



CUT TO: Jane Austen: From novel to screenplay: Sense and Sensibility, Emma and Persuasion.

Andreas Wanda

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On July 3rd, 1813, Jane Austen wrote to her dear sister Cassandra: 'You will be glad to hear that every Copy of S. & S. is sold & and that it had brought me 140 pounds besides the Copyright, if that should ever be of any value. - I have written myself into 250 pounds - which only makes me long for more'.

Had one told Jane Austen that she would entertain millions of people almost two centuries later, she would have immortalised this person with her pen as a 'saucy coxcomb', perhaps in another letter to sister Cassandra. Renowned and likeable British thesp Emma Thompson single-handedly sparked global interest in Britain's 'indispensable Jane' again. Her adaptation of *Sense and Sensibility* (1995) was the first major film version of an Austen text since *Pride and Prejudice* (1940). Though generally meritorious in their own right, the multitudinous BBC productions are little more than niche-pictures anywhere outside Great Britain, as evidenced by Nick Dear's *Persuasion* (1995) that preceded Thompson's work by several months. These were followed by a televised *Pride and Prejudice*. Notwithstanding the mantra of a major adaptation of *Emma* (1996) in the wake of *Sense and Sensibility*, feminist writer Sally Robinson added her own twist to Jane Austen's classic novel in an unproduced screenplay adaptation. How and why have certain changes been applied and in how far do the screenplays remain sincere to Austen's original ideas?

Many consider a filmic narrative inferior to its written counterpart, the novel. However, when adaptations are popular, the interest in reading the original novels has not been siphoned off. Something must incite further interest. Several works compare the written text of novels with the primarily visual codes of motion pictures on a linguistic level, but of the script as a self-contained form?

The screenplay, the core element of any film, shall not be treated as a text originating from a novel, but a literary text of equal versatility.

Jane Austen is an ideal subject for such a consideration, especially after Emma Thompson's adaptation made millions of quasi-Janeites out of unassuming film-goers. Jane Austen's *Sense and Sensibility*, *Emma* and *Persuasion* will be analysed with emphasis on their individual plot structures and central characters, as well as their narrative situations. Conversely, how do screenwriters Emma Thompson, Sally Robinson and Nick Dear introduce characters, inner and outer drives, develop relationships and plots and are there emendations or additions, and if so, to what end have these changes been applied?

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