuperscript{109} Ibid., 419-422.

attachment and sexual desire for the male antagonist. Another occurrence of self-realization often happens in the second half of the feature. This second montage sequence either uses the same song as earlier, or a song that greatly contrasts to the first. The sequence shows a shift in the female protagonist’s feelings towards the male antagonist “from being a sign of desire to a sign of revenge when the object of desire is taken away.” The female protagonist realizes the poor characteristics of the male antagonist, the anti-hero, and reverses her behavior, so that she can find a healthy romantic attachment. The two occurrences of self-realization allow the narrative to focus on the romantic relationship of the hero and heroine and the condemnation of antagonists through musical sequences.

_Bridget Jones's Diary_ best represents a female coming of age story that uses popular music to suspend a moment of empowerment for the female protagonist. Bridget Jones is a modern Elizabeth Bennett. Like Elizabeth, Bridget is proud, outspoken, and truly repentant after her blunders. The montage sequences equate to Elizabeth’s reflection of her actions. Bridget’s empowerment arises slowly as she first agonizes over her sorry state of spinsterhood and then slowly realizes that she can have a vibrant life with or without a hero. It uses a diegetic pop song as representation for the female protagonist’s self-realization and empowerment. _Bridget Jones’s Diary_ uses diegetic pop songs in a bookend fashion. The first instance occurs after the opening party sequence. However, as the following sequence is also the main title, it could be argued that this first

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111 If she has met the hero at this point they dislike each other; their relationship is antagonistic.
113 Voiret, “Books to Movies: Gender and Desire in Jane Austen Adaptations,” in, 234. For Bridget, spinsterhood refers to women in their mid-thirties who are unmarried or constantly single.
moment of Bridget’s self-realization is the film’s establishing sequence. Bridget’s first wave of empowerment begins after Darcy’s insult to her overall character. The camera freezes on the shot, and Bridget’s dialogue transfers to a monologue voiceover.

And that was it, right there, right there that was the moment. I suddenly realized that unless something changed soon, I was going to live a life where my major relationship was with a bottle of wine, and I’d finally die fat and alone and be found three weeks later half eaten by wild dogs. Or, I was about to turn into Glenn Close in Fatal Attraction.

As Bridget speaks, “All By Myself” creeps into the diegesis as the camera tracks into Bridget’s apartment. In this sequence the song takes on the literal meaning of the mise-en-scène and dialogue. The camera focuses in on a medium shot of Bridget in a spinsterhood state; she is drinking red wine as she lip syncs to “All By Myself,” plays air guitar and drums. The moment of self-realization occurs as the music fades into the background; while the lyrics of “All By Myself” echo in Bridget’s narrative, they continue aurally for the audience. The echoing effect for Bridget takes on another voiceover narrative, leading to her self-realization in the form of a list of New Year’s resolutions. She decides to keep a diary to take control of her life, so that she does not end up “shit-faced and listening to sad fm, easy listening for the over 30s” the following year.

The second musical moment of self-realization occurs midway through the film, after Bridget has fallen in love with and broken up with Daniel Cleever, the anti-hero, who embodies all of the personality types that she vows to avoid: “alcoholics, workoholics, commitment-phobics, peeping toms, megalomaniacs, emotional fuckwits, or perverts.” Creating a diary to keep her on track does maintain the emotional positivity established at the beginning of the feature. However, her resolution not to give in to
spinsterhood leads to another self-realization that is prefaced by a montage that uses music video editing. Bridget states

> At times like this continuing with one’s life seems impossible, and eating the entire contents of one’s fridge seems inevitable. I have two choices, to give up and accept permanent state of spinsterhood and eventual eating by dogs, or not. And this time I choose not. I will not be defeated by a bad man and an American stick insect. Instead, I chose vodka and Chaka Khan.

The mixture of alcohol and music becomes apparent through the mise-en-scène and the camera action used with Chaka Khan’s “I’m Every Woman.” The music remains part of the diegesis until Bridget blacks out in a drunken stupor; the song then transfers to the background. Bridget’s blackout is followed by a series of jump cuts that summarize her relationship with Daniel. These jump cuts are rhythmically timed to “I’m Every Woman”; set against the image of Bridget’s imagined perfect life with Daniel, the song acts in ironic opposition to Bridget’s narration. However, when the music shifts to the background (nondiegetic), the jump cuts cease and are replaced by a montage that shows Bridget getting her life together. The camera moves from distance shots other going to the gym to close-ups of replacing her relationship books with self-help guides.

Both of these sequences show that in the diegesis, popular music takes on an ironic role; the music shows the opposite of what the female protagonist desires. However, when these songs shift to nondiegetic music, the female protagonist’s narration also shifts towards her desires. Moments of self-realization are strongly tied to the notion of the “fantastical gap,” where the music shifts between the diegetic and the background. The narration shift is marked by changes in the camera action; however, this shift is subtle in the mise-en-scène. Whether diegetic or nondiegetic, the music used in these sequences attaches itself to the female protagonist’s narration. Therefore, her relationship
to the music correlates to her actions (not dialogue) in the mise-en-scène. Thus the music’s crossing of the "fantastical gap" allows the narration to shift; this creates a moment of self-realization for the female protagonist.

**Music Video Sequences in *Clueless* (Amy Heckerling, 1995)**

Montage sequences synchronize the protagonist’s narration with the mise-en-scène dialogue, and music. Amy Heckerling’s *Clueless* similarly uses the idea of montage in order to show the protagonist Cher Horowitz’s constant change of emotion when confronted with issues surrounding the antagonist. Since *Clueless* is a teen movie, music video editing, rather than montage sequences, permeates the film. Cher even makes reference to this fact in the exposition, which takes the form of a music video sequence. “So you’re probably going is this like a Noxzema commercial or what, but seriously, I actually have a way normal life for a teenage girl.” At this moment we learn that music video editing is meant to present *Clueless* as a youthful (by twentieth century standards) view of Austen’s narrative.

In *Clueless*, music video sequences engage the chosen song, narrative, and mise-en-scène simultaneously, but the music is kept in the foreground as a direct means of expressing the female protagonist’s narration. The end result is that music video editing expresses Cher’s character while simultaneously commenting on the visual structures of the sequence.\(^{114}\) For example, in the exposition, the use of music video gives the audience a snapshot of her favorite pastimes (e.g., shopping, going to the beach). The most obvious difference between montage and music video sequences is diegetic versus

background music. In montage sequences, the music may come from either source, but in music video sequences, the music is typically non-diegetic.

In addition to the use of montage versus music video sequences as a representation of the character’s generation, each method is used to reveal different methods of self-realization by the female protagonist. In the *Bridget Jones* montage sequences, Bridget is reacting to her tragedy and looking for self-improvement. However, Cher’s moments of self-realization occur prior to her realization that she loves Josh; she believes him an antagonist until approximately three-fourths of the film is over. The self-righteous behavior Cher displays during the music video sequences acts as a catalyst towards Cher’s self-realization.

The illustration of musical narrative via music video editing conveys insight into the female protagonist’s characterization, which ultimately gives further disclosure of the filmmaker’s choices in her representation of Austen’s characters. In *Clueless*, Cher is arrogant, self-serving, and indulgent towards her father; her behavior mimics that of Emma Woodhouse. The difference in the way that musical narrative follows the dialogue derives from the character’s personalities. Cher realizes her poor choices after her hasty actions. The music video sequences reflect narrative stimuli for Cher’s self-realization. Her self-righteous attitude deflects personal growth, so that only given time can she realize her faults. Therefore, music video sequences, which suspend narrative time in feature films, provide a means for Cher to mature, or change her heretofore self-indulging behaviors.
Four music video-type sequences occur in Clueless, each centering on Cher and her views on the state of the teenage world. Three of these sequences are a sign of self-realization. They also have either a direct or indirect correlation to the somewhat antagonistic relationship between Cher and Josh. The first sequence happens as an establishing shot and focuses solely on Cher and her experience of the world as a teen queen in Beverly Hills. The song, “Kids in America,” performed by The Muffs, begins with the opening credits. A series of jump cuts mixed with both low and medium shots follows. These camera angles and the mise-en-scène are meant to connect Cher’s character with popular teen trends. Each shot correlates to the upbeat cut-time rhythm and the lyrics that focus on what the kids of America liked in the mid-nineties. “Friday night and everyone’s moving…I search for the beat in this dirty town…We’re the kids in America. Everybody live for the music-go-round.” The sequence parallels the music’s lyrics, and until Cher’s voice-over monologue begins, the audience narrative is unsure of narrative direction; they cannot tell what the story is about. When Cher’s monologue begins the music fades and she clears the misunderstanding. Apparently, she lives a “way normal life for a teenage girl.” The establishing shot shows Cher to be a rich, pampered teenager of Los Angeles, California. Though the average kid in America obviously does not live the same way as Cher, the song places an ironic twist upon the imagery by emphasizing stereotypes of the Beverly Hills lifestyle. This first sequence ends with Cher’s ego and sense of self-righteousness intact.

The second music video sequence continues Cher’s sense of entitlement. After she receives her average report card, including a C minus in debate, she decides that it is “just a jumping off point to start negotiations.” However, in this scenario, Josh takes on
the role of Cher’s antagonist, not the hero. “You are such a superficial space cadet…what makes you think you can get teachers to change your grades?” Cher’s banter with Josh empowers her to confront authority. However, she is relatively unsuccessful. Her movement through Bronson Elcott High School is tracked by the camera from left to right, and jump cuts are used between each teacher. Cher’s voice-over blends with an instrumental version of “Shake Some Action,” performed by Cracker. The first and second music video sequences uphold the bookend model of sequences that we saw in Bridget Jones’s Diary. Yet Cher’s romantic desires and societal revenge appears completely superficial; she says that she would never date a high school boy. She does not understand how they dress; “it’s like they just rolled out of bed, covered their greasy hair in a backwards cap…and we’re expected to swoon. Cher also has major issues with high school guy’s behavior, “they’re like dogs, you have to feed them… they’re just like these mad creatures that jump and slobber all over you.” Her shallow, if not self-righteous, opinion of others also extends to the adult world. When Cher receives mediocre grades for less than satisfactory work she seeks revenge through manipulation and acts like a petulant child in order to get her way that is better grades. Cher desires to be known as a “way normal” teenager, but these sequences reveal her character to be anything but.

The two remaining music video sequences show Cher’s reaction to Josh’s prodding; he encourages her to be a humanitarian and do something that is not selfish.

Josh: You know if I ever saw you do anything that wasn’t ninety-percent selfish, I’d die of shock.

115 This song occurs again towards the end of the movie. The second occurrence is not a music video sequence, in terms of editing, however. T, the reuse of “Shake some Action” shows that Cher’s attitude is not unchangeable.
Cher: Oh, that’d be reason enough for me.
The last two music video sequences focus on Cher’s skewed vision of what it means to devote herself “so generously to someone else.”

Cher decides to use her popularity for a good cause; she takes Tai, a disadvantaged transfer student, under her social wing. Cher and Dionne perform a full makeover on Tai. Tai’s transformation is set to the track “Supermodel,” performed by Jill Sobule. Each jump cut focuses on another aspect of Tai’s changing appearance. The chorus corresponds with edited cuts in the cinematography. “Cause I’m young, I’m so hip, I’m so beautiful. I wanna be a supermodel. And everyone, is gonna dress like me. Wait and see, when I’m a supermodel.” There are two possible readings for the chorus. It is possible that Tai really does want to change her appearance and become like Cher. However, the second interpretation reveals Cher’s supposed generosity to be completely shallow and selfish. Josh dialogue echoes this. “You’ve never had a mother and you’re acting out on that poor girl like she was your Barbie doll.” Cher’s continued selfish behavior shows her resistance Josh’s “do-gooder” personality. She considers him an antagonist who is “giving her shit, because he is going through his post-adolescent, idealistic phase.”

Heckerling says that she wanted to present a lightweight, comical representation of Austen’s characters and narratives. However, the “Supermodel” sequence shows that Heckerling uses “conventional comedy” to examine how some of Austen’s central concerns play out in the context of a chaotically postmodern social and cultural milieu that is radically different from
the much more coherently structured society of early nineteenth-century England.116

The conversations between Emma and Mr. Knightley, the hero, explain Heckerling’s quotation. In Austen’s text Mr. Knightley constantly instructs Emma about her meddlesome behavior and lack of social grace. For example, when Emma begins to change her friend Harriet, Mr. Knightley admonishes Emma for it:

Better be without sense, than misapply it as you do…she had no sense of superiority then. If she has it now, you have given it. You have been no friend to Harriet Smith, Emma…Vanity working on a weak head produces every sort of mischief.117

Heckerling’s use of music video sequences examines the allusions between Emma in its traditional views on courtship and marriage ritual, versus today’s rules. She attempts to cover the gaps between these two times.

The final music video sequence best shows how Heckerling uses comedy to transfer societal ideas from Emma to Clueless. Cher finally responds to her behavior in a reflective, self-edifying way. The lyrics of “All By Myself” combine with Cher’s voiceover in a forward trajectory of the narrative. While it is uncommon for music video sequences to engage in forward trajectory, their combination meshes the two important parts of the narrative into one sequence. Cher realizes that she’s attracted to Josh, and he becomes the hero and romantic interest, which thereby breaks his antagonistic image.

Though set to the melancholy tune of “All by Myself,” the dialogue and mise-en-scène of Cher’s self-realization shifts between seriousness and comedy. As Cher walks through Los Angeles, CA, she reflects on the “whole Tai and Josh thing.” Of

course it all “boils down to the fact that” Cher’s totally clueless. A desire for revenge becomes a desire of regret: she can’t stand that Josh may be attracted to Tai. However, she cannot believe that she’s jealous of her best friend’s boyfriend. Regardless of Cher’s agonizing over Tai and Josh, she still takes a moment to shop. The interruption of Cher’s thoughts to shop gives a comedic outlet to the seriousness of the dialogue and the music. Her thoughts on them are literally broken with her inward exclaim of, “I wonder if they have that in my size.” Jump cuts go to images of Josh and slowly build in both momentum and number. Simultaneous with the editing is the music’s crescendo towards a trumpet fanfare. At the cadence Cher realizes that she loves Josh; long shot of Cher shows a fountain in the background. Another comedic outlet occurs as the fountain mirrors Cher’s self-realization; it spurts water and the lights on the fountain’s floor change colors as Cher’s expression changes from despair to the enlightenment that she is “totally, majorly, butt-crazy in love with Josh.” Successions of jump cuts that focus on Cher’s flirtatious moments with Josh accompany her dialogue. Cher’s realization that she loves Josh empowers her to become an unselfish do-gooder by making over her soul. She accepts Josh’s influence.

Cher: I decided I needed a complete make-over, except this time I'd make-over my soul. But what makes someone a better person? And then I realized, all my friends were really good in different ways.

Both Cher and Bridget gain empowerment through self-realization. In imitation adaptations, popular music primarily becomes denotative of the narrative. Examples of this occur in both Bridget Jones’s Diary and Clueless. Both films use a denotative context for the song “All By Myself.” Though the song occurs at opposite ends of the narrative structure, there is similar context. These two films show that imitation
adaptations of Austen’s narratives can still convey the marriage narrative—albeit in an altered state—to contemporary audiences. narrative “The popular song score…lies in the realm of the recycled, ‘lived again’ experience of postmodernism.”118 Through the music these narratives become accessible to a modern, even postmodern society.

Conclusion: Hybrid Adaptations & Beyond

In examining both fusion and imitation adaptations of Austen’s works we have seen that various filmic aspects of the narrative—the camera action, dialogue, mise-en-scène, and music unite. Together each part of the narrative joins the textual references of the original text and film. The complete narrative serves as filmmakers’ way to make “their own creation rather than attempt to “faithfully” illustrate Austen’s novels.” Their goal remains to present a film adaptation that comments on Austen’s original text, but also that there is an apparent distance from the original work.

This document has explored the nuances of narrative representation in both fusion and imitation adaptations. Scholarship on Austen film adaptations agrees that these two typologies represent the most accurate portrayal of Austen’s work for contemporary audiences. Linda V. Troost says that fusion adaptations do more than just combine Hollywood and heritage styles. These films incorporate a larger and more complex picture of a novel’s world than even the novelist may have considered and thereby allows modern viewers a safe arena in which to explore difficult ideas that still have relevance.

In opposition to Troost, Jocelyn Harris says that imitation adaptations set themselves apart from fusion, Hollywood, and heritage films because they embrace their difference.

120 Ibid.
from Austen’s original text. They do not attempt to be mere translations. These two ideas need not be mutually exclusive. In fact, I would argue that it is the combination of fusion and imitation styles form a hybrid form of adaptation (see Appendix C) that provides further insight into Austen narratives for modern audiences.

The blending of these film styles brings together original and compilation scores with various filmic techniques, including montage sequences and music video editing. By using narrative aspects of both fusion and imitation adaptations styles, hybrid adaptations best represent a contemporary past. They show both a regressive turn towards the past, while still emphasizing a desire to reexamine “stereotyped dichotomies” that surround present understanding of gender relations and courtship.

Hybrid adaptations also eliminate concerns of commodification in Austen adaptations. Like fusion and imitation adaptations, hybrids focus on textual references. Filmmakers take on Austen’s narratives, but unlike other forms of adaptations, they do not restrict themselves to one set of mores. They use social rules that existed in both Austen’s times and now. Filmmakers of hybrid adaptations also recognize that Austen’s narratives did not force women to be docile to engage in courtship. Therefore, their narratives, like fusion and imitation adaptations, avoid weak female protagonists. Hybrid adaptations focus on the empowerment of the female protagonist as a means to prepare

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122 Harris, 47.
123 Voiret, 233.
124 Ibid., 234.
her for romantic attachment. Two recent hybrid adaptations are *Mansfield Park* (Patricia Rozema, 1999) and *Lost in Austen* (Dan Zeff, 2008).  

At first glance, *Mansfield Park* appears as though it is a fusion style adaptation. It combines the mise-en-scène of the English Regency period with an original score. However, several factors show that *Mansfield Park* also uses imitation adaptation style. Challenged with the task of bringing Austen’s most criticized text to screen, Rozema revamped *Mansfield Park*’s characters. For example, she gives Fanny Price, a meek character in Austen’s text, a backbone; she induces Fanny with characteristics of Austen. For example, the first montage sequence of the film portrays Fanny’s growth from child to woman. The montage moves through each shot as Fanny reads from Austen’s “The History of England: From a Partial, Prejudiced, and Ignorant Historian.”

Rozema’s version of *Mansfield Park* redirects the novel’s focus, so that the film’s narrative focuses more on social challenges rather than individual morality. She brings issues of race, gender, and class to the forefront of the narrative. By doing this, she gives *Mansfield Park* a presence of its own in contemporary culture. Rozema foregrounds the issue of slavery as a new focus for her narrative interpretation of *Mansfield Park*. In Austen’s text, the issue of slavery only comes up once, during a dinner scene. However, in the film the issue of slavery permeates the mise-en-scène, dialogue, and score. During her first drive to Mansfield Park, Fanny is introduced to the notion of “black cargo,”

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125 Though *Lost in Austen* is a made-for-TV film, its allusions are quite similar to those we have examined in feature films.  
slavery. Her curiosity about the large vessel is paralleled by the haunting sounds of “Djonga (Slavery).” Thomas Bertrum’s sketchbook shows a dislike of slavery. Finally, we see that Fanny feels as though Sir Thomas views her like property; she does not want to be bartered in marriage.

Despite her protests to enter society and the marriage market, the ball represents Fanny’s eligibility. To Fanny this courtship ritual feels like a type of slave auction; however, she experiences mixed feelings towards the experience and the two suitors in question. The ball sequence combines original score with music video editing in order to show the female protagonist’s varied thoughts about the male protagonists—Edmund Bertrum and Mr. Crawford. The sequence begins with jump cuts from close-ups of couples dancing to the orchestra. The camera then shifts to a medium shot of Fanny’s flirtation with Edmund. The shift to dialogue in between the dance shots breaks the music video editing effect. When the camera shifts to Fanny’s dance with Mr. Crawford, it goes into slow motion and cuts in-between each turn of the dance.

Figure 2 “At the Ball A”

128 Title taken from the soundtrack listings.
The music video editing resurfaces, and is paired with the original score’s track “Keep Your Wig On.” The title of this track derives from Fanny’s flirtatious compliment of Mr. Crawford’s dancing. I do not dance like an angel alone, Mr. Crawford...I complimented your dancing Mr. Crawford. Keep your wig on. Another jump cut shows that Fanny has changed partners and is now dancing with Edmund. The narrative information given in this sequence foreshadows the remainder of the narrative, in which Fanny struggles between her affections for both Edmund and Mr. Crawford.

Figure 3 “At the Ball B”

The seductive nature of the slow motion brings Rozema’s unique interpretation of the moral dilemma that Austen wrote in her narrative. Fanny faces must choose between Mr. Crawford who is romantic, but immoral, and Edmund, who is constant, but rather dull.

In Mansfield Park imitation style impresses itself upon fusion style in order to emphasize the contemporary. In the case of Lost in Austen, the reverse occurs. In this film, fusion style literally forces itself into twenty-first century conventions. Though the outcome presents itself as a gimmick, a twenty-first century woman travels back in time and literally enters the novel of Pride and Prejudice; the filmmaker’s sentiment towards hybrid function is felt. Time travel allows this film to use hybrid form in the most
obvious of ways. As a hybrid in the truest sense, *Lost in Austen* does not attempt to stay true to Austen’s narrative. In fact, the film’s narrative boasts its difference to the original text of *Pride and Prejudice*. For example, in a moment of exasperation, Amanda Price, the female protagonist, rips apart a copy of *Pride and Prejudice* and tosses it out of a window of Pemberley.

Following the example of altered narrative, musical displays found in *Pride and Prejudice* also receive a twist. For instance, rather than playing the pianoforte, Amanda Price, the proxy for Elizabeth Bennett, sings the 1960s pop hit “Downtown.” The nineteenth century characters—Darcy, Bingley, and Caroline—look rather puzzled, but accept Amanda’s song as a London fashion that they haven’t heard about. Despite its misplacement, the songs serves the effect as Elizabeth’s playing at the pianoforte, Darcy is smitten by the female protagonist.

The challenge of literally placing a twenty-first century heroine in the nineteenth century reminds contemporary audiences that the Austen heroines of today “are not husband-hunting ditzes or passive damsels in distress.” [They are] intelligent female leads, grappling with conventions, scandals, rules, and love.” In fact, the catch line for the film is, “Same story, different centuries.” All contemporary representations of Austen’s heroines in fusion, imitation, and hybrid adaptations aim to represent a heroine whose sentiments reference the past, while simultaneously concurring with the future.

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In chapter two, I discussed the ways in which the female protagonist’s personal narration parallels the music, both diegetic and nondiegetic. In both *Mansfield Park* and *Lost in Austen* we see that music plays a major role in creating hybrid form. This document merely lays the groundwork; however, further research needs to be done that will fully explain the how Austen’s narratives are re-contextualized for postmodern audiences through the music of hybrid forms. “Postmodernism embraces an extreme notion of intertextuality, in which the play of meaning is infinite, in which anything goes.”\(^{130}\) Hybrid forms can, therefore, take on multiple genres and referential references. This means that allusions in Austen film adaptations can are equally derive from contemporary culture as much they are embedded in Austen’s texts.

Austen’s narratives provide a plethora of interpretations when it comes to social coding in general; however, where music is concerned, it appears that Austen engaged music in her texts as a means of stimuli for courtship between the female protagonist and the hero. When transferred to film, Austen’s narratives transform for contemporary audiences, but the musical sequences of the text remain in text, for the most part. They also serve as inspiration for film composers and music compilers in creating a score or soundtrack. The function of music in Austen film adaptations is then to provide insight to the female protagonist’s emotional state, her inner narration. Whether a film uses an original score or a compilation score, the music serves as an indicator, either primary or secondary, of the future direction of the narrative. The music of Austen film adaptations functions on an elevated narrative level, one that requires the viewer to consider simultaneously the film’s narrative and its multiple levels of intertextuality.

\(^{130}\) Sim, *The Routledge Companion to Postmodernism*, 244.
Appendix A

Austen Film Adaptations 1940-2009

<table>
<thead>
<tr>
<th>Film</th>
<th>Year</th>
<th>TV/Feature</th>
<th>Categorization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pride and Prejudice</td>
<td>1940</td>
<td>Feature</td>
<td>Hollywood</td>
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<tr>
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<td>TV</td>
<td>Heritage</td>
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<tr>
<td>Emma</td>
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<td>TV</td>
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</tr>
<tr>
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<tr>
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</tr>
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</tr>
<tr>
<td>Northanger Abby</td>
<td>1986</td>
<td>TV</td>
<td>Heritage</td>
</tr>
<tr>
<td>Clueless</td>
<td>1995</td>
<td>Feature</td>
<td>Imitation</td>
</tr>
<tr>
<td>Sense and Sensibility</td>
<td>1995</td>
<td>Feature</td>
<td>Fusion</td>
</tr>
<tr>
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<tr>
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<tr>
<td>Emma</td>
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<tr>
<td>Mansfield Park</td>
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<tr>
<td>I Have Found It</td>
<td>2000</td>
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<td>Imitation</td>
</tr>
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<td>2001</td>
<td>Feature</td>
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<tr>
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<td>2003</td>
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<td>2008</td>
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</tr>
<tr>
<td>Emma</td>
<td>2009</td>
<td>TV</td>
<td>Fusion</td>
</tr>
</tbody>
</table>

* Hybrid adaptation is a term I have used to mean the intersection of imitation and fusion styles (See Appendix C)
Appendix B

“The Dreame”

Or Scorne or pity on me take,
I must the true relation make,
I am undone tonight.

Love, in a subtle dreame disguised,
Hath both my heart and me surprised,
Whom never yet he durst attempt awake;

Nor will he tell me for whose sake
He did me the delight or spight,
But leaves me to inquire
In all my wild desire
Of sleep again, who was his aid,
And sleep so guiltie and afraid
As since he dares not come within my sight.
Appendix C

The Production of Hybrid Jane Austen Film Adaptations

Fusion Style
(e.g. Sense and Sensibility [1995], Emma [1996], Pride and Prejudice [2005])

Imitation Style
(e.g. Clueless [1995], Bridget Jones’ Diary [2001])

Merging of Fusion and Imitation Styles
(e.g. Mansfield Park [1999], Pride and Prejudice [2003], and Lost in Austen [2008])
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