

Filming Emma

A comparison between novel and two film adaptations

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Graz, am:

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Danke
an meine Familie und Freunde,
insbesondere an Konstanze

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1. Introduction

Jane Austen's novels are the basis for numerous film adaptations and I daresay that many people, especially those whose work or studies involve English literature, have already read at least one of the novels and seen one of the film adaptations, as Jane Austen is such a famous and established author in the field. The list provided in the appendix lists all the classic adaptations; however, there are also some films which are loosely based on the novels, as, for example, *Clueless*, which transfers *Emma* into the modern world of California (cf. Geraghty 2008: 16; Demory 2010: 136 – 137 and 145; Harris 2003: 62 – 66). Furthermore, a number of films about Jane Austen herself has been produced (cf. Demory 2010: 123). Film adaptations of her novels date from as early as 1940, and ever since then, newer adaptations have been produced in every decade. Some adaptations are in the length of a film, called feature films, and last between ninety minutes and two hours, others are miniseries, with four to six episodes of about one hour each. For this diploma thesis, I have opted for two film adaptations of *Emma*, both produced in the year 1996, in completely different styles.

In the 1996 Miramax version starring Gwyneth Paltrow as Emma and Jeremy Northam as Mr Knightley, Emma's relation with Harriet Smith, portrayed by Toni Collette, is in the foreground throughout most of the film. Only towards the last third, her relation, or, in other words, her falling in love with Mr Knightley, becomes an important part of the plot. Miss Bates, marvellously portrayed by Sophia Thompson, plays an important role towards the end of the film when Emma has to learn a hard lesson, therefore, she has to be mentioned here. The film adheres mostly to the novel, although there are some scenes with different characters in certain dialogues. The story is, of course, as numerous other film adaptations, shortened by some subplots, or two different occasions are united to one outing, so, for example, the novel's strawberry picking at Donwell Abbey is united with the outing to Box Hill. The film's genre is a combination of love story and comedy/slapstick, as some comical scenes make it a very amusing and entertaining film to watch. The comical aspects of this film adaptation, strongly supported by the cheerful background music, however, occur more frequently at the beginning, but towards the end of the film, as Emma becomes a more thoughtful person, they appear at fewer intervals, without endangering the film losing its original touch.

In general, the manner of this film can be summarised as charming and humorous, the material is not taken too serious and presented in a lively and buoyant way; the characters' tone and attitude is hardly ever really serious and they are mostly in a good and cheerful mood, except, of course, for some key scenes; the colours in the film, be it the setting in general or the characters' clothes, are rather bright and sparkling (cf. Demory 2010: 137; Monaghan 2003: 221 – 222; Troost 2007: 77 – 78). Bowles (2003: 15) does not explicitly talk about this film adaptation of *Emma*, instead, she talks about Austen adaptations in general. However, her words appear very appropriate to describe McGrath's *Emma*, especially when it comes to the costumes and set design (ibid.: p. 15):

True, adaptation from the novel form to the screen media has repackaged Austen's elegant, detailed, ironic tales, making plot more important than narrative, displacing withering authorial tone with dialogue, partially decommissioning the author's critique of eighteenth-century materialism by making a fetish of costuming and set design, and selectively buffing up her subtle characterization with the gleam of small-screen stardom.

However, Sutherland (2011: 222) defends McGrath's *Emma* and the "Hollywood fantasy machine," as there are also British adaptations which use similar "visible tokens of high cultural value."

Monaghan (2003: 199 and 219 – 224) critically analyses some aspects of the film in discussion. Given its humorous and comical manner, he argues that McGrath, the scriptwriter and director, "fails to provide the audience with any cues that it should adopt a stance of detached irony toward the material on the screen" (ibid.: p. 224). With a similarly negative result, Schor (2003: 144) summarises and cites a review on the film by Lane (1996), concluding that McGrath's *Emma* sacrifices "the true spirit of Austen's fiction" (Schor 2003: 144). However, at the end of her essay, Schor (2003: 172) praises McGrath for his adaptation, as it "comes closer to the complexity of subjectivity and realism (not mere naturalism or mimetic naïveté, but the struggle to learn and interpret) Austen's text provides to its canniest (and its least self-satisfied) readers." Sutherland (2011: 217) explains, "Film is not novel but a translation of a story and a mode of narration into another medium." As *Emma*, like all of Austen's novels, as well as many other novels, are such great literary works, it is especially difficult to write a proper screenplay and produce a good movie (cf. Giannetti 1990: 361 – 362). Producing a successful film always depends on the director, s/he being the crucial element who

controls the film¹. Therefore, it can be argued that it must have been McGrath's intention to produce his adaptation of *Emma* in the style as he has. Giannetti (1990: 264) strongly supports this thesis, saying, "it is the director who creates the images." Harris (2003: 46) considers what picture we readers have in mind when we read a novel, and whether this picture may be "right" or wrong, thus questioning "whose reading should directors follow?" if not their own, while Sutherland (2011: 215) argues that film and novel are not alike, that "film reality is visual," whereas "novel reality is imagined," and that readers create their own pictures.

The 1996 ITV Studios film adaptation of *Emma* with Kate Beckinsale and Mark Strong starring as the main characters, is a rather compact and concise version of Emma's story. The relationship between Emma and Mr Knightley has priority; Harriet Smith and Emma's efforts for matching her with a suitable man fade into the background, although in the novel, the friendship between the two girls is part of numerous chapters. Frank Churchill, portrayed by Raymond Coulthard, and his encounters with Emma occupy a great part of the middle of this feature film. The film is done in a rather serious and sober manner, only in very particular scenes real emotions can be seen. However, as Emma's behaviour and her development is in the foreground, and the problems caused by her are presented in a serious way, this film adaptation manages to present the novel's story in a classic, more accurate way than the more humorous manner of the film starring Gwyneth Paltrow (cf. Monaghan 2003: 200 – 201). In the same essay, Monaghan (2003: 198 – 212) provides an overview of the making-of, as well as the intentions of scriptwriter Davies and director Lawrence. His focus is on the heroine herself, Highbury society and the changes of the setting throughout the film, concluding that this adaptation "is particularly satisfying," as "it interacts with its source text in a much more complex way than is usually the case with filmed versions of Austen's novels" (ibid.: p. 212).

There are two versions of this film adaptation, the international one, lasting ninety-four minutes, which will be the focus of my analysis, and a long version, one hundred and seven minutes long, containing some extra scenes compared to the international one. At times, the extra scenes in the long version contribute to a better understanding of what is going on, especially noticeable regarding some scenes of the international film, as it remains unclear as to what the characters refer to. Therefore, I will mention these extra

¹ Giannetti (1990: 268 – 274) discusses the role of the director.

scenes when necessary. I have decided to focus on the international version, as its film chapters provide a better overview when it comes to referencing the analysed scenes. The international, shorter version consists of twenty chapters, whereas the long version comprises only twelve chapters (see appendix).

In order to provide a good and clear overview of the films and scenes in the analysis, I will use the DVD film chapters for the references. I will refer to the Miramax film adaptation with Gwyneth Paltrow as ‘GP film,’ thus the reference (GP: 2) stands for the film with Gwyneth Paltrow, and ‘2’ for the second film chapter. Similarly, the ITV version with Kate Beckinsale is referred to as ‘KB film,’ therefore, (KB: 1) stands for the film starring Kate Beckinsale, and the ‘1’ for film chapter one. In general, with regard to the order of the analysed scenes, it has to be mentioned that the GP film scenes are the first ones in the analysis, mostly in the order of the film chapters, and after them, the KB film chapters are analysed. A list of all the DVD film chapters will be provided in the appendix; however, they are listed in German, as I only have German versions of the DVDs at my disposal, and the film chapters are only provided in German, although the films on the DVDs are available in two languages. Therefore, in order to provide the original titles of the chapters instead of my own translation, I have decided to list the original German titles.

The aim of this diploma thesis is to provide a close look at selected film scenes, mainly between the protagonist Emma and people who are important to her, such as Harriet, Mrs Weston or Mr Knightley, and compare them with the source text. In other words, I will provide an analysis of the differences between novel and film, and how certain scenes in the novel are presented in the film. In chapter two, the focus is on the narrative situation, looking at what has been changed regarding the length and order of the dialogues, the characters involved in the scenes and changes concerning the narrative style. Chapter three focuses on the importance of body language and mimic in the film and how it supports what is said as well as how it agrees with what is said. In the fourth chapter, the focus is on the comical aspects of the films, given that the GP film, as already mentioned, is done in a humorous and entertaining style. Therefore, it appears necessary to look at those scenes in an extra chapter, albeit in a comparatively short chapter. I will conclude this thesis with a comparison between the two film adaptation and by providing a summary of the analysed aspects. However, I do not pretend that this analysis is complete,

as there are many more scenes which are not included, in particular those which are not between Emma and Harriet, Mrs Weston or Mr Knightley. The quality of the films and their appropriateness and faithfulness towards the novel are not the focus of this thesis.

With the aim of providing a clear and thorough scene analysis, sometimes it appears necessary to look at both body language/mimic and the dialogues in one section of the same chapter, without separating the narrative situation and body language into two chapters. However, any scenes in which either body language or differences in the narrative situation play an important role, are analysed closely in the respective chapters, with references indicating the chapter in which the other aspect of the same scene is analysed. Music plays an important role in all films, as it contributes to films just like the film's text². It appears impossible to have a close look at the film music in this thesis also, as I think that only its own thesis would do the film music and its role justice, especially as Rachel Portman won an Oscar (1997) for the best film music for the GP film (as stated on the DVD cover). However, I will mention music in some scenes, when it appears necessary and appropriate, given that the film music adds to the meaning and completeness of a scene.

2. Narrative situation

In this chapter, I will have a close look at the dialogues of the film adaptations and compare them with the respective dialogues in the source text. Special attention will be paid to changes in the perspective, for example from third person narration to first person direct speech, or from free indirect discourse to direct speech, as well as to character constellations in the scenes, invented scenes and the wording of the dialogues. Harris (2003: 44 – 51) elaborates on the difficulties of translating Jane Austen's novels into films, and with regard to *Emma*, focuses on Miss Bates' speeches (cf. *ibid.*: p. 48 – 49). She argues that there cannot be a "faithful translation" (*ibid.*: p. 51) between source text and film adaptation, given that film and novel are different media. Language occurs in different forms in films, but the most important form appears to be the dialogue.

² Cf. Jellenik 2010, Davison 2007 and Hicketier 2007.

Characters' voices and their way of speaking is also an essential part of the film language³.

As it appears necessary to mention who is seen in the picture and which camera shot technique is applied, in order to present each scene in a clear manner, it is essential to have a look at terminology concerning camera shots. Giannetti (1990: 7 – 10) provides a good overview of the different shots, explaining their meaning in detail. He briefly alludes to the problem which may arise when talking about camera shots, as “a medium shot for one director might be considered a close-up by another” (ibid.: p. 7). In my analysis, I have discovered myself that it is not always easy to refer to the different shots, as there appears to be an intermediate shot between close-up picture and medium shot. Giannetti describes the medium shot as containing “a figure from the knee or waist up” (ibid.: p. 9), whereas the close-up image “concentrates on a relatively small object – the human face, for example” (ibid.: p. 9).

When it comes to the practical part of analysis, it remains clear that there are many scenes in which characters are filmed from the thorax up, especially when there are two people on screen at the same time. Therefore, the arising problem, as mentioned above, is fully comprehensible, as it is difficult as to how to call these shots. Should they be called close-ups, or should they be referred to as medium shot? However, in these cases I will refer to both shots, be it the face only or from the thorax up, as close-up image, as it appears a feasible solution. Extreme long shot, long shot and especially full shot are techniques which do not occur very often in the selected film scenes, but of course they are also referred to when applicable. As Giannetti does not provide any pictures to illustrate his explanation, I have also consulted Hicketier (2007: 54 – 57), who does exemplify his overview with pictures. Giannetti (1990: 222) provides an excellent example of the importance of the right use of camera shot in order to produce a successful scene, in this case in comparison to the lesser importance of the actor's performance.

³ Cf. Hicketier 2007: 97 – 102.

2.1. Emma and Mrs Weston

2.1.1. Emma, Mr Woodhouse and Mr Knightley talk about losing Miss Taylor

In the GP film, the conversation in the evening after Miss Taylor's wedding (GP: 2) adheres rather closely to that of the novel, in terms of the topics that are talked about. However, the order of the dialogue is not exactly the same, nor are the phrases spoken by the characters. Some parts of the novel's conversation are abridged or omitted entirely, as, for example, the talk about the servant's daughter Hannah (Austen 1994: 8)⁴. In both, novel and film, Emma and her father, as well as Mr Knightley, talk about the wedding, about match-making and about losing "poor Miss Taylor" (p. 7 – 9). When it comes to Emma's loss and how she will cope with it, there is a major difference between the novel and the film. In the novel, in the first chapter, Emma's feelings about losing her governess are described: "It was on the wedding-day of this beloved friend that Emma first sat in mournful thought of any continuance. [...] she then only had to sit and think of what she had lost" (p. 5). "It was a melancholy change; and Emma could not but sigh over it and wish for impossible things, till her father awoke, and made it necessary to be cheerful" (p. 7). The last line in the novel about Emma's feelings, later that evening, during the conversation, is the following: "Emma turned away her head, divided between tears and smiles" (p. 10). Emma herself never speaks about the loss, her point of view on the matter is only described by the narrator. In comparison, in the film, Emma does take part in the conversation about how she feels the loss of Miss Taylor (now Mrs Weston), although in a few sentences only (GP: 2). She says that she shall miss her and that she does not know what she shall do without her, thus expressing in her own words, in first person, as opposed to the third person narration of the novel, how she feels about the matter. In that scene, body language plays an important role in conveying Emma's feelings (see chapter 3.1.1.).

2.1.2. Emma and Mrs Weston talk about Mr Elton's proposal

After Mr Elton's proposal, the scene in the film adaptation (GP: 12) is completely different to the respective chapter in the novel. In the novel, the whole of chapter sixteen

⁴ All further page references in brackets refer to my copy of Austen's *Emma* (Austen 1994), without stating her name and year in every page reference, in order not to interrupt the reading of the text.

(p. 103 – 107) is dedicated to Emma's disappointment on the evening after Mr Elton's proposing to her. Emma is left to herself in her room, thinking about what has happened and of the possible consequences: "[...] Emma sat down to think and be miserable" (p. 103). She then considers everything that has happened between her and Harriet regarding Mr Elton, what Mr Elton has said in the carriage and the warnings she has received about Mr Elton's intention to marry a rich woman by Mr Knightley and his brother. Considering her foolishness as a match-maker, she is described as being "quite concerned and ashamed" (p. 105). Apart from these few lines, nothing specific is said about her feelings, but all her thoughts on the topic seem to express her worries and disappointment at what has happened. Only two times in this chapter, direct speech is used, always with regard to Harriet. The first speech, a rather short one, is about her persuading Harriet into liking the vicar and about how poor Harriet is (p. 103). After about two pages relating what she is thinking about that evening, as mentioned above, she returns her thoughts to Harriet and, in a longer soliloquy, says the following (p. 105):

"Here have I", said she, "actually talked poor Harriet into being very much attached to this man. She might never have thought of him but for me; and certainly never would have thought of him with hope; if I had not assured her of his attachment, for she is as modest and humble as I used to think him. Oh! that I had been satisfied with persuading her not to accept young Martin. There I was quite right. That was well done of me; but there I should have stopped, and left the rest to time and chance. I was introducing her into good company, and giving her the opportunity of pleasing some one worth having; I ought not to have attempted more. But now, poor girl, her peace is cut up for some time. I have been but half a friend to her; and if she were *not* to feel this disappointment so very much, I am sure I have not an idea of any body else who would be at all desirable for her; -William Coxe- Oh! no, I could not endure William Coxe – a pert young lawyer."

After this long soliloquy, Emma goes to bed, having considered all her former intentions quite a blunder.

In the film (GP: 12), in a completely invented scene, Emma visits Mrs Weston, supposedly the day after the dinner. The content of their conversation during Emma's visit in the film deals with all the aspects that run through Emma's mind in the said chapter in the novel. Nearly all of Emma's thoughts, in the novel described in third person, are transformed into direct speech in the film. The phrases in direct speech in the novel are also part of the conversation in the film scene. Emma mentions the "overthrow of every thing she had been wishing for" (p. 103), she speaks about "poor Harriet" and that she persuaded her into liking Mr Elton, she mentions Mr Knightley's warning her about Mr

Elton as well as Harriet's refusing Mr Martin, and at last states that she will never take to match-making again, only to consider the next second whether William Coxe might be a suitable man for Harriet. Here she is interrupted by Mrs Weston, reminding her of what she has just said, whereas in the book, after the above cited direct speech, it says, "She stopt [sic] to blush and laugh at her own relapse, and then resumed a more serious, more dispiriting cogitation [...]" (p. 106). In the film, no laughing can be distinguished; it is rather plain to see by her words and mimic (see chapter 3.1.2.) that Emma is disappointed at her own blunder and quite at a loss at what is to be done. A major part of her thoughts as described in the novel is not mentioned at all in this invented conversation with Mrs Weston, and that is Mr Elton's obvious pride and conceit (p. 104 – 105).

2.1.3. Emma and Mrs Weston talk about Emma's feelings for Mr Knightley

In the novel, Emma is left to herself after hearing from her friend Harriet that she loves Mr Knightley. Emma's feelings and thoughts on the matter are described in great detail. She asks herself, for example, in free indirect discourse, "How long had Mr Knightley been so dear to her, as every feeling declared him now to be?" (p. 312), or, after a few more considerations, "Who had been at pains to give Harriet notions of self-consequence but herself?" (p. 313). In the film (GP: 25), however, in another completely invented scene, Emma is in the garden with Mrs Weston, and she talks to her dear and intimate friend about her feelings, as she has done earlier after Mr Elton's proposal.

Emma considers the whole situation to be "tragic," leading Mrs Weston to inquire after why she thinks it tragic that Harriet falls in love with "a man whom you admire so much," in her usual cheerful and calm, but this time rather surprised voice. Emma explains, "I have asked myself many times why this should have unsettled me and I have come to see that I do not admire Mr Knightley as I have so long thought." Emma's voice is rather low and calm and she appears to speak with a composed tone. Her facial expression cannot be seen, as the camera films the two women from behind while they are walking. They stop when Emma finishes her sentence and turn to face each other. Mrs Weston's face looks surprised and puzzled at Emma's words, until Emma's further explanation follows. The camera perspective changes and, through some green bushes, making the setting look very romantic, zooms in until Emma's head can be seen clearly, close-up image, saying, "I love him," her voice even more composed and calm, she even nearly whispers, as if

she does not dare to say it aloud. She sighs slightly and after a moment's pause, she adds, "So dearly, so greatly. Outside of you and father, his is the opinion which matters most [...]." She seems to want to smile, but in all her concerns, which are explained in her next words, she does not seem to be able to smile and be happy at the perception of her own feelings.

Mrs Weston, just seen at the edge of the picture, her left hand in front of her mouth in surprise, interrupts the young woman, caresses her head and shoulders, and says, "Oh, my dearest child," in the most pleased and agreeing voice possible. Emma, as if in a hurry to say everything she has on her mind, continues in a more agitated voice, "I did not know it until poor Harriet said she had the hope of him returning her feelings and then I felt ill that I could lose him and I knew that no one must marry Mr Knightley (moment's pause), but me." Emma has a slight smile on her lips and her voice is very high when she says "but me." "How heavenly," Mrs Weston answers, in a voice of utter astonishment and surprise. The smile on Emma's face wears off, and she says in a serious tone, shaking her head slightly, "But I am too late. Just before he left town, he said [...]." In a flashback, taken from another scene at Hartfield when Mr Knightley visits to take leave, as described in chapter 3.3.4., Mr Knightley is seen, repeating, "There's a delicate and perplexing matter I must discuss with my brother." His head is seen in a close-up picture, the camera zooming in on his head rather closely, as he speaks. When he says that earlier in the film, during the leave-taking scene (GP: 24), he is also seen in a close-up picture, but the camera does not zoom in then.

Emma, again in the picture with Mrs Weston, both filmed from the front this time, close-up image, starts walking nervously and exclaims her worries in a very agitated and alarmed voice. Mrs Weston, walking at her side all the time, wears a knowing and amused smile on her lips, looking as if she is not at all surprised at Emma's upset manner while speaking. She tries to comfort the girl with her words, and Emma, once standing opposite Mrs Weston, gratefully takes her hands and expresses her fears about the possible consequences of Mr Knightley's return. Still not done with her worries, she withdraws her hands from Mrs Weston and starts walking again, exclaiming, "But, oh dear," to continue expressing her doubts as to how she should react once she will see Mr Knightley again. Her voice is agitated, upset and sorrowful at the same time, while Mrs Weston

always wears that certain smile on her lips, thus expressing her amusement at Emma's resentfulness.

During a few considerations about what his brother might advise Mr Knightley, Emma and Mrs Weston set forth the habit of walking up and down in the garden, Emma's voice always in the same stage of agitation and resentfulness. For a moment, Emma is seen alone in the picture, close-up image, until Mrs Weston catches up with her, always having comforting words for Emma in her cheerful tone. She urges Emma that "nothing can be done until he returns" and that she has to put him out of her mind until then. "Can you?" she asks the girl. Emma, trying to compose herself, takes a deep breath after walking at such a quick pace and talking all the time, and answers, nodding, "Certainly I can! I may have lost my heart, but not my self-control." During all these last words, her head looks up and down and from side to side nervously, and she breathes heavily, until the scene changes abruptly and Emma is writing her diary.

In the novel, there is one conversation between Mrs Weston and Emma after all the excitement, taking place at Hartfield. However, in that conversation they talk about other matters that have just occurred over the last few days. Towards the end of that chat, Mrs Weston realises that Emma is not listening, explained in the following way, " – but she had too much to urge for Emma's attention; it was soon gone to Brunswick Square or to Donwell; she forgot to attempt to listen" (p. 318). She asks, "Are you well, my Emma?" obviously at a loss about Emma's being so distracted. Emma, not giving away any sign of concern, answers, "Oh! perfectly. I am always well, you know." Other than that, nothing is said between the two women in the book about Emma's current feelings, thus, a great part of Emma's thoughts on the matter are transformed from description into a dialogue from novel to film.

2.2. Emma and Harriet

2.2.1. Emma and Harriet meet Mr Martin

In the novel, it does not explicitly say where Emma and Harriet are when they first talk about Mr Martin, it is only explained that Harriet comes to Hartfield very often and that she is just the person for walking which Emma needs now that Miss Taylor is gone (p. 20

– 21). After their first conversation about Harriet’s connection to the Martin family, they meet Mr Martin while walking the next day (p. 25). There is no direct dialogue between Harriet and Mr Martin, instead, we are informed about what they talk about in the following conversation between Emma and Harriet. In the GP film, when Emma and Harriet suddenly meet Mr Martin while going for a walk (GP: 5), Harriet, as in the novel (p.25), is pleased to meet him and to have the opportunity to talk to him. With a worried voice, she asks Emma how she looks and then meets Mr Martin with a smiling face. In the book, Emma’s disapproval of Mr Martin, as he is “only” a farmer, is mentioned and described various times throughout the chapter (p. 20 – 28).

During the mentioned scene in the film, it becomes clear that Emma does not care about Mr Martin and his relationship with Harriet when she tells Harriet that she is sure that the girl looks good enough for Mr Martin with that certain undertone which expresses her indifference towards the young man. Harriet and Mr Martin exchange a few words and start walking, filmed at medium shot. Contrary to the book, where Emma walks a few steps ahead of the couple, in the film she stays behind them, thinking, which we hear as voice-over (Gwyneth Paltrow’s voice), in a tone which expresses her disapproval of the match, “Really, Harriet, you can do better than this.” To emphasise the disapproval, she blinks twice in disbelief while her thoughts are heard voice-over. In the novel, there is a similar situation when Emma thinks about the same subject, after Harriet has told her about her chat with Mrs Martin about what a good husband Mr Martin would make one day: “Well done, Mrs Martin! You know what you are about” (p. 22). It might be a coincidence, but during those seconds in the film, when they meet Robert Martin and walk together, they are in the shade of an enormous tree, which makes the scene look rather dark, and that could also be interpreted as Emma’s disapproval.

In contrast to the novel, where the two young ladies start comparing Mr Martin with other men immediately after the meeting with the farmer, in the movie (GP: 5), the scene changes completely: Emma and Harriet are sitting together in the garden under a tent, doing needlework. They adhere mostly to the dialogue of the novel, however, abridged and in other words. In their conversation, both in novel and film, Mr Knightley is mentioned as a model for any gentleman, using nearly exactly the same wording. In the novel, Emma says, “You might not see one in a hundred, with *gentleman* so plainly written as in Mr Knightley” (p. 26), whereas in the film, she says, emphasising the word

“gentleman,” “No, there are not one in a hundred men with gentleman written so plainly across him as Mr Knightley.” In the remainder of that scene, body language and mimic play an important role, therefore the scene is described further in chapter 3.2.1.

2.2.2. Emma tells Harriet about Mr Elton’s proposal

After talking to Mrs Weston about Mr Elton’s proposal, Emma visits Harriet to tell her what has happened (GP: 12). They are seated in front of the fireplace in what appears to be a small, crowded living room, probably at Mrs Goddard’s, sitting face to face, each on an armchair, filmed at long shot. Compared to the novel, there is a major difference to the film, as in the novel there is no dialogue between the girls. The conversation is summarised by the narrator, and Harriet’s, as well as Emma’s reaction is described (p. 108 -109). However, what is described in the novel, is part of the conversation in the movie. Emma’s voice is rather calm when she tells Harriet about Mr Elton’s leaving town and it seems as if she tries to convey the news as objectively as possible, given her steady and calm voice. However, soon her voice seems to fail her as she advances to the confession of Mr Elton’s feelings for Emma, and when she admits her own mistake, her voice is sad and also appears to be a little tearful, although no tears nor real crying nor sobbing can be distinguished (a closer look at body language and mimic in this scene is provided in chapter 3.2.2.). Harriet, at first speaking in her usual, insecure but cheerful voice, then only whispers Mr Elton’s name, when she realises that the “unpleasant” news are about him. She continues, this time in a very low and composed voice, to express just what is described in the novel (p. 109), that she has never felt she deserved Mr Elton’s affections and that only Emma could be such a good friend as to think of the match as possible. Emma, on hearing Harriet’s opinion on the matter, closes her eyes while her friend speaks, and then answers in the same calm and composed tone that she is the one now who might learn something from Harriet, instead of it being the other way round, as she has always hoped to be able to teach Harriet the way Mrs Weston has taught her.

2.2.3. Emma and Harriet talk about marrying

In the novel, there is no explicit information where the girls are when they talk about Harriet’s never marrying and her developing feelings for someone, but it can be supposed that they are at Hartfield again, where they have burnt Harriet’s treasures (remembrances

of Mr Elton) two weeks before. The situation is completely different to the scene in the film (GP: 22), where they are on an excursion in the country, gathering wild strawberries. They sit next to each other on the floor, full shot, both facing the camera, and put strawberries into their baskets while talking. The other parties of their trip are seen in small groups in the background, also picking strawberries. Throughout the dialogue in the novel (p. 257 – 258), Emma, especially at the beginning of the conversation, is described as pausing every now and then, in order to think about what to say next. The longer part of her thoughts are written in free indirect discourse, considering what is best to be said or whether she should say anything at all about the subject. Once the ladies are in the middle of Harriet's new feelings, no more pauses are mentioned and their dialogue comes to its end without interruption.

Compared to the novel, the film scene is completely different. Pauses, if there are, only last a second, thus making it seem as if no considerations are necessary. Emma seems to have already figured out her mind about Harriet's future. She starts the conversation right about Harriet's wedding, in a very determined voice, saying that she must eat strawberries at the wedding, emphasising the word "must" especially. Without the minute's silence, as in the book (p. 257), Harriet immediately answers in the exact same wording, "I shall never marry" (p. 257), in the very serious tone as described in the novel. Here, same as in the source text, there is a moment's pause until Emma replies. However, Mr Elton is not mentioned; instead, Emma talks immediately about that new lover whose name is not mentioned by neither of the girls, nor in the book. Her voice now sounds very cheerful and encouraging and she wears a big smile in her face. She leans forward towards Harriet and takes her hand, sounding more encouraging with every word she says.

Miss Smith, obviously happily surprised that Emma has started talking about her new lover, joyfully relates her feelings to Emma, also grinning happily all over. She also leans towards Emma while speaking and seems to be positively excited at having the opportunity of talking about her feelings. When Emma then advises Harriet to check her feelings until she can be sure about his feelings, her voice is still cheerful, but with a certain serious and determined undertone. Harriet's smile wears off while Emma speaks to look rather serious while listening to her friends advice, but she quickly resumes her smile when Emma praises her for "raising her thoughts to him," using the same phrase as in the novel (p. 258). Both girls express their joy after that conversation with laughing

heartily, supported by other people laughing as well in the background. Concerning the dialogue, they do adhere to the novel, however, as usually, mostly in other wording and an abridged conversation.

In the KB film, in comparison, the scene is completely different. On their way to visit Miss Fairfax (KB: 16), Harriet herself starts talking about her intentions of never marrying. In contrast, in the novel, she only says so after Emma has advised her on what to eat at her wedding (p. 257). They are then supposedly at Hartfield. Their conversation, both in novel and film, is alike regarding some topics discussed. They talk about Mr Elton's not being the reason for this resolution declared by Harriet and Harriet mentions that there is somebody whom she admires. However, in the film nothing is said about Emma's believing that Harriet will never marry because the person in question is superior to herself. Instead, she asks immediately if those feelings date from the service rendered to Harriet, as in the novel (p. 258). Harriet's answer is similar to the one in the novel, adding then in completely different words what is said in the book (p. 257) before Emma talks about the "service," mentioning the "perfect misery" and "perfect happiness" (p. 258), as well as her doubts as to whether she actually can allow herself to "think about him" or not.

Emma, instead of cautioning Harriet to show her feelings and talking about possible obstacles, as she does in the novel in a rather long monologue (p. 258), proceeds to say, "Well, stranger things have (here she interrupts herself, pauses for a moment and starts a new sentence), No. Dear Harriet, you mustn't let yourself be influenced, especially by me. From now on I am determined to lead a better life." The closest phrase to her short speech in the film, is "I am determined against all interference" in the novel. Thus, in the film she actually voices her determination to change her life and not to interfere with other people's lives again. At the end of this short conversation, the girls take each other by the hands for a moment, as opposed to the book, where Harriet kisses Emma's hand (p. 258). They are walking all the time of their chat, filmed at medium shot, until Harriet stops while talking about her "perfect happiness." Until then, there is no pausing in their turn-taking and the dialogue appears to be speeded up through their walking. Only then, when Emma speaks her final words, they stay in one place of the street, and Emma walks a few steps to Harriet's other side while she tells Harriet not to let herself be influenced. While they walk, they are always both in the picture, only when Emma talks about leading

a better life, the focus is on her alone for a moment, close-up picture, until they are both seen together again, shaking hands, this time filmed at long-shot from inside a window on the first floor, this being the bridge to Miss Bates' appearance in the window.

2.2.4. Emma and Harriet talk about Harriet's engagement

Just before the wedding, Emma, in an invented scene (GP: 27), is seen in the greenhouse, on the left side of the picture, her back to the camera. Miss Smith comes in at the right side, further away from the camera, filmed at long shot. Shyly, she asks whether she might come in, as she is afraid to have news which Emma will not like to hear. Emma puts down her garden shears and moves towards Harriet, now seen from the front, meeting Harriet at halfway, then filmed at medium shot. Her voice is cheerful as she invites Harriet to come in. Harriet tells her about her engagement with Mr Martin, elaborating on how they have met again. The story is different than in the novel: she has been invited to dinner by Mr Martin's sister and so she has met Mr Martin again. Emma expresses her happiness about "the perfect end to my sad career as a match-maker," her voice sounding relieved at the renewal of their friendship. Chapter 3.2.4. elucidates on how body language supports the renewal of their friendship.

In the novel, the news about Harriet's engagement are brought to Emma by her own lover. This is the last direct conversation between them in the novel (p. 356 – 359). Emma, on first hearing Harriet mentioned by Mr Knightley, blushes (p. 356); later, after being reassured that Harriet has accepted the second offer, she leans down her face, "concealing all the exquisite feelings of delight and entertainment which she knew she must be expressing" (p. 357). Mr Knightley then relates, in a quite unusual long speech for him, how they have come together: Mr Martin, while on business in London, meets Harriet, who has spent a few weeks with Emma's sister's family, there at a dinner (p. 357). After a few more details about Harriet and Mr Martin, Emma laughs (p. 358) and finally, yet after another reassurance about the wedding-to-be, she replies, "with the brightest smile" (p. 359), "I am perfectly satisfied, and most sincerely wish them happy."

In the KB film, in another invented scene (KB: 18), it is also Harriet herself who tells Emma about her engagement with Mr Martin. They meet on the way, Emma on the way to the school, Harriet on the way to Hartfield. Both of them are agitated and seem to be

nervous, as they appear to want to talk to each other as soon as possible, each telling one another about their engagement. However, Emma never really gets the chance to talk about her engagement, as Harriet, after they have greeted each other and both talked about making one another angry with their news, talks at once about her plans of marrying Mr Martin without further introduction. Without pausing, she relates how the engagement has come to be, mentions that she has always been in love with Mr Martin and that she understands that Miss Woodhouse will have to give her up as a friend now that she marries a tenant. The story of how they come together is yet different to the one in the GP film; Harriet explains that Mr Martin has simply come to the school and has asked her again as he has never stopped being in love with her. Emma, obviously happy about the fact that Harriet has found her happiness, smiles all over and says in a very cheerful tone, “Oh Harriet, this is very good news indeed,” thus concluding the scene. For the first few seconds of the scene, until they meet, Harriet is seen alone, medium shot, walking at a quick pace, but once they meet, both of them are always in the picture, the focus mostly on the one who speaks, close-up image; the other girl then filmed from over the shoulder. Miss Smith’s mimic appears to be extremely nervous and worried about Miss Woodhouse’s reaction all the time, while Emma soon puts on a slight smile and laughs at the end. Only after talking about the “good news,” the despair wears off Harriet’s face and a smile is formed, before the scene changes abruptly.

2.2.5. Emma and Harriet talk about Emma’s feelings for Frank Churchill

While in the novel, as analysed in chapter 2.3.1., Emma’s thoughts on her feelings for Mr Churchill are described, in the film adaptation (KB: 12), she talks to Harriet about what she feels. The two of them are walking in the country, in what appears to be a corn field. Both of them are always in the picture, moving towards the camera. First, nearly their whole bodies are seen, about from their knees upwards, thus filmed at medium shot, then, towards the end of the invented scene, when they are closer to the camera, only their upper bodies can be seen. The setting in general is very bright, as they are outdoors, however, there appears to be no sunshine. Miss Smith, in her usually high, innocent voice, asks Miss Woodhouse to forgive her for asking, but she wonders if Emma is “very sad that Mr Frank Churchill has had to go away.” Her face is rather neutral, her look switching from Emma’s face to the ground.

Emma's face shows a constant smile during Harriet's speech. She interrupts her friend, looking at her directly for a moment, then back on the floor, and explains with a laugh, "Yes, so did I, Harriet, but, I find I bear his absence very well." During the last words, her forehead frowns a little, and the smile on her lips wears off, but her voice continues to be cheerful. Furthermore, she says, "I believe I have enjoyed every moment spent in his company, but I suspect he is not necessary to my happiness." "Every" and "necessary" are spoken in a stressed manner. The smile is back on her lips as she speaks, her look on Harriet again. Harriet's lips are compressed while listening to Emma, her face rather serious, but her slightly nodding look agrees to what Emma says. For another moment, they walk in silence, each of them staring into the country, until the scene changes abruptly. For the present, this is all said about Emma's feelings for Frank, as opposed to the novel, where her thoughts on him are mentioned more than once. Again, as in so many other occasions, an invented dialogue in the film adaptation is used to transfer what is described in the novel.

2.2.6. Emma and Harriet talk about Mrs Churchill's death

After Mr Churchill has read his letter to Mr Weston, as described in chapter 2.6.2., the scene changes abruptly to show Emma and Harriet talk about Mrs Churchill's death (KB: 16). No information is given in the film about how they have heard the tragic news. Their chat about Mrs Churchill's death is an invented scene. In the novel, there is no direct dialogue between them, it is summarised by the narrator what Emma thinks about the situation and that "Harriet behaved extremely well on the occasion, with great self-command" (p. 293). In the film (KB: 16), however, they sit in front of Emma's dressing table, the maids brushing their hair, while they talk about Mrs Churchill's death. Emma says that she is "heartily sorry" for everything she has said so far about the deceased lady, thus "awe and compassion" (p. 293), as the narrator describes Emma's feeling on the occasion, are transformed into Emma's own words during the conversation with Harriet. Harriet's words about the "poor lady" who has been so ill and whom everybody has been vexed with, let her appear just as extremely well-behaved as she is described in the novel.

Furthermore, they talk about Frank Churchill's change of situation and what he will do with his newly gained 'liberty,' now that he might have inherited enough money to be independent and be able to marry whomever he chooses, as well as they mention Mr

Churchill, the widower, who is said to be an easy-going man. Here again, some of the novel's phrases, there narrated in third person, are transformed into first person direct speech, spoken either by Miss Smith or Miss Woodhouse. During this whole scene, they are both on screen all the time, medium shot, in the mirror as well as in front of the dressing table. Emma, at the right side of the dressing table, filmed from the left side, and Harriet, at the left side, filmed from behind. Her face can be seen in the dressing table's mirror, while Emma's face is filmed from the side outside of the mirror, thus letting it appear as if the focus is more on Emma and less on Harriet. During Emma's longer speech about Frank and his uncle, the camera zooms in on her face, close-up picture then; Harriet's body in nature cannot be seen then anymore, but her reflection in the mirror is in the background, her features blurred while Emma speaks, and only when Harriet answers, her face is seen sharp again, while Emma's is blurred a little. Emma, in the focus again, speaks her last words of the scene, "Harriet, I have reformed. My lips are sealed," thus reminding the audience again of her wanting to change her behaviour when it comes to influence other people on their choices of a suitable partner. In the novel, nothing is said about that in particular, the subject is rather changed to Emma's wish of being useful to Miss Fairfax (p. 294), after a few more lines relate further news from the Churchills.

2.3. Emma

2.3.1. Emma writes her diary

After Frank Churchill has taken leave of Emma after his first visit to Randalls, Emma fancies herself to be in love with Mr Churchill. Here, a completely new technique is used in the film adaptation (GP: 17) to convey Emma's thoughts on those feelings. In the evening, Emma writes her diary, and while doing so, we hear in voice-over (Gwyneth Paltrow's voice) what exactly she writes about:

Well, he loves me! He was on the verge of telling me when his father burst in. I felt listless after he left and had some sort of headache, so I must be in love as well. I must confess I expected love to feel somewhat different than this. I may determine how deep a love I feel through his absence. How I wish he would be here tomorrow, because there is a grim job to be done. Mr Elton is bringing his new wife to tea.

Through the window to her room, the camera zooms in on her while she writes, medium shot. The writing itself cannot be seen because of the window sill, but the movements of her right arm let her appear as if writing. Her voice is clear and cheerful, and the

movements of her head, as well as her mimic, agree with what she is saying. When she says, “Well, he loves me!” she slightly nods with her head, as if confirming the idea to herself; she has a constant, but just noticeable smile on her lips, which disappears when she thinks about the “grim job.” In this moment, her voice also changes to a rather serious one. Through her diary entry, the audience receives first-hand information on how exactly she feels, or rather, what she thinks about what being in love is all about, information which would otherwise be difficult to convey, or would be lost in the film completely.

In the novel, nothing is said about her writing diary. Right after Mr Churchill leaves Highbury, Emma’s feelings are mainly described in free indirect discourse, a writing style typical for Jane Austen. However, there are some direct speeches in which the protagonist expresses her considerations aloud, so, for example, she says, “I certainly must (be in love). This sensation of listlessness, weariness, stupidity, this disinclination to sit down and employ myself, this feeling of every thing’s being dull and insipid about the house! – I must be in love; I should be the oddest creature in the world if I were not – for a few weeks at least [...]” (p. 198). In the short diary entry, a few days which pass in the novel, are summarised. In the novel, in the next chapter, Emma continues to think about Mr Churchill and wonders how much she is in love with him (p. 198 – 199), but with Mrs Elton’s coming to town, Emma and everybody else seem to be so distracted that Frank is not mentioned anymore until the dinner party for the Eltons at Hartfield (p. 224 – 225).

In the film, nothing is said about Frank Churchill either, until the dinner party some scenes later (GP: 19). After the dinner party, Emma continues to write her diary and it is not absolutely clear whether her thinking about Mr Churchill starts at the dinner party, or only later while she is writing. When the young man’s name is heard (spoken in voice-over, Gwyneth Paltrow’s voice), the focus is totally on Emma, close-up picture, eating her dinner; her mimic changes from a smile to a rather serious look while we hear her name the person under discussion. However, in the next second, the scene changes completely and Emma is seen writing again, the camera zooming in on her through the window, again at medium shot. Emma, continuing in voice-over, confesses that she does not love Frank after all, as she realises that she has not thought about him at all, except when Harriet has mentioned him earlier. Her voice is clear and objective and no uncertainty or doubt about her not being in love with him, can be heard. For a brief moment, the focus is on her diary, showing it in a close-up image, thus drawing importance to its “symbolic significance”

(Giannetti 1990: 9). With mentioning “Frank Churchill” at the end of the dinner scene, and then taking up the name and continuing to write her diary about him, Emma’s use of voice-over seems to be a perfect strategy to combine two scenes together, or, in other words, to connect one scene with another, as is the case in some other scenes⁵.

Contrary to the novel, where nothing of this idea is mentioned then, in the film (GP: 19) Emma immediately considers Harriet and Frank as a charming match, expressing this idea in direct speech while finishing her diary entry. All of a sudden, her voice is cheerful, she seems to be very happy and pleased with herself, as a big smile in her face shows. She even closes her eyes for a moment when apparently thinking about the two of them. Her face is then seen in a small mirror which stands on the desk, close-up image. The camera wanders from the diary directly to Emma’s reflection in that mirror. Returning to the use of voice-over, Emma thinks about her wishes for Harriet’s future while she moves from her secretary to her dressing table. In the novel, Emma is described as being agitated when hearing about Mr Churchill’s coming back to Highbury, but in the same paragraph it is explained that “her own attachment had really subsided into a mere nothing it was not worth thinking of” (p. 237). Her worries then regard the feelings he has shown for her during his first visit and how she could best avoid an embarrassing situation when they will meet again. Nothing is said then about the idea of Harriet and Mr Churchill in the novel.

Later in the film (GP: 24), Emma is sitting alone in the garden, under the tent, and writes her diary again, filmed at long shot, the camera zooming out of her table. As before, what she writes, is heard voice-over (Gwyneth Paltrow’s voice), in a very clear and rather neutral sounding voice. In her diary entry, she summarises about four pages in the novel in a few sentences. It is mentioned that Mrs Churchill has died, thus raising Harriet’s chances, as Mrs Churchill “was sure to object,” and that Emma continues making amends with Miss Bates. In the novel, Emma’s efforts to make amends with the Bates family are her intentions to visit Miss Fairfax and go for a walk with her, however, she is refused. The last lines of the chapter (p. 296), are dedicated to what Emma thinks about her efforts, “Could Mr Knightley have been privy to all her attempts of assisting Jane Fairfax, could

⁵Schor (2003: 145 and 155 – 160) elucidates on this way of “bridging” two scenes in her essay about McGrath’s *Emma*.

he even have seen into her heart, he would not, on this occasion, have found any thing to reprove.”

Writing her diary in the film, she uses nearly the same words with regard to Mr Knightley: “Above all, I’m most gratified to say that could Mr Knightley [...],” here the voice-over stops, and in a flashback, Mr Knightley is seen, kissing her hand, as in the scene described in chapter 3.3.4. The focus is on the kiss first, close-up picture, and next on Mr Knightley’s face, raising his look to meet Emma’s eyes. Emma, back in the garden, is in the picture again, then filmed at full shot, the camera zooming out again, as before; in voice-over, it is continued to express what she writes about. While she stops writing to think about Mr Knightley’s kiss, she looks to the side, and “Mr Knightley” is repeated in a more thoughtful tone. Emma turns back to her diary, sighing, and continues her entry, heard in voice over, “[...] had been privy to my attempts, could he have seen into my heart, I think he would not on this occasion have found anything to reprove.” What is said in the novel in third person about Emma and her thoughts about her behaviour, is transformed into first person in the film through the diary entry⁶.

2.3.2. Emma prays in the chapel

In the novel, just before Mrs Weston’s above mentioned visit (see chapter 2.1.3.), Emma, lost in thought about her feelings and worries about her relation with Mr Knightley, as described at the beginning of chapter 2.1.3., considers her wishes, written in free indirect discourse, “Wish it she must, [...], his remaining single all his life. Could she be secure of that, indeed, of his never marrying at all, she believed she should be perfectly satisfied. – Let him but continue the same Mr Knightley to her and her father, the same Mr Knightley to all the world [...],” (p. 314). In the movie (GP: 26), we find her praying for these wishes in Highbury Chapel, after her conversation with Mrs Weston. She kneels down in front of the altar, the camera behind her, full shot at first, zooming in while she is heard praying.

Dear Lord, if he cannot share a life with me, is it wrong to ask that he not share it with anyone? That we go on as we go on now, him stopping by at any hour, always the brightest part of our lives? A natural and easy member of the family? I would be content if he would just stay single, Lord, that’s it, if he

⁶ In “The technology of privacy,” (Schor 2003: 160 – 165), part of Schor’s essay, Emma’s diary entries and their implications are analysed in great detail. Furthermore, McFarlane (1996: 16) elaborates on voice-over.

would just stay single, Lord, that would be enough for me to be perfectly satisfied. Almost. Amen.

Only when the camera is close enough to come in on Emma from the side, it can be seen that she is not praying aloud, but that her voice is heard voice-over (Gwyneth Paltrow's voice). However, the last two words of her prayer are spoken in direct speech. As can be seen, in her prayer in the movie, Emma nearly uses the same wording as described in her thoughts in the book. Her wishes are the same, but the prayer in the church puts more emphasis on them in the film. When she leaves the chapel, filmed at long shot from outside at a high angle, the ringing of the church bells also emphasises her visit to the chapel.

2.3.3. Emma's (day)dreams

In the evening after getting to know Harriet during a whist-party and talking to her about her situation (KB: 2), such as the Martin family being her friends and her unknown parents, rather in the same style as in the novel (p. 19 and 21 – 22), Emma takes up the idea of Mr Elton and Harriet becoming a couple. In the novel, this idea is only mentioned a little later, after Emma has compared Mr Martin's plainness to Mr Elton: "Mr Elton was the very person fixed on by Emma for driving the young farmer out of Harriet's head" (p.27). It is then also explained that Emma has first thought about this idea "during the very first evening of Harriet's coming to Hartfield" (p.27). In the KB film, in comparison, this idea is represented in one of Emma's daydreams, starting during their being together at the whist-party: While Mr Elton is handing Miss Smith a plate with apple tart, Emma is in the picture, close-up image, obviously thinking about them. The background music which starts just then, supports the idea of Mr Elton and Harriet just being married by the melody played, as a church organ is heard.

The scene changes and children are seen throwing flower petals towards the two of them on their way to the carriage. They turn around, seen in a close-up picture, and Mr Elton says, in a confident and serious tone, "How can I ever thank you enough, Miss Woodhouse, for showing me where true joy was to be found? Mrs Elton and I are eternally indebted to you," and Harriet speaks about her father turning out to be a baronet. All the time, the church organ plays loudly in the background, only fading as the scene changes again and Emma is seen alone in her room, sitting on the window sill, smiling and

laughing to herself at the idea of Harriet and Mr Elton's wedding. She says to herself, "Why not? Stranger things have happened." Her voice sounds confident and amused, the smile consistently on her face. At this moment of the film, it remains unclear whether her daydream has started at the whist party or later when she is alone in her room; however, in the novel, nothing is mentioned about Emma's having daydreams at all, it is described, though, that she thinks about the idea of Mr Elton and Harriet for a longer time (p. 27).

At the end of the Christmas party at the Westons' (KB: 5), as described in chapter 2.4.4., Emma has another daydream, this time about meeting Mr Churchill. While everybody leaves, she, already wearing her coat, walks back to his portrait, shortly seen in a close-up image, her look eagerly and interested. The portrait is then alone on screen, showing Frank's head in a close-up picture. Suddenly, the eyes in the portrait turn to Emma, looking at her, and the lips form a smile. The portrait becomes alive and Mr Churchill in person is there in front of Emma, greeting her most pleased. Emma's face is seen in a close-up picture, her eyes bright with pleasure and the smile quite distinctly visible on her lips. Mr Churchill is seen again, leading Emma's hand to his lips and kissing it, his eyes also bright and looking directly at her. Emma is then called back to reality as somebody calls for her in the background, forcing her to turn her head away from Frank for a moment. The camera is back on Mr Churchill, but he in person is gone again and instead, he is seen in his portrait again. Emma, obviously amused at the idea of meeting him, turns around and walks to the door. This scene might refer to the one in the novel when Emma thinks of Mr Churchill before dinner. The "pleasure in the idea" (p. 92) is plainly visible in this scene, while thus seeing Mr Churchill right in front of her, in comparison to when Emma talks about her intentions of never marrying, as described in chapter 2.4.4.

In yet another daydream (KB: 10), as it appears at first, after dancing at Randalls, Emma imagines Jane Fairfax and Mr Knightley's being married. The idea is given by Mrs Weston, talking to her while Jane is playing the piano and singing with Mr Churchill. While they play and sing, Mr Knightley is seen watching them, as Emma observes while talking to Mrs Weston about the idea. A little later, while she and Mr Churchill, as well as some other couples are dancing, the music changes into a rather dramatic one, and Jane and Mr Knightley are seen in the chapel, Mr Knightley putting a ring on Jane's finger. Mr Knightley is shortly seen alone, close-up picture, at first obviously looking at his bride

with just a hint of a smile on his lips, but soon he turns his head around to look at the chapel's back, where Emma and her little nephew Henry are standing.

The camera is then on Emma, close-up image, exclaiming, "But what about little Henry?" in an agitated voice. Her face is very serious and full of concern. While she speaks, the camera zooms out of her face rapidly, backwards towards the altar, so that Emma and her nephew are then plainly visible at the far end of the aisle, as well as people on the benches looking back at her from both sides of the chapel, filmed at long shot. A shocked murmur is heard from those people. Through the roof, a stream of light comes in, shining down and lightening on Emma and Henry, supporting the idea that Emma's thinking about Henry being the heir of Donwell Abbey is true enlightenment. The background music is still very dramatic all the time but, it is also mixed a little with the church organ playing the same music which is played when Emma imagines Harriet and Mr Elton's wedding. In the very last moment in the chapel, the music is extremely loud, supporting the idea of this in Emma's opinion absurd situation. All of a sudden, Emma sits up straight in bed, making it obvious that she has dreamed at night about this wedding. She is filmed in a close-up picture, the background then being very dark, stressing the idea that it is the middle of the night. At first, it just appears to be a daydream, as the scene starts during their dancing. "Hm," she exclaims in her fright, laying back on her pillow. The dramatic part of the music has then just faded away, but the church organ continues to play lowly while Emma is seen in bed.

In the novel, Emma and Mrs Weston's chat take place in the evening spent at the Coles' (p. 168 – 171). However, Emma "fell into a train of thinking on the subject of Mrs Weston's suspicions" (p. 172), while Jane Fairfax and Frank Churchill are singing together. It says that while she listens to them, she sees Mr Knightley as one of "the most attentive" (p. 172), thus drawing away half her mind. In the description of her thoughts, the following ideas are mentioned (p. 172):

Her objections to Mr Knightley's marrying did not in the least subside. She could see nothing but evil in it. It would be a great disappointment to Mr John Knightley; consequently to Isabella. A real injury to the children – a most mortifying change, and material loss to them all; – a very great deduction from her father's daily comfort – and, as to herself, she could not endure the idea of Jane Fairfax at Donwell Abbey. A Mrs Knightley for them all to give way to! – No, Mr Knightley must never marry. Little Henry must remain the heir of Donwell.

Little more is said on the matter in the novel, except for a few sentences spoken by Emma during her earlier conversation with Mrs Weston. However, Emma's thoughts as described, are sufficiently transformed into obvious meaning in this dream. It could not be more obvious what she thinks about Mr Knightley's marrying Jane Fairfax.

2.4. Emma and Mr Knightley

2.4.1. Mr Knightley takes leave

The day after the Box Hill party, Emma comes home from an amends visit at the Bates' (GP: 24). Mr Knightley has come for a short visit, in order to take leave, as he is going to visit his brother in London. The men are sitting in the living room, filmed at long shot. In this case, the scene in the film is totally different from the one in the novel, mostly because the dialogue takes place in a different order. In the novel, Mr Knightley and Harriet both have come during Emma's absence, in the film it is only Mr Knightley. In the book, Mr Knightley explains immediately his intentions of visiting his brother, and the visit to the Bates family is mentioned only later by Mr Woodhouse, asking how Emma has found his "worthy old friend and her daughter" (p. 291). This is contrary to the film, where Mr Woodhouse inquires after them immediately after she has come in. In the novel, she does not answer directly to her father's words, calling her "attentive to them" (p. 291). Her reaction is described as the following: "Emma's colour was heightened by this unjust praise; and with a smile and shake of her head, which spoke much, she looked at Mr Knightley." This then provokes Mr Knightley's kind approbation of her, all without words and described in detail (p. 291).

Rather unusual, here is more said on the matter in the film, when it is usually the other way round and the novel's dialogue is abridged. In the course of the description of what happens after Mr Woodhouse praises his daughter's attentive behaviour, Mr Knightley takes Emma's hand, presses it and, just before kissing it, all of a sudden lets go of it (p. 291). Little more is said about what Emma thinks in that moment, and Mr Knightley leaves immediately afterwards – "gone in a moment" (p. 292). In free indirect discourse, Emma then thinks about their having "parted thorough friends," and that "she could not be deceived as to the meaning of his countenance, and his unfinished gallantry; - it was all done to assure her that she had fully recovered his good opinion" (p. 292). In the same

style, it is also expressed that she wished she would have come back earlier. This is done in direct speech in the film, saying to Mr Knightley in an already rather composed and encouraging manner, “I’m sorry I was not here sooner so that we (moment’s pause) could have talked,” provoking Mr Knightley to say that he feels the same way. After a few more words, both the gentlemen leave the room, leaving Emma, obviously deep in thought, still standing where she has been, with her head bent down again. A close look at body language and mimic is provided in chapter 3.3.4.

2.4.2. Emma and Mr Knightley are finally united

On her way home from the chapel (see chapter 2.3.2.), Emma unexpectedly meets Mr Knightley on the road, filmed at medium shot (GP: 26). In the novel, this meeting happens at Hartfield in the shrubbery, where she goes for a walk. Both in novel and film, they greet each other in a friendly way and a few more words settle that they would walk together, in the shrubbery and on the way to Hartfield, respectively. In the book, he is asked “after their mutual friends,” (p. 320) and when he has come back. In the film, unexpectedly as they meet in the middle of the road, both lost in thought, they are both quite at a loss for words. Emma, in her cheerful voice, smiles and asks how he is, whether he is happy. This question refers back to her chat with Mrs Weston (GP: 25), when she considers how she would react on finding Mr Knightley happy, given that in her thinking, ‘happy’ might mean that his brother has told him that it would be alright if he married Harriet. Her face looks rather serious and her voice sounds serious and uncertain when she says “happy.” In the novel, Emma thinks that he does not speak cheerfully, also thinking this might refer to the manner his brother has received his plans (p. 321). Back in the film (GP: 26), Mr Knightley, timidly and apparently very insecure at that moment, stutters that he is happy to see her, as always.

In both situations, novel and film, while walking, first in silence, then talking, Frank and Jane’s engagement is mentioned, how Mr Knightley comes to know about it and that he must be less surprised than everybody else, because he has suspected it before. In the film, they are seen walking next to each other, first filmed in a close-up picture, later they are filmed from afar, long shot, a small river and a lot of green grass, bushes and trees occupying the rest of the picture, partly in bright sunshine, partly in the shade of enormous trees, thus suggesting a romantic setting. In the course of this dialogue, Emma says, “[...],

but – I seem doomed to blindness,” in contrast to the novel, the only difference is the use of another tense, but the phrase is exactly the same (p. 321). The camera is then on Emma’s face, close-up picture, and they have just arrived in the shady part of the path, stressing the idea of Emma’s being doomed. Mr Knightley tries to comfort Emma, speaking with concern about her feelings, but composed and calm, “Time will heal your wound,” walking beside her, contrary to the novel, where he takes her hand and presses it against his heart, and speaks low and sensibly, “Time, my dearest Emma, time will heal the wound, [...]” (p. 321). Mr Churchill’s story and behaviour is then talked about, in the novel in greater detail, in the film in a few sentences: Mr Knightley scolds him a scoundrel; Emma sets Mr Knightley right about her supposed feelings for Frank; Frank’s deceiving Emma and achieving what he has wanted is discussed (p. 322 – 324).

After these aspects have been settled, novel and film continue differently. In the novel, Emma says, “You speak as if you envied him (Frank Churchill)” (p. 324). Mr Knightley answers, “And I do envy him, Emma. In one respect he is the object of my envy.” In contrast, in the film, Mr Knightley, after a short pause, declares, “Yet, there is, (short pause) there is something in his situation that I envy,” provoking Emma to distract him from his thoughts immediately by mentioning a new drain being installed in her house, walking away from him at a quick pace. In the novel, however, she thinks of what she might say in order to change the subject, when Mr Knightley is the first one to speak again, saying, “You will not ask me what is the point of envy. [...],” continuing in nearly the same words as in the film, just using a little more words and provoking nearly the same words in Emma’s answer, as are described below. “You will not ask me the point of my envy,” he says in the film, left alone in the picture, medium shot, as Emma has walked on a few steps. He looks slightly irritated at Emma’s distraction at first, but then runs after her, overtakes her and stops right in front of her.

They are then in the picture again together, and he continues to say that Emma might be wise, but that he cannot be wise, that he has to say what she will not ask, although he might wish it unsaid the next moment. His voice is agitated and nervous, and some words are said louder, others very quietly and calm. Emma’s reaction is the same as in the novel, telling him to say nothing of the sort. In the novel, it is “eagerly cried,” (p. 324), in the film, she first speaks in a very firm voice, and only her last words might be described as being “cried.” Whereas in the novel Mr Knightley says, “Thank you,” in a mortified

voice, in the film, close-up picture, after a moment's pause, he says, "Very well," twice, the second time nearly whispering it. After a short and disappointed "Good day," he walks away.

In the novel, at that stage of their discussion, they have reached the house, but decide to go on walking (p. 324). Emma, apologising for having interrupted him "ungraciously," offers to listen as his friend, to whatever he has to say (p. 325), in consequence receiving the following reaction:

"As a friend!" – repeated Mr Knightley. – "Emma, that I fear is a word – No, I have no wish. – Stay, yes, why should I hesitate? – I have gone too far already for concealment. – Emma, I accept your offer – extraordinary as it may seem, I accept it, and refer myself to you as a friend. – Tell me, then, have I no chance of ever succeeding?"

Emma is overpowered by these words, unable to react, and Mr Knightley needs to elucidate more on the matter and eventually declares his love for Emma. No direct answer is spoken by Emma, instead, a detailed description of the thoughts which have gone through her mind during all their conversation (p. 325 – 326) follows, and after that, it is outlined what has gone through Mr Knightley's mind all the time (p. 326 – 327). At the beginning of the next chapter (p. 328), Emma is "in an exquisite flutter of happiness." A few happy days and meetings pass between them until Mr Knightley's proposal (p. 339), raising one great problem, which is discussed and settled in free indirect discourse, to the same result as in the film, as analysed below.

The film (GP: 26) settles all further questions in the same scene. For about fifteen seconds, they are both seen walking from afar, Emma some metres behind Mr Knightley, filmed at extreme long shot. Once they are under another enormous tree, they are closer to the camera and Mr Knightley is filmed in a close-up picture, while Emma is still catching up with him. She calls after him, and he, taking off his hat, stops to wait for her. His face cannot be seen directly, and only when Emma has walked up to him, for the second time calling after him, "Mr Knightley," a faint smile can be distinguished on his face. Same as in the novel, Emma apologises and offers to listen as his friend, her voice very clear and serious. They are both in the picture while she speaks, but Mr Knightley walks away a few steps, and is then filmed in a close-up picture, while explaining that it is not possible for them to remain friends, as he hopes to call her "something infinitely more dear." For a moment, the camera is on Emma when she interrupts him, walking towards him until

they are in the picture together again. Her voice is agitated and slightly irritated, her look serious and worried.

A few more sentences are said about what has happened over the last few days and months regarding Frank Churchill and Miss Bates, and Mr Knightley confesses that it has been a bad idea to go to London, as he has been reminded of Emma there all the time, seeing her sister. Those words are part of his thoughts, as described in the novel (p. 327) in free indirect discourse, as are the following, such as being anxious about Emma's feelings after hearing about Frank's engagement, as well as his riding home through the rain. During all his speech, he is seen in a close-up picture. At the closing of his emotional words, Emma is seen again, wearing a happy and relieved look in her face, finally declaring, "Mr Knightley, if I have not spoken it is because I am afraid I will awaken myself from this dream," here she pauses to laugh lowly, "it cannot be true." In the novel, these are the words that are narrated in between Mr Knightley's speech, "Emma was almost ready to sink under the agitation of this moment. The dread of being awakened from the happiest dream, was perhaps the most prominent feeling" (p. 325). As already mentioned, in the novel, no direct answer is spoken by Emma, but the author's words are enough to express what is so beautifully transformed into direct speech in the film.

Each of them then express their thoughts on their errors and flaws, as opposed to the novel, where only Mr Knightley talks about how Emma has been able to bear all his lectures (p. 325). While speaking thus, Mr Knightley caresses Emma's chin, concluding, "Maybe it is our imperfections which make us so perfect for one another," restoring Emma's perfectly happy smile, which has previously vanished for a moment while talking about her faults. After some second's pause and intensive looks being exchanged, he finally asks her to marry him, repeating, "Marry me, my wonderful, (short pause), darling friend," in the softest and warmest voice as has ever been heard by Mr Knightley, producing an even happier and more content smile on their face as before. Both their heads are in the picture, close-up image. Slowly and timidly, they move their heads together and kiss. The background music is very low during all their conversation; it becomes louder to emphasise the happy moment when Mr Knightley asks the first "marry me."

The problem arising now, as already implied above, is Mr Woodhouse. Emma looks down at the ground and declares in an agitated and worried tone that she cannot marry as long as her father requires her at Hartfield. She elucidates on the matter for a moment, considering her duties towards her father and stands just a few steps away from Mr Knightley, both of them facing the camera. Emma is filmed in a close-up picture, while Mr Knightley stays in the background, his picture blurred. He puts an end to her worries, saying, “I, I could not secure your happiness while attacking your father’s. (Pause). As long as his joy requires your being at Hartfield, (another pause) let it be my home too.” At these words, Emma turns around to face him again, and Mr Knightley’s picture is then sharp again. Having thus settled the matter, they hug each other and kiss again.

In the KB film, Emma and Mr Knightley meet in the shrubbery (KB: 18), as they do in the novel (p. 320). They adhere closely to their dialogue in the novel, although, sometimes in other wording and some parts of their conversation are omitted or abridged, however, this does not affect the flow of the film’s conversation nor the comprehensibility, but in general it can be said that this conversation is the closest to the one in the novel. They do not really walk in the park, but rather stay where Mr Knightley has found Emma. As in the novel, he takes her hand while they talk about Mr Churchill’s behaviour, although it cannot be really distinguished when exactly he does so, as they are filmed from over the shoulder and in a close-up image, thus, their hands cannot be seen. In the novel, he takes her hand and presses it before saying that time will heal Emma’s wound (p. 321). However, when Emma apologises for her conduct, they are filmed from the waist upwards, presenting the moment when Emma withdraws her hand from his. One noticeable difference to the situation in the novel is when they come to the point when Emma stops Mr Knightley abruptly to hinder him from talking about his feelings for Harriet, as she supposes.

In the novel, there is a short pause as they reach the house at this point, but decide to continue walking, when Emma says, after a few steps, “I stopped you ungraciously, just now, Mr Knightley, [...]” (p. 324). In the film, there is no pause, just a moment after Emma asks Mr Knightley to take some time to think, she continues in nearly the same phrase as in the novel, turning back around to him, and looking directly at his face. His face, however, is bent down and his eyes are cast on the floor, to express his disappointment, as Emma apparently does not want him to talk about this “one respect”

he envies Mr Churchill so much about. At this stage of their conversation, they are both on screen in a close-up picture, either each one alone or both together, applying the over-the-shoulder shot⁷. Adhering closely to the novel's dialogue in the same manner as described above, Mr Knightley finally declares his love for Emma. From the moment he finishes his comparatively long speech, the film continues differently than the novel.

Emma answers directly to his saying that she will return his feelings if she can, saying, "I can. I do return them. I do love you. I believe I always have, though I did not know it until yesterday, I think." Her voice is cheerful and relieved, her mimic showing a happy face and a smile. Mr Knightley then asks her whether she consents and she replies that she does, twice. She says, "This is so strange," obviously overwhelmed at what is happening, compared to how she must have felt earlier while being alone in the garden until Mr Knightley comes to her. "I held you in my arms when you were three weeks old," Mr Knightley says, this being a completely invented phrase, as nothing is mentioned about that in the novel, where Emma does not answer directly, but their feelings are described, as mentioned above. "Do you like me as well now as you did then?" Emma asks. In this scene in the film, it is Mr Knightley who does not answer, instead, he takes a step towards Emma and they kiss, still in a close-up picture. To conclude this scene, they are both seen from afar, long shot, in the middle of the green park, arm in arm, still kissing.

2.4.3. Emma and Mr Knightley end their quarrel about Harriet

The dialogue in the film (KB: 4) is completely different to the one in the novel. In the film, after Isabella's children are out of the room, Mr Knightley walks to Emma, who is, as in the novel (p. 77), holding her sister's baby Emma, which Mr Knightley takes "out of her arms with all the unceremoniousness of perfect amity," as it is described in the novel (p. 76 – 77). Their conversation, however, is different, although they talk about the same aspects. Mr Knightley says, in a calm and friendly tone, that he remembers holding Emma in his arms. They are both in the picture, close-up image, the focus always on the one person who speaks, the other one then just seen at the side from behind. Mr Knightley does not actually smile, instead, his look is neutral. His eyes wander from the baby straight to Emma's eyes. "You and I must not be enemies," Emma replies with a relieved

⁷ Cf. Giannetti 1990

and at the same time pleading tone. She also looks at him directly; her face is rather serious, if not to say anxious.

“No! You may do wrong and I may be angry with you but you and I shall never be enemies,” Mr Knightley answers in the same calm voice, thus forming a smile on Emma’s lips. “You forget that I am not been proved wrong,” Emma says, stressing the word “proved” a little, and after a moment’s pause continues, “but I do hope that Mr Martin is not very disappointed.” The following words are exactly the same as in the novel (p. 77), “A man cannot be more so,” and so is Emma’s answer, except for the first word, “Then indeed, I am very sorry.” In the novel, it is described that the conversation takes place “with great cordiality” (p. 77). The cordiality cannot really be seen in the film, but both of them are on friendly terms again and talk in a calm and pleasant way to one another. The scene ends with both of them smiling at each other after Mr Woodhouse’s agitated explanation as to why he cannot refuse to visit the Westons. Emma’s smile is plainly visible, Mr Knightley’s not, his lips barely hint at a smile, but his eyes support the idea of his being amused at Mr Woodhouse’s words, as is Emma.

2.4.4. The Christmas dinner at Randalls

At the Christmas dinner at Randalls (KB: 5), some conversations take place which in the novel take place at other times, and some dialogues are invented completely. In the novel, while they all sit together, before and during the dinner, Mr Weston talks about his son Frank Churchill coming for a visit (p. 92 – 94). In the film, this and other speeches about the man in question all happen during dinner. Mr Knightley, for example, expresses his opinion on Frank’s duty to come and visit his father and new stepmother. He addresses Mrs Weston when he speaks thus, looking into her eyes. His voice is calm, but his tone sounds quite accusing. In the novel, this matter is only talked about in a private conversation between him and Emma, weeks later, when they talk about Frank in great detail, after it is clear that Frank Churchill will not come (p. 111 – 115). For the present, this is all that is said about him by Mr Knightley in the film. A few lines in defence of young Mr Churchill are spoken by Mrs Weston. She is alone in the picture while she speaks, just once she and Mr Knightley are seen for a moment. Mr Knightley looks away in disbelief at her words, his eyes cast down.

However, once the dinner is over, Mr Weston presents a rather big portrait hanging on the wall, showing Mr Churchill. For a moment, the portrait is seen on screen in a close-up picture. Emma, standing between Mr Elton and Mr Weston, declares that he is a very handsome young man, smiling all over and shortly looking at Mr Weston in encouragement. Once Emma stands alone in front of the picture, which is then just seen in the dark background, she turns around to address everybody else in the room, saying that she has no intention of ever getting married, but if she did, Mr Churchill would be quite the man for her. Her voice is confident and serious, supported by her rather serious and stern facial expression. Briefly she is alone in the picture, close-up image, but soon Mrs Weston and Mr Knightley are seen standing next to each other, medium shot, both looking at Emma, obviously astonished at her words, each one in their own way: Mrs Weston has a smile on her lips to express her amusement at Emma's words, Mr Knightley looks rather surprised and serious. They exchange a few words, inaudible for the audience, and Mr Knightley walks to Emma, who has just a slight smile on her lips again.

In comparison, in the novel, Emma does not speak aloud about her thoughts of Mr Churchill; instead, her thoughts on the matter are described in third person, still before dinner starts (p. 92):

Now, it so happened that in spite of Emma's resolution of never marrying, there was something in the name, in the idea of Mr Frank Churchill, which always interested her. She had frequently thought – especially since his father's marriage with Miss Taylor – that if she *were* to marry, he was the very person to suit her in age, character and condition. He seemed, by his connection between the families, quite to belong to her. She could not but suppose it to be a match that every body who knew them must think of. That Mr and Mrs Weston did think of it, she was very strongly persuaded; and though not meaning to be induced by him, or by any body else, to give up a situation which she believed more replete with good than any she could change it for, she had a great curiosity to see him, a decided intention of finding him pleasant, of being liked by him to a certain degree, and a sort of pleasure in the idea of their being coupled in their friends' imaginations.

Some of her thoughts are transformed into direct speech in the film in the above mentioned scene, others become obvious in yet another scene, when, for example, Mr and Mrs Weston exchange pleased looks when they introduce Frank to Emma, when he finally manages to come to Highbury (KB: 8). In the film (KB: 5), her serious manner when she speaks of Frank, does not really let her appear pleased at the idea, on the contrary, she seems determined to divert everybody from the idea of them becoming a couple.

Mr Knightley and Emma both look at the portrait for a moment. The setting, same as before, when Emma stands alone in front of it, is very dim, only lit by a few candles. As Emma finishes her praise for Mr Churchill, Mr Knightley contradicts in his serious and calm voice, mentioning Mr Churchill's "disinclination to exert himself and do what he knows to be right." Their conversation then takes up the one in the novel mentioned earlier. However, their conversation in the film is not as detailed and long as in the novel, it is rather abridged to a few lines, although all the important aspects on the subject are said and, with regard to wording, what is said adheres closely to the novel's words. Emma, defending Frank, says, "Mr Knightley, isn't it very unfair to judge a person's conduct when we do not know his situation? He may be unable to do what he truly wishes." In the novel, she says, "It is very unfair to judge of any body's conduct, without an intimate knowledge of their situation. [...] He may, at times, be able to do a great deal more than he can at others" (p. 112). The pitch of her voice is unusually high and she stresses the words "very" and "do."

She is seen in a close-up picture, her face rather serious looking and she looks straight into Mr Knightley's eyes, who is in the picture, also close-up image, looking at her during her last words. His mouth is closed, his eyes are on hers. He answers, "There is one thing a man can always do if he chooses, and that is his duty." His voice is still the same as before, his facial expression rather serious. His words are the same ones as in the novel except for the omission of two (p. 112). For a brief moment, Emma is in the picture, looking at him, wearing a slight smile. Mr Knightley, looking at the side for a moment, as if to avoid her look, continues to talk about Frank's possibility of being there tomorrow, if he wanted. The word "tomorrow" is also used during one of his longer speeches in the novel, but there, in Mr Knightley's imagination, they are supposed to be Frank's words, which Mr Knightley cites (p. 112).

Emma and Mr Knightley are then in the picture again together, Emma filmed from behind, Mr Knightley, standing at her side, a little inclined towards her, therefore filmed from the side. Emma says, her voice still in defence of Mr Churchill, "You think determined to think ill of him," using the same words as in the novel (p. 114). The word "determined" is emphasised. "I? (Short pause) Not at all! (Another moment's pause) He's a person I never think of from one month's end to another," is Mr Knightley's surprised sounding reply, walking away from Emma after finishing his utterance. In this last speech,

two of Mr Knightley's speeches from the novel are united, although a lot is spoken in between them. "Me! – not at all" (p. 114), he says as a direct reply to Emma's former accusation of thinking ill of Frank. However, he does not sound "displeased," as in the novel, but rather surprised at saying so. The latter part of his speech, using the same words as in the novel (p. 115), are his concluding ones, as they are in the novel. The "degree of vexation" which is described, cannot be heard in the film, he speaks calmly and composed.

Emma continues to look at the portrait for a moment, until Mrs Weston and Mr Knightley are in the picture again, then having a completely invented conversation. Both of them are filmed in a close-up image and the background is rather dim, only lit by some candles. Mrs Weston looks towards Emma and praises her beauty, her voice sounding as cheerful as it usually does; she wears a big smile on her face. Mr Knightley moves closer to her, in order to avoid being overheard by others; he also looks towards Emma, his voice serious and his look worried, agreeing that she always looks beautiful. He also hints at her character, looking away from Emma and Mrs Weston, when he is interrupted by Mrs Weston, first looking at him, saying, "Come, Mr Knightley!" then looking to Emma, "With all her faults, you know, she is an excellent creature!" Her voice is always cheerful, but her face looks a little worried at Mr Knightley's words, as if she cannot believe that he thinks so.

Mr Knightley looks towards Emma again, explaining, "Perhaps she is. (Pause) She thinks she has nothing to learn (these words are rather emphasised)." During these words, Emma, Mr Weston and Mr Elton are seen standing in front of the portrait again. After another short pause, Mr Knightley, on screen again with Mrs Weston, continues, "I should like to see her in love and in some doubt of return." His voice is calm, but serious all the time. Mrs Weston looks at him for a brief moment, then at Emma again, asking, "Would you? (Short pause) Really?" in a tone which suggests that she is surprised. "It would do her good," is Mr Knightley's final reply, ending the conversation. It seems that this scene intends to show how fond Mrs Weston is of Emma and how highly she thinks of her, while Mr Knightley is always monitoring Emma's behaviour and manner, worried that she can do whatever she pleases, having nobody to ever contradict her.

2.4.5. At the Westons' ball

Right after Mr Knightley has led Harriet back to her chair after their dance (KB: 13), he meets Emma in the middle of the dancefloor, invited by her looking at him all the time after the dance, as is described in the novel (p. 248 – 249). She looks at him smilingly when he stands in front of her and thanks him, saying, “That was well done.” Mr Knightley answers immediately in nearly the same words as in the novel (p. 249), referring to the Eltons, “I think they aimed at more than wounding Harriet. (Pause) Why are they your enemies, Emma?” Emma’s face is seen most of the time while he speaks, close-up picture, as during the whole scene; he is then just seen from the side, filmed from over the shoulder, this filming technique being used throughout the whole scene. Emma turns her eyes timidly away from Mr Knightley’s look, her smile has ceased. For a moment, while saying, “Why are they your enemies, Emma?” Mr Knightley’s face is seen, showing him frowning his forehead and squinting his eyes a little. Emma looks back at him, while he continues to talk after another short pause. In the novel, this short pause is described as “He looked with smiling penetration; and, on receiving no answer, added” (p. 249). In the film, he says, “Perhaps I can guess in Mr Elton’s case. Confess, you did want him to marry Harriet.” His voice is serious, but calm and clear. Emma looks to the floor at the last words in order to hide her embarrassment. However, when she answers, her eyes are closed for a moment and when she opens them, she looks straight at Mr Knightley again. “Yes, I did. And they cannot forgive me,” using exactly the same words as in the novel (p. 249).

The next few lines of their conversation in the novel are omitted and Emma continues to say, in the same serious and confessing tone, her forehead frowned now, “I admit now, I was completely mistaken in Mr Elton. There is a littleness about him which you discovered and I did not.” The words “completely” and “littleness” are emphasised. During the latter part of her last sentence, Mr Knightley is on the screen again, Emma then just at the side, filmed from over her shoulder. His face appears to be pleased at hearing Emma’s confession, probably to express that “smile of indulgence” (p. 249). He answers, “Well, in my turn, I’ll admit I underestimated Harriet Smith. She has some first-rate qualities which Mrs Elton is totally without. (Pause) An unpretending, single-minded, artless girl. Infinitely to be preferred by any man of sense and taste to such a woman as Mrs Elton.” Once during his speech, while he pauses for a moment until he says

“preferred”, he is seen, close-up picture, a smile visible on his lips. For the rest of his speech, from “Harriet Smith” onwards, Emma is filmed from the front, consistently looking into Mr Knightley’s eyes, always wearing a smile on her lips. This technique of hearing one person speaking while already seeing the other, is used to show the other person’s reaction⁸. Their words are very often the same ones as in the novel, and the dialogue also adheres closely to the novel. The only exception is that some words and, at the beginning, as mentioned above, some phrases are omitted.

The music starts playing again and Emma’s smile wears off when she obviously wants to answer, but, as in the novel, is “interrupted by the bustle of Mr Weston calling on every body to begin dancing again” (p. 249). The conversation then is nearly exactly as the one in the novel (p. 249 – 250), complemented by some gestures: he asks whom she will dance with, looking to the side to avoid her eyes; she, hesitating a moment, answers, “with you”, thus encouraging him to look at her again, although through his facial expression he appears to be quite astonished and in disbelief at first; he asks her whether she will; she agrees, in words which are not the same ones as in the novel, “Indeed I will. I have seen how well you dance now, and we are not so much brother and sister as to make it improper.” The conversation ends in the same words as in the novel, “Brother and sister! no, indeed!” (p. 250), the two of them then taking their place in the ballroom.

During all this latter part of their speech at the ball, the focus is always on the one person speaking, the camera filming their head from the front, except for Mr Knightley, when he asks Emma whom she will dance with. Emma is in the picture then, close-up image, as in the whole scene, Mr Knightley’s face and look just in the camera as he looks to the side while asking her. Emma smiles all over while looking at him, just a little frown is noticeable during the latter part of her speech. However, while they walk to their place on the dancefloor, Emma is in the picture and the happy smile is back. In the novel, nothing is said about Emma’s being happy about dancing with Mr Knightley, but at the beginning of the next chapter, it is explained that “this little explanation with Mr Knightley gave Emma considerable pleasure. It was one of the agreeable recollections of the ball, which she walked about the lawn the next morning to enjoy” (p. 250).

⁸ Cf. Hickethier 2007: 144 – 146.

2.4.6. Strawberry picking at Donwell Abbey

In the novel, Mr Knightley invites everybody to come to Donwell Abbey and eat his strawberries in direct speech (p. 267), as a direct reply to Mrs Elton's complaint. In the film (KB: 14), this is done in voice-over (Mark Strong's voice), announcing, "Mr Knightley invites you to taste his strawberries, which are ripening fast." Through the words spoken voice-over, it appears as if the person who speaks does not belong to the homodiegetic world of the film, as the words of invitation are spoken as if the voice belongs to a heterodiegetic narrator, although it is Mr Knightley's character's voice that is used in the voice-over. The premises of Donwell Abbey are seen, extreme long shot, while Mr Knightley thus announces his invitation. Doing so, all the conversations about going on an outing in the novel are summarised. In the following long shot, a decayed part of a house is seen, overgrown with green plants and surrounded by even more plants and flowers. Mr Knightley and Mrs Elton are walking beside each other, some other parties standing near the flowers at the wall of the old building.

Mrs Elton's speeches from the novel, then with regard to the future, are transformed into conditional, so, for example, in the novel she says, "I am Lady Patroness, you know" (p. 267), in the film, this sentence is transformed into "I should have been glad to be Lady Patroness," expressed in her usually high voice, the tone quite accusing. Mr Knightley's answer is spoken in a calm and clear voice, such as is described in the novel. When he declares that "there is only one woman who can invite what guests she pleases to Donwell," furthermore explaining that this woman is "Mrs Knightley," for a moment Emma and Harriet are in the picture, medium shot, both of them with a rather puzzled look on their faces. His words adhere closely to the ones in the novel (p. 267 – 268). In the novel, they continue to talk about what the exploration party will be like (p. 268 – 269), whereas in the film, after a few moments walking in silence, the scene changes and they arrive at the strawberry field. Some of Mrs Elton's utterances from the novel are mentioned in the film before Mr Knightley talks about the future Mrs Knightley, such as behaving like gypsies or riding on a donkey (p. 268).

Once the strawberry picking is over, everybody is seated in the shade, enjoying the freshly picked fruits. Emma, Mr and Mrs Weston are standing together, talking about Frank Churchill, the novel's lines in free indirect discourse (p. 271) transformed into a dialogue

in the film. In the novel, Mrs Weston inquires after Frank's coming while the others are still gathering the berries. In the film, Emma is the one who starts to inquire after him; Mr Weston explains that Frank wants to ride over to join them and Mrs Weston talks about her fears for him and his horse, as she does in the book. For a moment, a large table full of baskets and bowls of strawberries as well as a smaller table with chairs and glasses on it is seen. The above mentioned party is gathered at one side of the bigger table, Mr Knightley, Miss Bates and Harriet are sitting around the smaller one, eating strawberries. Both Emma and Mr Weston then look towards the camera, thus hinting to where the entrance to the garden must be, as they appear to look out for Frank's coming. Emma, however, in the picture again with Mr and Mrs Weston alone, contradicts, saying that she believes that Mrs Churchill is the reason for his delay. Her tone is serious and accusing, her face stern. She tries to laugh it off. In the novel, this argument is brought forward by Mrs Weston later, when they discuss Frank's joining them again (p. 273).

The young woman continues to talk in that serious tone, wondering how Jane Fairfax can bear Mrs Elton's efforts of trying to help her. She frowns her forehead while she speaks, stressing "bear it" in "how can she bear it?" Mrs Elton and Jane are seen walking in the garden for a moment, long shot, too far away to hear them. A moment later, they are filmed at a closer distance and it is then audible that Mrs Elton talks about a suitable post for Jane. In the novel, Mrs Elton's words are described in free indirect discourse (p. 271), as are Emma's feelings on the matter: "How Jane could bear it at all, was astonishing to Emma;" thus, free indirect discourse is transformed into direct speech again. Jane is described as looking "vexed." In the film, Jane looks away from Mrs Elton for a moment, and then says, in a distinct and rather annoyed voice, "I beg you would excuse me, Mrs Elton," walking away from her to the house. In the novel, she proposes going for a walk around the gardens again (p. 271 – 272) in free indirect discourse and only meets Emma later in the entrance hall after they have had a refreshment indoors.

In the film, she is directly met by Emma after leaving Mrs Elton, although some time must have passed, as during their following conversation, filmed at full shot walking towards the camera, Miss Bates is seen, asleep in her chair, while other people who were at the tables earlier are gone. In the long version of this film, this is better explicable, as another scene takes place before the girls meet. Jane talks about her intentions to leave, as she does in the novel (p. 274). Both their conversations, in novel as well as film, are

alike, although, as so often, the wording is different and the speeches are abridged. Jane's last words to Emma, after thanking her, then in a close-up picture on screen, are exactly the same ones as in the novel, "Oh! Miss Woodhouse, the comfort of being sometimes alone." They are spoken with a grateful, relieved voice, as mentioned in the novel (p. 274). In the novel, Emma's feelings about Jane's situation are described in great detail, whereas in the film, Emma turns her head away from Jane to Mr Knightley and Harriet, who are walking together in the garden. Emma smiles as she sees them together. "Such a home, indeed! such an aunt! [...] I do pity you. And the more sensibility you betray of their just horrors, the more I shall like you," Emma says in the novel (p. 274), after Jane has gone.

2.4.7. Emma and Mr Knightley talk about Jane and Frank

Rather at the beginning of the Box Hill party (KB: 15), there is one situation which in the book does not occur at all during the outing, but at home at Hartfield, after forming words with a box of letters, some days before exploring Donwell Abbey. Mr Knightley stays at Hartfield after everybody else who does not live there has left, to talk to Emma about his suspicions about Frank and Jane. In the film, nothing is seen about playing with letters, except in an extra scene in the long version (film chapter 9 of the long version of the KB film). However, in the international version, as used in this analysis, when Harriet and Frank, as well as Emma and Mr Knightley get up after being called for the picnic, a little box with some scattered letters can be seen on the blanket, but it is hardly possible to recognise those as letters. Mr Knightley holds Emma back for a moment, asking her about what that joke is about "that caused so much entertainment on one side and so much distress on the other," in a serious tone, his forehead frowned. In the novel, he uses nearly the same words when thus confronting Emma (p. 264).

In the film, without knowing the long version, it is not exactly clear for the audience as to what they refer to with those words, as nothing is said about what joke Mr Knightley refers to. Emma's answer is spoken without hesitation, explaining that "it was a silly private joke," in a clear and rather surprised voice. In the novel, she is described as being "extremely confused" (p. 264) and as being ashamed of the true explanation; however, there is no sign of her being ashamed or confused in the film. She merely shakes her head a little while answering Mr Knightley's question, and her face cannot be seen as she is

filmed from the side, looking at Mr Knightley, who is standing on the other side, in his case, facing the camera. Mr Knightley next asks her about her understanding of the degree of acquaintance between Jane and Frank, looking over to the others at the picnic tables, who are then in the picture for a moment. While they are still in the picture, Emma answers, obviously surprised, in an unusually high voice, with a degree of disbelief in her tone, “Between Frank Churchill and Jane Fairfax? Could you really think that? (The camera here is on her and Mr Knightley again) There is nothing between them, no attachment at all.” After a short pause, her voice changes to her usual pitch as she sets forth her explanation, sounding rather confident then, “That is, I presume there is none on her side, but I know there is nothing on his.”

For a moment, she looks away from Mr Knightley to the tables, showing her face, which looks rather serious and surprised. She shakes her head again, just a little, to support her declining words and walks away abruptly after finishing her sentence. Mr Knightley is in the picture for another moment, looking after her. His forehead is still frowned, he does not appear to be happy with Emma’s explanation nor believing what she says. In the novel, in comparison, their conversation is considerably longer and more detailed. Before he first confronts her with his thoughts, it is explained that Mr Knightley wants to warn his friend about his suspicions, that “he could not see her in a situation of such danger” (p. 264). After Emma talks about it all being a joke, there is a pause, as he sits “a little while in doubt,” until he asks her about Frank and Jane, “with earnest kindness.” This “earnest kindness” is resembled in his voice in the film, however, there is more turn-taking between him and Emma in the novel, compared to the film, where he does not answer again. He is silenced by her confidence on the matter, as in the novel (p. 265).

2.4.8. The harvest supper

The last scene of the KB film, in which Emma and Mr Knightley celebrate their engagement (KB: 19), is a completely invented scene. In the novel, nothing is said about a harvest supper, it is merely explained that the wedding takes place in October (p. 367). In the film, however, Mr Knightley invites everybody, including family, friends and tenants to Donwell Abbey to celebrate the harvest supper. After Mrs Elton has expressed her shock at seeing all the tenants at the Abbey at arriving there, Mr Knightley addresses all his guests with a speech. While he talks, the camera moves alongside the tables from

one side of the room towards Mr Knightley. He talks about the blessing of a good harvest and about his blessing of the engagement to Emma, as well as the future of Donwell Abbey and its tenants, before proposing a toast to Miss Woodhouse. While he proposes the toast, the camera zooms out, then showing part of the room at long shot. Everybody stands up and raises their glasses to "Miss Emma Woodhouse," and some unknown male voice calls from the back of the room, heard in voice-over, "and Mr Knightley," making everybody repeat his name.

When dinner is over, as is indicated by some women cleaning the plates, Emma is seen in the room, moving from one side to the other, people alongside her way curtsying and bowing and making room for her. Her face is shown in a close-up picture, her head is held high, her expression rather proud and serious, but still she appears to be happy. Without hesitation, she walks to the table where Harriet and Mr Martin are seated, talking happily. Harriet and Mr Martin stand up as they perceive that Emma is coming towards them. Harriet smiles all over and introduces her fiancée to Emma. He bows and says that he is delighted to meet Emma, who says that she is also delighted. They shake hands. Emma, with a smile on her lips, wishes them all the best for their future and invites them to visit her at Hartfield.

The music starts playing, actually showing the musicians taking up their instruments to play. Emma stands rather in the middle of the room then and has a broad and happy smile on her lips, as Mr Knightley comes towards her. "Will you dance with me, Emma? You and I are not so much brother and sister as to make it improper," he says, his voice clear and cheerful, his countenance quite happy and relaxed. After his question there is a short pause, and Emma is seen in the picture again, her smile even more obvious than before. "Brother and sister? No indeed," Emma answers, stressing all the words. They take each other's hands and Mr Knightley leads his bride through the room, while everybody around them applauds at the couple. The two of them, Mr Churchill and Jane Fairfax, as well as Robert Martin and Harriet place themselves in the middle of the room, taking their position for the dance which concludes the scene, adding more couples to the dance while the music plays. Their last words about "being brother and sister," are a repetition of a part of their dialogue at the Westons' ball earlier in the year, however, the speakers are reversed. At the ball, it is Emma who talks about "not being brother and sister to make it improper to dance," and Mr Knightley is the one who says "no indeed." This reverse order

of their phrases might serve as a sign of the reversion of Emma's character and her behaviour towards others to be a better person now that she has undergone some process of education over the past few months.

2.5. The narrator

In a rather inconspicuous way, a female narrator opens the GP film (GP: 1) in voice-over (voice unknown), in the following words: "In a time when one's town was one's world, and the actions at a dance excited greater interest than the movement of armies, there lived a young woman, who knew how this world should be run." During these words, the 'picture' is spinning around rapidly, making it impossible to recognise anything, until the dark blue background with little green-looking spots turns into a small painted globe held on a string by the protagonist and Emma starts talking at the Westons' wedding, thus directly taking over her role as protagonist, letting the narrator 'disappear' again, until it 'reappears' towards the end of the film, when the audience is suddenly reminded that there has been a narrator at the beginning of the movie⁹.

Therefore, it appears to be yet another new method in the film (GP: 27), when it is summarised by the narrator how family and friends receive the news about Emma and Mr Knightley's engagement. In voice-over, the female narrator announces how everybody reacts. Just before she relates, the great Hartfield house with one of those enormous trees in front of it, is in the picture, extreme long shot. The camera zooms in on a window as she starts narrating, showing Mr Woodhouse in his armchair in the library with Emma and Mr Knightley at his side, obviously telling him about the engagement, which, by his reaction, seems to bring great joy to him. He stands up, smiling all over, and hugs his daughter. This reaction is contrary to the novel, where it says that "it was a considerable shock to him, and he tried earnestly to dissuade her from it," after the exclamation "Poor man!" (p. 353). A long discussion about Mr Knightley follows in free indirect discourse between Emma and Mr Woodhouse. "Mr Woodhouse could not be soon reconciled; but the worst was overcome, the idea was given; time and continual repetition must do the rest," (p. 353) is later explained, and so it happens.

⁹ Schor (2003: 145 – 155 and 170 – 171) discusses McGrath's narrator's function and her meaning. Furthermore, Schor (2003: 145 – 146), as well as Monaghan (2003: 223) illustrate the function of the spinning globe.

The narrator's words are the following, "The elation Mr Woodhouse felt was soon shared by many," adding at first Mr and Mrs Weston to the three former people, all of them with a glass in their hands to drink to the happy couple; then, later in the evening, as the candles are already lit, also adding Misses and Miss Bates, the former seen sitting opposite Mr Woodhouse, shaking his hand, the latter just congratulating Emma. Mr Churchill is also in the picture, and supposedly Jane Fairfax, who cannot really be seen in the picture as she is hidden behind the wall, but as Frank turns his head around to talk to somebody, it might be supposed to be his fiancée. Everybody is smiling and obviously pleased with the engagement. In the novel, Mrs Weston assists Emma with her father (p. 353 – 354), and, of course, is herself "extremely surprised" at the news, but "saw in it only increase of happiness to all." Mr Weston is, as everybody else, surprised, and "rejoiced in them" (p. 354), while, "in general, it was a very well approved match" (p. 355), the news spreading fast in the neighbourhood.

"While these exchanges lifted the hearts at the couple, there was one visit, which did not," the unknown female voice continues to narrate in voice-over, the scene changing slightly from an open to a closed window and a darker background. It appears to be rather late in the evening. Emma and Harriet are in the room, as described in chapter 3.2.3 (with the focus on body language). In the novel, there is no scene between Emma and Harriet talking about the engagement. After she is finally happy about having settled that Mr Knightley would live at Hartfield after the wedding, she thinks about "poor Harriet" (p. 340) and that "it really was too much to hope even of Harriet, that she could be in love with more than *three* men in one year" (p. 341). In the film, while Mr Knightley walks in in order to comfort Emma, the narrator takes up these words in her narration, "Emma knew that the best chances for Harriet's happiness were that she must marry as well, but it seemed too much to hope that even Harriet Smith could be in love with more than three men in one year." The narrator's voice is cheerful and pleased as she relates, and some of her words are emphasised, such as, "many," "lifted" and "one." The words of the last sentence about Harriet are spoken in an extremely joyful tone, nearly each word stressed. Her last words serve as introduction for the next scene, showing Emma in the greenhouse, cutting some flowers (see chapters 2.2.4. and 3.2.4.).

In the last scene (GP: 28), at the wedding, when Mr and Mrs Knightley step out of Highbury Chapel to walk under a guard of honour, formed by all their family and friends

and beautifully decorated with flowers, filmed at long shot, the narrator is heard again in voice-over, rounding up the end of the film: “There were those who thought the wedding a little shabby,” showing Mrs Elton and her comments (see chapter 4.). “However,” the narrator continues, “the wishes, the faith and the predictions of the small band of true friends who witnessed the ceremony, were fully answered in the perfect happiness of the union,” using, from “the predictions” onwards, the novel’s exact same final words¹⁰.

2.6. Emma and Mr Churchill

2.6.1. Emma and Mr Churchill meet at Donwell Abbey

The exploration party to Donwell Abbey, as described in chapter 2.4.6., concludes with a dialogue between Emma and Frank (KB: 14). Their conversation is alike to the one in the novel, but very abridged. In the novel, Frank meets Emma and her father inside of the Abbey, he talks to Emma for a while, then goes to the dining-room to eat and drink, and then returns to join Emma and Mr Woodhouse in better manners as before, to talk about his intentions of going abroad (p. 275 – 276). In the film, Emma and Frank meet in front of the house, Frank walking quickly and agitated towards her. His voice sounds serious, agitated and resentful, his look is stern. At first, he talks about the heat and inquires after where everybody is without giving Emma the chance to answer his question, talking himself about the obvious breaking-up of the party. In the novel, the first part of his speech is in free indirect discourse; he talks about the excessive heat and explains his being late. In the film, this is only done after Emma asks him what delayed him, once she has the opportunity to speak. Frank explains it to be because of his aunt’s nervous seizures, all the time walking up and down agitated, complaining about the heat again. Emma says, “You will soon be cooler if you stand still,” using but for one word, “sit still,” the same phrase as in the novel (p. 275). She seems to be amused at his behaviour, laughing a little while talking. Mr Churchill answers that he must go back to Richmond again, that he cannot be spared there, also using nearly the same words as in the novel. “But such a point was made of my coming,” he says, in this phrase only the tense changed from past perfect tense to past tense.

¹⁰ Cf. Giannetti (1990: 359) for information about omniscient narration in novel and film.

The film conversation then moves on directly to Emma's inquiring after his coming to Box Hill with them the next day, omitting the part in the novel where he goes for dinner and comes back more composed to talk about "Swisserland" [sic] (p. 276) and "prosperity and indulgence." Her voice is pleading, if not to say anxious about losing his society during the outing. For the next few lines, when they talk about his degree of crossness, the dialogue adheres very closely to the novel. In the film, there is a little pause for Mr Churchill to think, finally having stopped walking to and fro quickly, but still playing nervously with his gloves. He agrees, and promises to be in good temper if he joins them the day after, just before saying good-bye. His voice is just a notion calmer then and not as agitated anymore, but his facial expression is as serious and stern as it has been all the time. Emma stands still all the time and she also looks rather serious while he talks, there is no smile on her lips to express her acceptance, as in the novel (p. 277). She looks after him while he walks away again. During most of this scene, Frank is filmed at medium shot, whereas Emma is filmed in a close-up picture. Only while Frank comes and goes, full shot is applied.

2.6.2. Mr Churchill's letter

In a rather short scene in the film (KB: 16), Mrs Churchill's death is announced by a letter to Mr Weston. Frank Churchill reads the letter voice-over (Raymond Coulthard's voice) while a man on horseback is seen delivering the letter to Mr Weston. Mr Churchill starts 'reading' the letter while the man is seen riding to Randalls, where Mr Weston comes out and takes the letter, opens it and starts reading it immediately, stopping for a moment in front of the door, obviously surprised at the news which the letter brings. These are Mr Churchill's words, spoken voice-over, the addressee making it clear who is speaking to whom, even without seeing the person who speaks.

Father, it is with the deepest sorrow that I must inform you of the death of my aunt, Mrs Churchill. She was carried off by a seizure early on Tuesday morning. I was glad to be with her at the last. As to the future, that seems at present uncertain. I shall visit you again as soon as I can.

In the novel it is narrated that the day after Mr Knightley's leaving for London, an express message from Richmond brings the news of Mrs Churchill's death. Some of the narrator's words are transformed into Mr Churchill's lines in the letter, such as "seizure" and "carried her off" (p. 292 – 293). The perspective is changed completely in this scene, as the few narrated lines announcing the death from the novel are transformed into a letter

to Mr Weston from his son. Thus, Mr Churchill's letter transforms the narrator's impersonal narration into a very personal matter, as it is the nephew himself talking about his aunt's death.

2.7. Emma and Miss Bates

During the picnic (KB: 15), everybody is seated on blankets. Emma and Frank's blanket is just a little away from the one occupied by Miss Bates, Miss Fairfax and Mr Knightley, Mr and Mrs Elton appear to be a little farther away from all the others, but still within good hearing distance. The first part of the conversation adheres, in terms of topics and people's reaction, rather closely to the novel (p. 279). However, Mrs Elton's answer is rather different to the one in the novel, as, in the novel, she mutters "chiefly to her husband," whereas in the film, her words can be heard distinctively, but are still "cried emphatically" (p. 279), "Ordered by Miss Woodhouse, indeed. Well, I was never in any circle before were I was ordered or required to do anything. Or where were young ladies ordered married women to do this or that." It cannot be distinguished whether she says "who ordered," as would make sense regarding syntax. As Mr Weston is once seen in the background while she speaks, full shot, it is obvious by his reaction, his look kind of puzzled and displeased, directed towards the Eltons, that she talks to everybody, instead of to her husband only. Mr Elton's replying words are much the same as in the novel, claiming the orders to be a joke only, but his words are also spoken plainly audible, provoking Mrs Elton to reply, her voice still as loud as before and somewhat disgusted at the whole idea, "A joke indeed! Some people don't seem to understand proper decorum at all." The rules of the game are explained in detail, and before Miss Bates has the chance to react, Mrs Elton says, again in that obviously displeased voice, "More orders? Intolerable!" putting down her glass onto her plate with a loud clatter. Her reaction in the film is in general much more distinct than in the novel, where she does not speak again after her husband, until excusing herself from the game and proposing a walk.

Miss Bates, for the greater part of her reaction to the proposed game, uses exactly the same words as in the novel (p. 280). She looks "around with the most good-humoured dependence on every body's assent," saying, "That will just do for me, you know. I shall be sure to say three dull things as soon as ever I open my mouth, shan't I? Do not you all think I shall?" For some part of her speech, she and Mr Knightley are in the picture, close-

up image, him sitting a little behind her right side. As it says in the novel (p. 280), “Emma could not resist.” She speaks, in a laughing voice, about the difficulty for Miss Bates as to number only three dull things at once, the wording adhering very closely to the one in the novel. Immediately after saying so, she tries to laugh it off with a short “haha,” briefly looking away from Miss Bates. The woman’s words are nearly the same ones as in the book (p. 281) (her words as well as her reaction are described in detail in chapter 3.4.). As in the novel, nobody says anything to what has just happened. Mr Elton is the first one to speak, proposing a walk to his Augusta, and he and his wife are seen walking away together, full shot. The part of Mr Weston’s conundrum is omitted entirely. Frank Churchill, as in the novel (p. 281), calls them a “happy couple” and uses some phrases from his speech in the novel, in the same wording but for two words, leaving out the whole middle part which elaborates more detailed on getting to know one another in public places. Miss Fairfax reacts to his speech as she does in the novel, also using nearly the same words, and by abridging her answer’s middle part (p. 282). However, she does not stop because of a cough after her first sentence; her voice is serious, her mimic stern. She is alone in the picture, close-up image, as is then Mr Churchill again, looking at her and trying to form a smile, before turning to Emma, then also in the picture in the same style, but her head is only seen from the right side, as she looks away from the camera.

3. Body language and mimic

Body language and mimic play an important role in films, as they contribute immensely to the meaning of what is said, or, even more importantly, to what is not said, as will be seen in the following pages. However, in comparison to theatre performances, body language has lost on importance, as in films it is often only some gestures or facial expressions which are the focus of a scene. With regard to mimic and gestures, the use of the camera plays an essential role, as it is the camera shot which captures the characters’ mimic and gestures and ‘decides’ how much of the characters’ figures we see on screen. Through close-up pictures, for example, only the facial expressions are in the focus, whereas in medium shots, gestures can be focused on¹¹. As I have discussed camera shots already at the beginning of chapter two, I will not elaborate on it again here.

¹¹ Cf. Hicketier 2007.

3.1. Emma and Mrs Weston

3.1.1. Emma's reaction about the loss of Miss Taylor

As described in chapter 2.1.1., in the evening after Miss Taylor's wedding, in the film (GP: 2), Emma only says a few sentences about her loss. The way that Emma talks and moves in the film exposes her feelings more than her few words. She walks slowly to her armchair, filmed at full shot; her head is bent down slightly and the look in her face is very sad and serious; her eyes are cast down at the floor. This scene might represent the one in the book as described in chapter 2.1.1, saying that she is "between tears and smiles" (p. 10). She sits down, not changing her mimic. She holds her hands in her lap and speaks in a sorrowful voice. Her head is held just a notion higher when she speaks, but her eyes continue to look at the floor, except for a moment when she looks at Mr Knightley. Emma's behaviour and facial expression give the audience the idea of how sad she must feel. The low background music in this scene also suggests a sad situation. However, the focus of the scene is not on Emma alone, as she is seen only in about a third of the picture, placed at the right side, with Mr Woodhouse and Mr Knightley in their armchairs respectively, full shot, giving the impression that those feelings are not too strong and distressing for the young woman. It is just a first impression of her and her character. From one moment to the other, her mimic, as well as her tone, change when she starts talking about what a good friend Miss Taylor is. The focus is then on her only, as she alone is seen, in a close-up picture of her head, suggesting that her cheerfulness is the really important aspect that is meant to be focused on.

3.1.2. Emma and Mrs Weston talk after Mr Elton's proposal

In the film (GP: 12), in the next scene after Mr Elton's proposal, Emma visits her dear friend Mrs Weston (see chapter 2.1.2.). Her desperation can already be seen when she enters the room, going straight towards Mrs Weston and falling into her arms, medium shot. When she starts talking, her head is bent down a little and her voice sounds rather distressed. The women sit down, still filmed at medium shot, facing each other, their bodies leaned forwards to one another, and Emma holds Mrs Weston's left hand, as if needing support and stability. Mrs Weston, in order to comfort Emma, caresses her arm with the other hand. Emma's distress is displayed by her head being bent down at times

and her eyes being closed. She even sobs a little to show her desperation and once she sighs heavily, head down and eyes closed. Emma's voice changes every other second, or rather every other phrase, from disappointed to desperate, from sorrowful to mortified, from angry to surprised, always accompanied by the appropriate facial expressions.

During the whole scene, except for the first and last few seconds, both ladies are always together in the picture, only sometimes one of their faces is seen in a close-up image, while the other one is filmed from over the shoulder. The way they are sitting together, holding hands and talking openly about everything, their close and intimate relationship is represented. In the novel, their intimacy is mentioned and described quite often, so for example when Emma enters the house at Randalls for the Christmas dinner (p. 90 – 91). Considering the above analysed film scene (GP: 12), their close friendship cannot be doubted, although in the film there is no explanation about their intimacy by a narrator. Of course, Emma's words about losing Mrs Weston, at the beginning of the film, as described in chapter 2.1.1., support the idea of their intimacy.

3.1.3. Emma tells Mrs Weston about her feelings for Mr Knightley

When Emma talks to Mrs Weston about her feelings for Mr Knightley (GP: 25), as described in chapter 2.1.3., body language and mimic play an important role in supporting what she says and how she feels in the situation. At first, while Emma talks about her love for Mr Knightley, the women walk slowly beside each other, Mrs Weston's left arm linked to Emma's, filmed from behind in a close-up picture. They stop talking and turn to face each other during Emma's love declaration, Emma's face is then seen in a close-up image. Once Emma starts talking about what Mr Knightley's brother might advise him, she turns away from Mrs Weston and starts walking at a quick pace, thus showing her agitation. Mrs Weston's words manage to comfort Emma and she slows down until she comes to a halt, facing Mrs Weston again, only to start walking up and down again when she considers how she should react when Mr Knightley comes back from London. "Oh dear," she says as she takes her first steps again, bending her head down and leaning her whole body forward as a sign of her insecurity. For a great part of her speech, she walks up and down nervously, stopping, walking again, and moving her head and hands nervously.

Mrs Weston is always at Emma's side, always smiling happily after Emma's confession of loving Mr Knightley, both of them mostly filmed in a close-up picture. She is obviously relieved at knowing that Emma has finally found somebody to love for herself, and it appears as if she already suspects that Mr Knightley returns Emma's feelings, given her relieved smile, although her words do not give way to such a suspicion, probably in order to avoid giving Emma false hope. Emma's mimic, of course, always agrees perfectly with what she says, her facial expression changing rapidly from happy and relieved to worried and sad, and from nervous and agitated to thoughtful and composed. As there is no similar scene in the novel between Emma and Mrs Weston in the novel, it is not possible to provide a comparison between the two media, but considering the analysed scene, it is obvious that body language and mimic play an important role in the film to convey the characters' feelings and behaviour.

3.1.4. Emma, Miss Taylor and Mr Woodhouse talk in the carriage

The novel starts with Miss Taylor's wedding-day, but contains no scene before the wedding (p. 5). In the film (KB: 1), the invented introductory scene with Emma, Miss Taylor and Mr Woodhouse perfectly presents all the characters' feelings on the occasion of the wedding and serves as a first introduction of the characters and their nature. All three of them are in the carriage on the way to the chapel, Emma sitting at Miss Taylor's side and Emma's father sitting opposite the women. Either Emma and Miss Taylor are seen, close-up picture, or Mr Woodhouse alone is in the picture, also in a close-up image. Mr Woodhouse tries to dissuade Miss Taylor from the wedding, "It is still time to reconsider, my dear Miss Taylor. Come back home with us!" His voice is rather serious and his disapproval of Miss Taylor's marrying can be seen by his stern facial expression. Both women wear a slight smile, but seem to be surprised at Mr Woodhouse's words, as can be noticed by the look in their eyes and especially Emma's half opened mouth. For a brief moment they look at each other. Emma puts on a more serious look when she contradicts her father, exclaiming that "Mr Weston would take it very much amiss," sounding rather agitated. Miss Taylor assures Mr Woodhouse how kind he is and how much she will miss Hartfield in a cheerful voice, her smile not fading. She obviously wants to comfort Mr Woodhouse. She and Emma shortly look at each other and kiss on the cheek, thus expressing their perfect understanding and intimacy, as is described in the novel (p. 6): "[...] the intercourse of the last seven years, the equal footing and perfect

unreserved [...], was yet a dearer, tenderer recollection.” This is described in great detail when Emma thinks about Miss Taylor in the evening after the wedding, adding (p. 6):

It had been a friend and companion such as few possessed: intelligent, well-informed, useful, gentle, knowing all the ways of the family, interested in all its concerns, and peculiarly interested in herself, in every pleasure, every scheme of hers; – one to whom she could speak every thought as it arose, and who had such affection for her as could never find fault.

The look they exchange while Mr Woodhouse continues to express his concerns about losing Miss Taylor, supports the impression of this intimate relationship between them. The whole party is then seen in the chapel as the vows are spoken, and next when seeing the bride and groom off, leaving in their carriage. Mr Woodhouse and Emma, as well as some other friends of the couple stand on the steps in front of the chapel, the two of them then in a close-up picture. Mr Woodhouse holds a handkerchief in his hand to wipe away his tears while looking after the carriage, saying, “Poor Miss Taylor” in a very sorrowful voice, the sobs plainly audible. His eyes are closed for a moment while Emma tries to comfort him, her voice rather calm but with a worried undertone, “Oh, father,” the look in her face serious and worried. Mr Woodhouse’s depressed spirit about losing Miss Taylor is mentioned in the novel (p. 7), explaining, “[...] Matrimony, as the origin of change, was always disagreeable; and he was by no means yet reconciled to his daughter’s marrying, [...], when he was now obliged to part with Miss Taylor too.”

3.2. Emma and Harriet

3.2.1. Emma and Harriet compare Mr Martin with other gentlemen

Harriet is described as a sweet, pretty girl, whom Emma “had long felt an interest in, on account of her beauty” (p. 18). The girl’s cleverness is only described from Emma’s point of view, as not “remarkably clever” (p. 19). In the film (GP: 4), Harriet’s plain and happy-go-lucky nature can be seen when she goes for a walk with Emma, with a butterfly net in her hands, playfully trying to catch butterflies. Harriet talks cheerfully about the Martins, hopping from one side of the path to the other with her net. Doing so, she appears to express her perfect happiness and ease when thinking about the Martin family and the time she has spent there over the summer. Emma, at first quite interested, suddenly changes her voice to sound disappointed, when she realises that Mr Martin is unmarried, and thus, might capture Harriet’s heart, when she thinks him and his family to be a

completely inappropriate acquaintance for the young, inexperienced girl. However, Harriet, obviously fully unaware of what Emma is thinking, continues to talk about the farmer in her cheerful way. At first they are filmed from a high angle, long shot, until the camera lowers down during Emma's perception at Mr Martin's being single, then filming them at full shot.

In the novel, during their conversation about meeting Mr Martin, Emma starts to compare Mr Martin with some of the gentlemen Harriet has met at Hartfield (p. 26 – 27). In the film (GP: 5), as described in chapter 2.2.1., after Mr Knightley's gentlemanly character is mentioned, Emma immediately talks about the difference between Mr Martin and Mr Elton, rather attacking Mr Martin as being thoughtless. Harriet, in a suddenly rather firm voice, which is quite unusual for her, compared to the otherwise cheerful and sometimes insecure voice of her untroubled nature, tries to defend Robert Martin as being thoughtful. However, Emma, after some seconds' pause, continues her scheme and succeeds in making Mr Martin appear thoughtless. Harriet's uncertainty then can be plainly seen, as she is quite at a loss for words. She barely looks at Emma, thus the look of her eyes and her facial expression make the girl look shy and insecure. The focus is fully on her, close-up picture, drawing attention to the apparent influence Emma has over her. Emma, obviously satisfied with herself, expressed by a quick look at Harriet, saying, "Oh well," in order to distract her friend, after a second's pause, continues to talk about Mr Elton in a more cheerful and animated voice. She then does not seem to worry about Mr Martin's influence on Harriet's feelings anymore, talking at ease about Mr Elton. During their conversation, both of them are always filmed in close-up images and never together. During the first few seconds they are in the picture together, filmed at long shot, to provide an idea of the setting, the camera zooming in on them. In the last few seconds of the scene, they are again filmed at long shot, the camera zooming out again, reversing the technique used at the beginning of the scene.

3.2.2. Emma tells Harriet about Mr Elton's proposal

In the scene when Emma tells Harriet about Mr Elton's proposal (GP: 12), she tries to comfort her friend while telling her about Mr Elton's affections. She leans forward towards Harriet and starts caressing her hand, nearly in the same manner as Mrs Weston has done with her earlier. At first, filmed at long shot, the girls are too far away from the

camera to let the audience obtain a good view of their mimic, but during their conversation, the camera zooms in, making body language and mimic more obvious, then filmed at full shot. Emma's facial expression appears to be very sad and concerned about her friend, especially while she confesses the mistake to be all her responsibility. In the novel, it says that Emma is convinced "that Harriet was the superior creature of the two" (p. 109), and this, although expressed in other words, can be plainly seen in this calm and emotional scene in the film adaptation. Only in the very last seconds of the scene, the camera zooms in even closer at the girls, medium shot, and as Emma bends down to kiss Harriet's hand, the focus is on Harriet's face, who tries to smile, while at the same time some tears appear to run down her cheek. Harriet's superiority in that scene is emphasized by her armchair being a little higher than Emma's, thus making Emma look smaller and inferior.

3.2.3. Emma tells Harriet about her engagement

While the female narrator talks about Emma's telling Harriet about her engagement with Mr Knightley (voice-over, unknown voice), (GP: 27), as described in chapter 2.5., Emma sits in her father's armchair. Harriet sits opposite her and starts to cry bitterly, putting her hand to her head, as she has done many times before when she was irritated or disappointed. Emma tries to take her hand to comfort her, but Harriet stands up and walks away, leaving Emma alone. She folds her hands sadly in front of her chest and rests her head upon them to express her despair at having injured her friend through her engagement with Mr Knightley, knowing that Harriet herself has been hoping that Mr Knightley might fall in love with her. The picture is rather dark compared to when the earlier, happy visitors are there, thus supporting the bitterness of the moment and the despair of both the girls' feelings. The candlelight and the at the side just noticeable fire in the fireplace, also let the setting appear dim. Mr Knightley comes towards Emma, taking Harriet's seat and caressing Emma's cheek to comfort her. The despair is noticeable in both the girls, their body language and mimic, as far as can be distinguished, supporting the idea of their despair in every second of the scene.

3.2.4. Harriet tells Emma about her engagement

Emma and Harriet's last scene together (GP: 27) takes place in the greenhouse (see chapter 2.2.4.). In the first few seconds of the scene, they are far away from each other, Emma filmed at medium shot at the left side of the picture, Harriet filmed at long shot, at the right side of the picture, the long distance between them stressing that they are not on friendly terms with one another and have to overcome some obstacles in order to be friends again. Harriet meets Emma in the greenhouse to tell her about her wedding plans with Mr Martin. Harriet's initial timidity can be seen by her hesitation as she enters, but Emma, obviously happy at seeing her friend again after a longer period of time, walks towards her with a joyful smile. She takes Harriet's hands, and walks a few steps with her, both then filmed at medium shot.

Harriet, to express her uncertainty again, lets go of Emma's hands as she explains her reasons for not visiting for a few weeks. Her voice is cheerful, but at the same time reserved. Emma encourages her by saying, "Harriet, nothing you could say will ever be unpleasant." Emma's head is bent down, her eyes are cast on the floor and her look is rather serious while Harriet speaks, but then she lifts her head, puts on a smile again and speaks in an encouraging, calm tone. Accompanied by Harriet's usual gestures, such as moving her hands while talking when excited, the girl tells Emma her news about her engagement with Robert Martin and, after Emma's puzzled inquiries, elucidates more on that, always very excited and happily agitated. At the end of their conversation, Emma has a warm and bright smile on her face, realising how happy her friend is again. Finally, they hug each other to stress the renewal of their friendship.

3.3. Emma and Mr Knightley

3.3.1. Emma and Mr Knightley quarrel about Harriet

In the novel, Mr Knightley and Emma are sitting at Hartfield, inside, just being left to themselves after Mr Woodhouse takes leave to go for a walk (p. 45), whereas in the film (GP: 7), they are in the garden of Donwell Abbey, Mr Knightley's home, practising their archery skills, while they talk about Harriet Smith and Robert Martin's proposal. Their conversation, both in film and novel, is very alike, although in the novel its extent is, of

course, greater than in the film, but still, all the important aspects of the novel are mentioned. Except for the first and the last two pages, the whole chapter (p. 44 – 54) consists of the dialogue about how Harriet has improved over the past weeks, Mr Martin's proposal of marriage, Harriet's refusing it and Emma's influence on the girl. A few lines in the dialogue describe Emma's behaviour and her feelings, as for example, "[...] Emma, who had been smiling to herself through a great part of this speech, [...]" (p. 47), or, when introducing a slight change of subject, "It was most convenient to Emma not to make a direct reply to this assertion; she chose rather to take up her own line of the subject again" (p. 49). It is only after the first, bigger part of the dialogue, that Emma's feelings on the topic are described in more detail (p. 51):

Emma made no answer, and tried to look cheerfully unconcerned, but was really feeling uncomfortable, and wanting him very much to be gone. She did not repent what she had done; she still thought herself a better judge of such a point of female right and refinement that he could be; but yet she had a sort of habitual respect for his judgement in general, which made her dislike have it so loudly against her; and to have him sitting just opposite to her in angry state, was very disagreeable.

After a short pause in silence, Mr Knightley talks about Emma's having Mr Elton in mind for Harriet Smith. He is assured, though, that Emma has done with "match-making" (p. 52) and then leaves Emma abruptly, "very much vexed." In the course of the dialogue, the readers get an idea about how both Emma and Mr Knightley feel, although hardly anything is said about their feelings, as already mentioned. Their words and expressed opinions on the topic provide enough information about their feelings.

In the film (GP: 7), however, their gestures and mimic, as well as the tone of their voice during the same conversation, offer the information that is needed in the film in order to understand the meaning of what and how it is said, as there is no additional description by the narrator. At first, they are both at ease while Mr Knightley tells Emma about his meeting with Mr Martin two days before. Emma emphasizes the word "he" in "No indeed, *he* could not," after Mr Knightley says that "he (Mr Martin) could not do better (in asking for Harriet's hand)." Doing so, it is obvious that she does not approve of the couple at all, although Mr Knightley thinks that they are a perfect match. When Emma tells Mr Knightley that Mr Martin has been refused, her voice is very clear and steady, her mimic making her look confident about what she says. Mr Knightley's surprise and disappointment on hearing about the refusal, is clearly marked by the astonished tone of his voice, saying, "Then she is a greater simpleton than I believed." Emma defends her

point of view on a man's reaction at being refused rather agitatedly: the pitch of her voice is higher than and not as calm as it has been before, although, again, her voice is clear and steady. She is definitely certain about what she is saying. Some more words are stressed, and, doing so, the meaning of what is said on the occasion, both by Mr Knightley and Emma, is presented in a clear way. Mr Knightley's voice is raised just a little when exclaiming that Mr Martin is Harriet's "superior in sense and situation," to express his surprise and anger.

During most of the scene, both characters are seen in the picture at the same time, medium shot, especially at the beginning, when they both agree about Harriet's improvement and Mr Knightley tells Emma about Mr Martin's intentions. While Emma tells him about Harriet's refusal, movement is part of the situation, as they walk towards the target in order to collect their arrows. This walking could be interpreted as sign of their inner feelings, then supposedly being upset and irritated at the other person's words. The camera perspective also changes a few times until they are back in their original position with their arrows, from medium shot to long shot. A close-up image of Mr Knightley's head is seen when he confronts Emma with her having written Harriet's refusal. As Emma replies to him, her head is also pictured in a close-up image, and in the following moments of the film, talking about the topics that they do not feel equal about, those close-up images continue to switch between the two of them, mainly focusing on the one person who speaks. The mimic is then the focus of the scene, underlining what is said. For example, as Mr Knightley talks about Emma's "puffing up" Harriet, for a moment she is in the picture, close-up image, rolling her eyes at what the man has just said.

One sentence, spoken by Mr Knightley, which is but for two words exactly the same one in the novel, is strongly emphasized by him, also in close-up pictures switching between him and Emma: "Men of sense, whatever you may say, do not want silly wives". In the novel, he says "[...] whatever you may chuse [sic] to say. [...]" (p. 50). All the latter part of the conversation, they are clearly upset with each other and realise that they will not come to share the same opinion, as can be deduced from their looks and behaviour. Emma, in order to prevent further quarrelling with Mr Knightley, stops the conversation rather abruptly, first speaking rather angrily and agitatedly, but suddenly changing her tone to a more cheerful one, suggesting to have tea. Again, as analysed above, within a few seconds, the young woman changes her mood and her expressions extremely quickly.

She seems to be quite distressed with what has been said, but she obviously does not want to continue the conversation in this style, seeing that there is no agreeing on the matter.

As already mentioned, towards the end of their conversation in the book, Mr Knightley suspects Emma to think of Mr Elton as a possible match for Harriet. They are still sitting at her home at Hartfield. In the film, they sit outside under an enormous tree, where they have gone after Emma's interrupting the bow and arrow shooting, mostly filmed at full shot. The order of the dialogue adheres very closely to the novel, using slightly different wording. The key-phrase of this dialogue is the same, except for the beginning of the sentences: in the film, Mr Knightley says "Believe me when I say he [...]," whereas in the novel he simply introduces the phrase with the name of the person under discussion, "Elton may talk sentimentally, but he will act rationally" (p. 52). Emma's reaction in the novel is described as laughing at Mr Knightley and disclaiming what he says. Only after Mr Knightley has left her alone, her "state of vexation" (p. 52) is mentioned and described further.

In the film (still GP: 7), however, everything is different. At first, Emma is busy taking off her leather gloves, therefore hardly looking at him, nor seeming interested in what Mr Knightley says. Once he mentions Mr Elton and that her endeavour to bring Mr Elton and Harriet together will be in vain, she briefly looks at him, medium shot, obviously surprised that he has guessed her intentions, but then she looks to the side, closing her eyes for a moment in disbelief and shaking her head slightly, thus expressing through her mimic that she cannot believe what she is hearing. When Mr Knightley leaves abruptly, her surprise is expressed by following him with her eyes, her mouth slightly open. In contrast to the book, which describes her vexation, in this moment in the film, she merely looks surprised at Mr Knightley's interrupting her in the middle of her sentence by his walking off.

In contrast to the novel and film adaptation with Gwyneth Paltrow, in the Kate Beckinsale film (KB: 4) this scene starts immediately with Mr Knightley asking, quite surprised and emphasising the question, "She refused him?" They are inside at Hartfield, Emma sitting on the sofa, Mr Knightley standing at the window. In the novel, at that point he stands up "in tall indignation" (p. 47). This indignation can be heard in the film, when Mr Knightley turns away from the window and walks a few steps, obviously irritated, saying, in a very

angry and stern voice, using nearly the exact same words as in the novel, “Then she is a greater simpleton than I thought. What is the foolish girl about?” His forehead is frowned to express his anger and he looks directly at Emma when asking the question. Emma’s words are also nearly the same ones, expressing in a rather loud and disbelieving voice that men obviously always think that any girl is ready for them. She looks straight at Mr Knightley also, but sometimes she looks to the side as if a little insecure. She thus provokes Mr Knightley to react in an even angrier voice, in the exact same phrase as in the novel, “Nonsense! a man does not imagine any such thing” (p. 47).

He turns away from Emma and walks another few steps, sighs heavily and turns around to say in a calmer voice, “I hope you are mistaken,” again in the same words as used in the novel. The dialogue continues in the exact same words, first by Emma’s answer, in an agitated voice. During Mr Knightley’s next utterance, Emma is shortly seen, close-up picture, nodding in agreement, then looking down shortly and again to Mr Knightley. His facial expression hardly changes during all his talking and his voice is always rather loud and angry. Some words are stressed to support his disappointment at Emma’s behaviour in writing Harriet’s answer. Emma, in her agitation, stands up and walks towards the window, where Mr Knightley also moves to, both of them speaking agitated and angrily, respectively in their turns, adhering very closely to the novel, just omitting those words that refer to what they have been talking about in the novel which are not mentioned in the film. Standing right opposite each other, they stop, briefly seen in the picture together. For some seconds, the camera is on Mr Knightley’s head again, close-up image, showing his anger plainly, expressed by the stern look of his eyes and his still frowned forehead. His voice is very loud as he talks about Harriet’s situation.

The dialogue continues to stick closely to the novel, but the details are rather abridged here: about three and a half pages are rather shortened in the film, however, all the important aspects about Mr Martin’s and Harriet’s situation are mentioned. Once they are both in the picture again, and Emma switches between looking straight into Mr Knightley’s eyes and looking down at the floor. Her face is serious all the time and she interrupts Mr Knightley, asking, astonished, whether he has recommended the match. They are then walking again, each in a different direction, to support the idea of their not agreeing on the matter, and are seen alone in the picture when talking. Mr Knightley stresses the word “his,” when exclaiming that his scruples are on his (Mr Martin’s)

account, that he might find a better woman. This part of the extremely angry and agitated conversation comes to an end after Mr Knightley exclaims, nearly in the same words as in the novel (p. 51), “Well, that is nonsense! Errant nonsense.” After a very short pause, just to catch his breath, he continues to talk about Mr Elton, as in the book (p. 51-52). Mr Knightley’s voice is still loud and angry. Emma’s facial expression is rather serious and no laughing, as in the novel (p. 52), can be distinguished, neither while listening, nor while declaring that she has “no intention of marrying Harriet to anybody.”

Mr Knightley then says, in a calmer and more composed voice, “You have done your friend no favours, Emma! You have spoiled her best chance of happiness! It was badly done, and I am sorry for it.” With these words, he turns around, walks to the door, and after saying good-bye, leaves. Emma is left alone and her head is seen alone in the picture, her face looking rather serious and irritated at what has happened after the last few minutes. “You are wrong Mr Knightley and you will see you are wrong, and then you will be sorry!” are Emma’s words, spoken in soliloquy, in a disappointed and distressed voice. In the novel, in comparison, Emma does not say anything aloud to herself, instead her “state of vexation is described, as mentioned above.

3.3.2. Emma and Mr Knightley talk at the ball

At the Westons’ ball (GP: 20), Emma and Mr Knightley walk outside the building in order to have a private conversation. While they are going to the door, they are talking to each other, but it cannot be heard what they say: they are pretending to be talking. Their conversation as can be heard, only starts once they are outside the building, in front of the window. Through the window which they stand in front of, all the other people can be seen in the ball-room. As Mr Knightley has “rescued” Harriet after Mr Elton has refused to dance with her in a very unkind way, Emma is extremely happy, smiling all over her face; she obviously wants to talk to Mr Knightley to thank him for the service rendered to Harriet. In the novel, they are in the ball-room, and Emma’s “eyes invited him irresistibly to come to her and be thanked” (p. 248 – 249).

Regarding the dialogue in the novel, direct speech only starts on Mr and Mrs Elton’s conduct towards Emma, whereas in the movie, Emma directly expresses her gratitude and says that she is proud to call Mr Knightley her friend. Her gratitude is emphasised with a

very joyful voice and a smiling face. The camera zooms out of Emma's head so that both she and Mr Knightley are in the picture, medium shot, when he then starts speaking about the Eltons' behaviour. Their dialogue adheres rather closely to the novel, except for some phrases and other wording. In the book, Mr Knightley receives no answer after asking Emma why the Eltons are also her enemies (p. 249). In the film, Emma, probably in order to hide her embarrassment, first turns her head away, looking uncomfortable, then turns around and slowly walks a few steps away from Mr Knightley, her eyes cast down. She appears to be looking for words. Insecure, she stops; Mr Knightley follows her and, when she takes a few more steps, he overtakes her and puts himself in front of her, as if confronting her. However, his voice is very calm and serene, but still has an urgent undertone when he asks Emma to confess. All this while, Emma looks down in shame, her head also bent down. Only when she does answer Mr Knightley, she dares to raise her eyes and looks at him directly, speaking in quite a sorrowful voice, thus emphasising her words.

In the novel, very little about their body language or their mimic is mentioned, but in this scene in the film, body language plays an important role, as can be seen in the mentioned examples. Mr Knightley once moves his hands towards Emma's, as if he wants to take them, but then shyly withdraws them. In the novel, it says that Mr Knightley shakes his head as Emma confesses that she did want Mr Elton to marry Harriet, but in the film, there is just a slight nod visible. Emma, embarrassed by her misjudgement, turns around again to avoid his eyes and starts walking, Mr Knightley always behind her. All the time, they adhere to the novel's dialogue, talking about Mr Elton's "littleness" (p. 249), and the "first-rate qualities" Miss Smith possesses. During most of the scene, the two of them are in the picture together, either facing each other or Mr Knightley walking right behind Emma while talking.

After Mr Weston comes to the window to call for Emma's attention, Mr Knightley asks the same question in book and film, "Whom are you going to dance with?" (p. 249), and in the film, as Emma has already started to walk away from him, he follows her with his eyes, as if afraid that she will be lost to him for the rest of the evening. He seems to be quite out of breath when he says so, making him appear insecure as to what exactly he wants to achieve with this question. Emma comes right back, and, hesitating a moment, as in the novel, replies in an encouraging tone, "With you, if you will ask me" (p. 249).

Mr Knightley does not directly ask her then, as in the novel, instead, he nods and bows slightly in agreement. The last words of their conversation, both in novel and film, are about not being “brother and sister” (p. 250), which would make it improper for them to dance together. Mr Knightley stays put for a moment, after Emma has walked away smilingly, and emphasises this last sentence, “Brother and sister! No, no. Indeed we are not”, first laughing surprised at Emma’s words, then, when Emma is gone, changing his tone to a more serious one during his last few words. In this scene, it becomes obvious for the audience for the first time that Mr Knightley is in love with Emma. During the dance, their facial expression is rather serious and they appear to be deep in thought, but still they seem to enjoy dancing with each other. While there is nothing more said about the dance in the film in the next scenes, at the beginning of the next chapter in the novel, it says that “this little explanation with Mr Knightley gave Emma considerable pleasure” (p. 250). However, she does not appear to think about being in love with Mr Knightley, as she is just happy with his “not wanting to quarrel with her.”

3.3.3. Mr Knightley criticises Emma’s behaviour

After the Box Hill picnic, on their way to the carriage, Mr Knightley catches up with Emma and starts talking to her about what has happened (GP: 23). With regard to the dialogue, the following one adheres almost with every sentence to the novel. There are just some sentences abridged or omitted, but mostly the same words are spoken both in film and novel. During the whole dialogue, nothing is said about their gestures or mimic, except for Emma’s first reaction to the accusation, “Emma recollected, blushed, was sorry, but tried to laugh it off” (p. 283). Only after Mr Knightley has ended the conversation, her feelings are described in detail. In the film, body language is again a very important part of the scene. In the beginning, Mr Knightley comes running after her, full shot, starting his accusation right away, without the introduction given in the novel. Nobody but the two of them are seen, so it is not necessary for the man to look around and make sure nobody is within hearing distance, as he does in the novel (p. 283).

Mr Knightley’s voice is agitated and disappointed. He stops right beside her to look her in the eyes when he asks her how she could be so unfeeling to Miss Bates, using exactly the same phrase as in the novel (p. 283). They are both in the picture, standing next to each other. The camera is too far away to obtain a close look at their faces, but it seems

that Mr Knightley's face is rather stern, while Emma's is somewhat puzzled, obviously not expecting to be accused in that way. After a short pause to catch his breath, Mr Knightley continues, emphasising the word "insolent", saying, as in the novel, "How could you be so insolent to a woman of her age and situation? I had not thought it possible" (p. 283). Emma, also as in the novel, says, "How could I help saying it?" trying to laugh a little. She turns away from Mr Knightley, and continues to walk towards the camera while talking, her head bent down. Her voice is agitated as well, but she tries to sound confident. Her look appears to be a mixture of anger for being thus accused and desperation at realising what she has done.

Mr Knightley follows her, telling her what Miss Bates has said earlier and how she has taken it. His voice is serious and firm, the look in his face, now plainly visible, as they are nearer to the camera, filmed in a close-up image, emphasises his tone. On answering, Emma's voice is rather higher than usual and she appears to be desperate when she is trying to defend herself, when mentioning that there is good and ridiculous blended in Miss Bates. Her eyes are always cast down, she is still walking a step ahead of Mr Knightley. All this time, the man stays behind her, talking with his strict voice, telling Emma about what he thinks about the whole situation. When he comes to mention that Miss Bates is very poor and that her situation has worsened during her life and will even worsen more, he suddenly grabs Emma's arm, rather ungently, and so forces her to turn around and face him. He then looks Emma straight in the eye and she withstands his look until he finishes his upset speech, reminding Emma that she should show compassion for Miss Bates' situation. This is the point when Emma cannot bear his piercing eyes anymore and turns away from him, starting to cry, especially when he scolds her, saying, "Badly done, Emma, badly done!"

There is a moment's pause before the second "badly done", as he realises that the girl actually starts crying. The second time he says it, his voice is rather low, almost a whisper, and he also speaks gentler, compared to the first one, which is said rather furious, as nearly all the earlier part of this speech. He looks intensely at her neck while he continues speaking. Emma, on the verge of crying bitterly, withholds her tears and listens to what more he has to say about her relation with Miss Bates from her childhood until then. His voice is gentler and rather calm, obviously wanting to influence Emma to be more reasonable and compassionate. At one point he turns around, walking a few steps, leaving

Emma in her desperate, vexed mood alone for a moment. She is still withholding her tears, but already sobbing a little, with a very ashamed facial expression. Her head is still bent down, her eyes are cast on the floor.

Mr Knightley, a few steps behind her now, stops and sighs heavily, hitting the grass slightly with his walking stick. It is obvious that he wants to say something to comfort Emma and not leave her just then. He turns around, and continues talking in the gentle and calm voice as before, reassuring Emma that he does not like to say all those things and that he only means to prove him a friend by the most faithful counsel, using the same words as in the novel again. However, some of these utterances are more stressed than others and his voice is a hint more agitated again. He finally walks off, leaving Emma, who starts crying, to herself. The camera zooms out of Emma's close-up image, in order to keep him in the background of the picture. Emma is then in the middle of the picture, Mr Knightley just still visible, and the camera zooming out just enough to make it impossible as to distinguish any tears on Emma's cheeks, but her sorrow and despair let her appear to be crying bitterly.

The scene in the film is over, but in the novel, the remainder of the chapter is dedicated to Emma's feelings and they are described in detail. So, for example, it is explained that she is not able to say something before Mr Knightley leaves, as her feelings "were combined only of anger against herself, mortification, and deep concern" (p. 284). Furthermore, "She was vexed beyond what could have been expressed – almost beyond what she could conceal. Never had she felt so agitated, mortified, grieved at any circumstance in her life." Contrary to the film, she intends to speak to him, but it is too late; she does not even have the opportunity to say goodbye as the horses start moving. In the novel, as well as in the film, although this is not so obvious in the film, after that day, Emma starts to change her behaviour and becomes more thoughtful and truly caring for other's needs. Until then, her quarrels with Mr Knightley have never been as severe and serious as that one, making it obvious that there has to be a change.

In the other film adaptation (KB: 15), on the way to the carriages, which are being packed by the servants, Mr Knightley takes Emma by her arm and draws her aside, in order to talk to her in private. They are both filmed from the side, just a little turned away from the camera. Mr Knightley's facial expression cannot be really distinguished, but his voice

sounds serious and disappointed when he confronts Emma. “Emma,” he says, then, omitting a part of his speech in the novel (p. 283), “How could you be so unfeeling to Miss Bates? So insolent in your wit to a woman in her age and in her situation.” As he mumbles a little, it is hard to distinguish whether he says “in” as in “in her age and in her situation.” In general, his voice here is not as clear as it usually is. His wording is nearly the same as in the novel. While he talks, he turns his head around, to look at Miss Bates and Miss Fairfax who are then in the picture for a moment, getting into the carriage. “I couldn’t help myself. She is a good creature, but ridiculous you must allow,” Emma defends herself, in a rather calm voice. She emphasises the words “help,” “is” and “must.”

During her last two words of this sentence, she and Mr Knightley are in the picture again. Given her certain undertone, she appears to be angry at being thus accused by Mr Knightley, although her facial expression does not betray any anger, but is rather puzzled. “I daresay she didn’t understand me,” she concludes, turning around and walking away for a few steps. Her two speeches from the novel are here combined to one, her phrases abridged and in different order, but some words and phrases are the same ones as in the novel (p. 283). Mr Knightley follows her, saying, “I assure you she did,” stressing “did.” They come to a halt again and the man puts himself right in front of Emma, looking her into the eyes, as does she. After a little pause, he continues, “She felt your full meaning. She’s talked of it since with more candour and generosity than she got from you.” He is in the picture then alone, close-up image, showing his disappointed face. As he wears a hat, his forehead cannot be seen, but his slightly furrowed eyebrows suggest that his forehead is frowned, as usually when he is disappointed with Emma’s behaviour or disagrees with what she says. In a more agitated voice, he says, “When you were a little girl, it was an honour for you to be noticed by Miss Bates. Now it’s the other way round, she is poor. She has sunk from the comfort she was born to.” His voice grows more agitated as he speaks and he seems to grow angrier with every word he says. Next they are both in the picture again, filmed from the side in a close-up image. Emma looks at him directly, her face is serious and she looks as if she is mortified by his words. “And you chose to humble her? To laugh at her, openly, in company?”

Emma looks down as they start walking towards the carriage, Mr Knightley looks from Emma to the ground and back at her repeatedly while talking. “Her situation should secure your compassion, not your ridicule.” At this point they reach the carriage, he opens the

door for her and hands her in. Emma's face still appears to be mortified while she enters, not turning around once she is inside to hide her reaction. Mr Knightley closes the door and speaks to her through the open window, seen in a close-up image. "It was badly done, Emma. (Pause) Badly done, indeed!" he says very vexed, the anger still visible in his face. He walks off quickly and only when he is away, Emma turns around, tears running down her cheeks. She is also filmed in a close-up picture then. The manner of her appearance agrees exactly with how she is described in the novel, also once she is in the carriage (p. 284), as described above. She is seen in this state for a few seconds, until she turns her head away again and the scene changes.

3.3.4. Mr Knightley takes leave

When Emma comes home from her amends visit to the Bates', she finds her father and Mr Knightley together in living room (GP: 24). All three of them are in the picture, full shot, Mr Knightley of course standing up as the lady enters the room from the left side. Emma does not look at Mr Knightley, who is then just a little left of the middle of the picture, a few steps behind her. She walks towards her father, who is seated in his armchair at the right side of the picture, stopping a few steps in front of him. She looks straight at her father, lowering her head in embarrassment when he mentions the Bates. Mr Knightley does not look at her either, instead, he also looks at Mr Woodhouse while the old man talks. Slowly, he turns his look at Emma while she talks in a subdued and mortified sounding voice, expressing how the Bates forebear and show kindness towards her. His look is stern and serious. Emma and Mr Knightley are then both in the picture, now at a closer view (medium shot) than before while Mr Woodhouse has also been in the picture; Mr Knightley's head is rather lost in the darkness of the room where he is standing, whereas Emma's head is better seen as she stands in the sun, which comes in through the window, although the sun only shines until up to her shoulders.

When she confesses, "I have given them charity, but not kindness [...]," the stern look on Mr Knightley's face wears off a little and a barely visible smile can be distinguished on his lips. Emma's voice is still sorrowful, but these words are expressed in a rather agitated undertone. She appears to have realised that her father's praise is inaccurate. She thus finishes her sentence, "[...], a virtue which (moment's pause) some friends may doubt I still have." Her voice is still sorrowful, accompanied by uncertainty. All the time while

talking, she looks at the floor, her head bent down slightly. Mr Knightley's smile becomes more obvious during Emma's last words. He answers, in a very kind and warm voice, "The truest friend does not doubt, but (second's pause) hope." His eyes are cast on the floor, and only when he says the word "hope," he looks at Emma, and she then, for the first time in that scene, dares to look at him, timidly forming a smile on her lips. Mr Knightley takes Emma's hand and without hesitation, kisses it, his head and her hand then in the sunshine, coming in through the window. Emma is then seen alone in the picture, close-up image, her look innocent and the smile plainly visible. She first looks down at her hand being kissed, next straight at Mr Knightley's eyes, again down at her hand, and again into Mr Knightley's eyes. Only after those emotional words and reactions, he explains that he is going to London, making the smile wear off Emma's face. After he and Mr Woodhouse have left the room, Emma stays behind, full shot again, obviously lost in thought, her head bent down, as already described in chapter 2.4.1.

3.3.5. Emma and Mr Knightley are finally united

When Emma and Mr Knightley finally meet after his return from London (GP: 26), after Emma has prayed in the chapel, as described in chapter 2.3.2., both of them are extremely surprised at meeting each other, and it appears as if nobody of them is prepared for the unexpected meeting. They manage to greet each other and then walk together in silence for a while, both in film and novel. In the film, Mr Knightley has his eyes either on her or on the ground, looking at her very intensely, and at the same time very uncertain as to what is to be done or said. His facial expression, a serious and worried look, shows that he really is in a state of complete uncertainty. Emma's look is on the ground as she walks, just briefly looking at Mr Knightley, while he looks at the ground. In the novel, both of them are described as being lively, confused and with energy (p. 322 – 323) while talking about Mr Churchill's engagement. In the film, the few sentences pass in a composed, calm voice by both of them. They pause at times, waiting for the other to speak, and sometimes, surprised at the other's words, wear a puzzled look on their face. Most of the time they are in the picture together, filmed at medium shot, only for some moments each one of them is seen alone in a close-up image to stress that they do not have the same understanding of matters.

When Mr Knightley talks about Emma's being wise and that he has to say what she will not ask, he first has a slight grin on his lips, which wears quickly off and leaves his face to look serious. Most of the time, he looks Emma straight into the eyes; once, he looks down on the ground, appearing insecure. Emma's harsh answer produces him to look irritated and surprised at her words, uncertain as to how he should react. He looks to the ground for a moment and abruptly walks away after a short and disappointed "Good day." The camera stays on him as he walks, then Emma is in the picture, alone, following him with her eyes, her look sad and disappointed. The disappointed lover is seen again for a moment, filmed at long shot, hitting the grass with his stick as he walks.

Later, after Emma has run after him and they talk about being friends, the focus is mostly on the one person who speaks, filmed in a close-up picture. Emma's eyes are on Mr Knightley, blinking for a few times, and his are on her for most of the time. Just before he explains that he wishes to call her "something infinitely more dear," his eyes are timidly cast on the floor, only at the last few words, he looks straight at her eyes again. A few more sentences are said about what has happened over the last few days and months, regarding Frank Churchill and Miss Bates, and Emma's embarrassment is expressed by her head held down, her eyes being closed while the lover talks. Mr Knightley's face looks serious while he speaks, but he obviously cannot help but put on a smile; his eyes wander down to the ground and up to look at Emma repeatedly when he talks about being reminded of Emma while he was in London, seeing her sister all the time. Emma is seen twice for a moment, the first time, raising her head to look at him in disbelief, probably already realising that he is in love with her too, the second time, a happy smile has formed on her lips, her eyes are bright and she seems eager to hear more of his warm words for her.

During the words with which Emma declares that she cannot think his words to be true, her face appears to become brighter and happier, the constant smile supporting her feeling of happiness. While Emma speaks about her errors, her look is serious again, the smile vanishes and her eyes are cast on the ground for a moment, but as Mr Knightley talks about his flaws, he caresses Emma's chin gently, and doing so, restores her happiness expressed by a smile again. Having realised that they are both in love with each other, they seem insecure as to what to do next; that uncertainty can be seen by the long moment of silence and the intensive looks they exchange, until he finally asks her to marry him.

Only then they are in the picture together, still filmed in a close-up image. It takes another few seconds for them to overcome their timidity; very slowly they put their heads together, looking at each other or down, until their lips meet and they kiss.

Emma, realising that she cannot marry Mr Knightley as she cannot leave her father alone at Hartfield, walks ahead a few steps until she is right in front of the camera, close-up picture, wearing a worried and sad look. She switches from looking straight ahead or on the ground, her head bent down a little. Only when Mr Knightley suggests letting Hartfield be his home also, her smile and joy returns and she turns around to run towards him and hug him gratefully. While they kiss again, the camera zooms in on their heads, showing their overjoyed and bright faces, her forehead touching his for a moment. In the next shot, they are rather in the back of the picture, long shot, surrounded by the green of the romantic setting.

3.3.6. Emma realises that she loves Mr Knightley

After talking to Harriet about Harriet's feelings for Mr Knightley, Emma is seen walking home at a quick pace (KB: 17). The first moment we see her in this scene, medium shot, she exclaims, "Oh God, that I had never met her!" In the novel, after Harriet leaves, Emma exclaims nearly the same phrase, "O God! that I had never seen her" (p. 311). In the film adaptation, it is obvious that she is extremely agitated, given her quick pace and her annoyed and desperate facial expression. She looks to the ground, her forehead is frowned and her eyes are narrowed. While she says the above mentioned phrase, it appears as if she briefly shakes her head, in order to stress her despair and rage at the thought of Harriet and Mr Knightley. She walks towards the camera, thus she is soon seen in a close-up picture, showing her desperate face closely. Her eyes are closed for a moment until she seems to relax a little, although her forehead is continuously frowned. She sighs heavily.

The music then changes and for a moment, and both Harriet's and Emma's faces are seen on screen, as the scene changes from Emma to Harriet, who is seen at the Westons' ball, dancing with Mr Knightley, as seen earlier in the film (KB: 13). In the same manner, overlapping two scenes, after seeing them dance for a few seconds, Harriet and Mr Knightley are seen talking to each other during the strawberry picking at Donwell Abbey (KB: 14). Obviously Emma thinks about these situations while wondering whether Mr

Knightley could really be in love with Harriet. The scene changes again, showing Emma, still walking quickly, closing her eyes again for a moment. In her imagination, she sees Mr Knightley and Harriet, as well as the vicar, in the chapel at their wedding. The music here is extremely loud and tragic again, same as it has been before while she imagines Mr Knightley's wedding with Jane Fairfax (KB: 10). The camera zooms in on Harriet, the girl's face being very serious, apparently looking towards the chapel's back, where Emma stands, under a stream of light, as before when she has been there with little Henry.

"No!" Emma shouts at the music's loudest point, ending the scene of the imagined wedding, to show Mr Woodhouse sitting in his armchair, awakening from a nap. In a tone of apparent surprise, he asks Emma whether she has said anything, making it obvious that Emma's shout was not her imagination only, but must have been real at the thought of Mr Knightley's wedding with Harriet. Emma is then seen, close-up image, answering, "Nothing, Papa!" Her eyes are rather tearstained, her facial expression make her appear very sad and desperate. Here it becomes obvious that this imagined wedding has not started while she has been walking home, but at Hartfield only, when sitting in the living room while her father takes a nap. Her father falls immediately asleep again after realising that nothing serious has happened. The focus is then on Emma again, thinking about Mr Knightley. He is heard in voice-over (Mark Strong's voice), saying, "You and I shall never be enemies," repeating "never be enemies" twice, while he is seen looking at Emma with a slight smile, holding little baby Emma as seen earlier, just before the Christmas dinner (KB: 4).

Emma then stands up and walks a few steps, obviously still deep in thought about some past situations, as in yet another flashback, she remembers talking about being "brother and sister" at the ball and dancing with Mr Knightley (KB: 13), as well as him scolding her while helping her into the carriage after the Box Hill outing (KB: 15). These two last recollections of hers are the exact same scenes as earlier in the film, however, only showing a few moments of them. By the end of these memories, she has reached the window, and is again seen in a close-up picture. Looking out of the window, the tears running down her cheeks, she expresses her feelings aloud, "I love him. (Short pause) I have always loved him. (Another pause) Oh what have I done?" Her voice is rather quiet, or more like a whisper, and she closes her eyes for a brief moment while realising what she has been doing recently not only to herself but others as well. While her face vanishes

from the screen to show dark clouds outside, rain and thunder can be heard plainly, supporting the idea that something serious is happening.

In the novel, Emma realises what her feelings for Mr Knightley are in the middle of her conversation with Harriet (p. 308). However, only after Harriet has left and Emma has exclaimed the above mentioned phrase, it is explained that “the rest of the day, the following night, were hardly enough for her thoughts. – She was bewildered amidst the confusion of all that had rushed on her within the last few hours” (p. 311). In the film, her bewilderment at the perception of her own feelings can be seen clearly, given the amount of memories shown in flashbacks in this scene. In this rather long collection of scenes, I have found it rather difficult to separate the scenes between body language/mimic and narrative situation, therefore I have taken those daydreams into this chapter, in order to provide a better overview of the whole scene. However, it has to be mentioned that the flashbacks are an interesting and helpful way of presenting Emma’s feelings on the matter in the film adaptation.

3.3.7. Emma and Mr Knightley tell Mr Woodhouse about their wedding plans

Without any introduction, we are confronted at once with Mr Woodhouse, close-up picture, asking Emma what she is thinking off (KB: 19). His eyes are widely open and he appears to lean forward in his chair a little, as if he wants to be closer to Emma and to talk to her about her plans. Only after a few more words on his side about what he thinks about marrying, Emma and Mr Knightley are seen together for a moment, also in a close-up image, obviously opposite him. Both of them look at him; Mr Knightley’s look is more constant than Emma’s, as she blinks quite often while looking at her father. For a very brief moment she looks at the floor, as if she wants to avoid her father’s eyes. Mr Knightley’s facial expression is stern, his usual look, however, the look in his eyes let him appear to be astonished at hearing such words from Mr Woodhouse. Emma’s mimic is very similar, although she looks less surprised. When she declares her love for Mr Knightley, the focus is on her alone, showing her in a close-up picture again, but as she is alone on screen this time, her face is even closer to the camera. Her voice is calm and clear, she looks directly at her father. When she says, “and he loves me,” Mr Knightley is in the picture, also in a close-up image. He then looks to Emma; it cannot be really said

that there is a smile on his lips, but his former stern look seems to have vanished and he appears to look a little happier at hearing those words from Emma.

During the following turn-taking between all three of them, there is always only one person on screen, however, not always the one who speaks. Depending on what is said and about whom, it seems that the focus is always on that one person who is the focus of the speech. For example, when Mr Knightley talks about Mr Woodhouse's feelings about leaving Hartfield, Mr Woodhouse is seen, the stern and serious look on his face wearing off to be transformed into a slight smile. In addition, his eyes appear to be brighter when he smiles, and as he realises that his daughter is not going to leave him alone at Hartfield, he opens his eyes even more than before, thus expressing his surprise at hearing that Emma and Mr Knightley have already thought about what to do regarding this situation. When Mr Woodhouse asks why they have to change everything instead of going on as before, Mr Knightley and Emma are together in the picture again, both of them look at Emma's father. As Emma talks about them being alone at night, they look at each other for a moment, until Emma turns back to her father. Mr Knightley's eyes stay on her while she mentions that the chicken thieves are back in the neighbourhood, then showing Mr Woodhouse again, with his extremely worried facial expression. His mouth is half opened and his eyes look up from the bottom to meet Emma's again.

While Mr Woodhouse exclaims a frightened "Oh," Mr Knightley is on screen again for a brief moment, his eyes turning from Emma to her father. The lovers are then in the picture again together while Emma elaborates on the advantages of having Mr Knightley in the house; Mr Knightley is apparently astonished at how Emma manages to talk her father into consenting, as her father's opinion on the matter changes, given his final reaction. The old man is on screen alone again, his eyes switching rapidly from Mr Knightley to Emma for a few times; a smile can now be clearly distinguished on his lips while he says, "Why, why, yes, Emma. I believe I would," slightly nodding his head in agreement. He leans forward in his chair towards them, all three of them are then seen in the picture, full shot, Emma and Mr Knightley sitting on chairs opposite Mr Woodhouse's armchair in front of the fireplace. He takes both of them by their hands and shakes them happily, his eyes then looking to and fro from Emma to Mr Knightley to express his consent at their engagement. In the novel, it is not so easy for Emma to convince Mr Woodhouse about their plans (see chapter 2.5.), and only in the last chapter of the novel, hardly half a page

before the wedding, it is mentioned that “Mrs Weston’s poultry-house was robbed one night of all her turkies [sic]” (p. 366), this event being useful for Emma to receive her father’s consent, as in the film.

3.4. Emma and Miss Bates

After gathering the strawberries, the whole party sits down for a picnic during the Box Hill outing (GP: 22). In the novel, there are some troubles to be overcome when Mr Churchill first proposes the game, as people do not believe that Miss Woodhouse would really want to hear what every person thinks. Mr Knightley, for example, asks, “Is Miss Woodhouse sure that she would like to hear what we are all thinking of?” (p. 279). A little later, the rules of the game are refined and Miss Bates exclaims happily that she need not worry about saying three dull things, as she always says dull things, thus provoking Emma to say that she “will be limited as to number – only three at once” (p. 280). In the novel, this does not produce any reaction from anyone of the party, except for Miss Bates herself, whose words are nearly the same in novel and film, as can be seen below. Just before her answer is mentioned, it is explained that it takes some time for her to realise what has just happened, and that “a slight blush showed that it could pain her” (p. 280). They entertain themselves with one riddle, until the party is broken up, first by Mrs and Mr Elton leaving in order to walk, then, after some more talking, by Miss Bates, Miss Fairfax and Mr Knightley leaving also, leaving only four people remaining. Emma’s offending words seem to be quite forgotten, until taken up by Mr Knightley in order to scold her, as analysed above.

In the film, this whole scene is completely different. When the game is proposed, most people of the party laugh heartily at the idea, a very different reaction to the novel. Mr and Mrs Elton, however, excuse themselves immediately and walk away. Miss Bates starts her speech, laughing always, also making Mr Knightley, who sits next to her, laugh with her. The two of them are always in the picture together, medium shot; once the camera is on Emma only, close-up picture, her facial expression betraying how irritated she is with Miss Bates constantly speaking. First, she looks to the side, a very serious look on her face, then she turns her head to look at Miss Bates, opening her mouth in disbelief. Just before she explains the problem as to number only three, she changes her serious look into a smiling one. “Three” is especially emphasised by the young woman.

The focus is always on Emma while she talks. In the novel, nothing is said about what she feels during those seconds, it is merely explained that she “could not resist” (p. 280).

Miss Bates continues to laugh for a moment, until “it burst on her,” as it says in the book (p. 280). Mr Knightley, then in the picture with Miss Bates again, has a slight grin on his lips. When Miss Bates does realise how Emma has just insulted her, she stops laughing, looks down insecurely and slightly bites her bottom lip. She is quite at a loss for words, and hardly manages to stutter the following words, nearly the same ones as in the novel. “Oh. To be sure. Yes. I. I. I see, I see. I see what she means. I will try and hold my tongue. I must make myself very disagreeable or, or she would not have said such a thing to an old friend. Just three. Yes.” Between all these utterances, there is a moment’s pause. Her voice, when not whispering, sounds like a mixture of uncertainty, bewilderment and mortification. Miss Bates is looking for words and seen in a state of utter surprise and at the same time embarrassment in which she has not appeared during the whole film, nor been described in the novel. In the next lines, I will provide an exact analysis of how exactly Miss Bates and some of the other people who can be seen then react while Miss Bates stutters her words.

Miss Bates and Mr Knightley are in the picture, sitting next to each other, medium shot:

Oh Miss Bates still laughs, and has not yet realised what has been said, but then bites her bottom lip when she does realise it and nods insecurely in agreement. She looks to the side, her eyes cast down all the time.

Mr Knightley stops grinning and puts on a very serious and disappointed look. He looks at Emma for a brief moment, but then takes his eyes off her again, still wearing that very disappointed look.

To be sure Miss Bates’ laughing fades off and she looks down.

Yes Emma is seen for a moment, close-up image, with a smile on her face, but apparently surprised at Miss Bates’ awkward reaction.

Mrs Weston, for a moment in the picture, also in a close-up image, briefly looks at Emma, slightly shaking her head at her in disbelief.

I Emma is seen again, trying to reject Mrs Weston’s accusing look, also slightly shaking her head.

Miss Bates is alone in the picture, close-up image:

I Miss Bates puts her fingers in front of her mouth.

I She takes her hand down and shortly looks at Mr Knightley, as if looking for help.

I Her voice is reduced to a whisper now, she looks at Mr Knightley again, trying to put on a smile.

I see, I see She still whispers, her eyes are closed for a moment.

I see what she means

She still whispers, trying to laugh again for a moment, but then compressing her lips.

I will try and hold my tongue

She says these words very quickly, but in a very low voice, briefly looking at Mr Knightley again.

I must make myself very (pause) disagreeable

She still speaks quickly and in the same low voice, trying to laugh every now and then. She blinks with her eyes a few times.

Or, or she would not have said such a thing to an old (pause) friend

The voice is still the same. Miss Bates looks at Mr Knightley again for a moment, then down again, while she pauses, blinking her eyes again. It seems as if she is not sure whether to call herself Miss Woodhouse's friend. She compresses her lips again and tries to laugh it off.

Just three She laughs again in that insecure, embarrassed manner, looking again at Mr Knightley and slightly shaking her head in a playful way.

Yes Here she whispers again and looks to the side.

During all her stuttering, she only turns to Mr Knightley while speaking, as she does in the novel, thus avoiding every other person's look. Her facial expression, as described in the analysis, always underlines how and what she is saying. Considering how little attention is given to this key scene in the book while the above mentioned happens ('key scene' as it plays an important role in Emma's educational process), the movie presents it in a way that appears to be very proper, expressing exactly what Miss Bates must be feeling at being thus insulted.

To conclude the analysis of the Box Hill picnic, after Miss Bates' stuttering is over, she and Mr Knightley are seen in the picture again, Mr Knightley looking around himself as if looking for a way out of that embarrassing situation. As opposed to the novel, where Jane is the one to ask her aunt to go walking, he asks Miss Bates to accompany him, and the two of them walk off. Emma, Mrs Weston (who does not take part in that excursion in the novel at all, as she is expecting a baby), and again Emma, in that order, are seen in close-up pictures, exchanging some looks, on Emma's side rather puzzled at what has just happened and also ashamed, on Mrs Weston's side seemingly disapproving of Emma's behaviour and disappointed by her¹².

In the KB film (KB: 15), Mr and Mrs Elton are first in the focus, while Miss Woodhouse's orders are discussed (see chapter 2.7.). While they speak, most of the time both Mr and Mrs Elton are in the picture, full shot, sitting on a blanket. Her facial expression, although not in a close-up image, is plainly visible, always agrees exactly with her emphasised speech, moving her eyes, eyebrows and forehead, and at the same time her whole head, up and down in surprise and astonishment at being ordered. For one moment, Emma is seen alone, close-up picture, looking at Mrs Elton. Her face appears to be a mixture of astonishment and amusement about the married woman's words. The second moment in which Emma is seen, while Mrs Elton talks about "decorum," Emma looks down at first, then at Mrs Elton, her mouth slightly opened, obviously in disbelief at hearing Mrs Elton talk about "proper decorum," a woman who hardly seems to behave in a proper manner herself.

Miss Bates' happiness while speaking about the "three dull things" is plainly visible, as the smile in her face never fades. Mr Knightley, whose reaction on those words is not described in the novel, forms a slight grin on his lips while listening. For a brief moment during Miss Bates' words, Emma is in the picture again, in the same pose as before during Mrs Elton's speech. She looks directly at Miss Bates, a big smile on her lips expressing her amusement at the lady's words. After Emma's insult, Mr Knightley's grin wears off completely. The man is in the picture, sitting at Miss Bates' side, both seen in a close-up picture. He looks at Emma with a serious and angry expression. As in the novel, it takes a few seconds for Miss Bates to realise what Emma has said. She looks at her, her mouth widely open, saying, "Aha. Yes, to be sure." Here she looks down, obviously

¹² Schor (2003: 156 – 157) briefly discusses this situation between Emma and Miss Bates in the GP film.

embarrassed. Her mouth is closed, all happiness gone. Emma and Mr Churchill are seen for a brief moment, in that order, looking at each other with a smile. “I see what she means,” Miss Bates continues, still looking down, her voice sounding desperate, “and I will try to hold my tongue.” Mr Knightley eyes are on her, his forehead frowned. He seems to be anxious about Miss Bates’ feelings on being thus insulted. Mr Weston and Harriet are seen for a moment, medium shot, Harriet then just looking up from the blanket, Mr Weston looking distressed and perplexed. He appears to be looking towards Emma, as can be supposed from the position of their blankets as seen earlier while Mr Churchill proposes the game. “I must make myself very disagreeable or she would not have said such a thing to an old friend,” Miss Bates sobs, sounding very insecure. The words “very” and “said” are spoken very emphasised. She turns a little to Mr Knightley, but does not dare to look at him. Instead, she looks down all the time while speaking, just for her last words she looks briefly towards Emma. Emma, for another moment in the picture, her look cast down, takes up her fork briefly, only to put it down onto her plate again, as if now insecure as to how to react in this situation. She is obviously ashamed of what she has done to Miss Bates, or else she would probably dare to look at her. At the end of that scene, as the party breaks up, Emma appears to be deep in thought, and there is just a hint of a tear in her right eye.

4. The comical aspect

As already mentioned in the introduction, the GP film is done in a very entertaining way, therefore a number of humorous scenes can be analysed which add to the comical style of the film. At the beginning, it is Miss Bates and her speeches which contribute to the comical aspect of the film (GP: 3). As she and her mother come to Hartfield, for example, she talks about Emma’s looking like an angel, and moves on immediately to talk about Mr Elton’s sermon, saying, in her very clear and cheerful voice, “Oh, speaking of angels, Mr Elton, your sermon on Daniel in the lion’s den was so inspiring. [...] It left us speechless, quite speechless, I tell you, and we have not stopped talking of it since.” Her sentences, on having a closer look at them, are combining two contrary words or phrases in that case, such as “angels” and “the lion’s den”, as well as “speechless” and “have not stopped talking.” Her clear voice, her quick manner of talking, and her body language also play an important role in adding to the comical effect of her speech.

While Emma and Mr Knightley practise their archery skills (GP: 7), bickering over Harriet Smith and her claims for a husband, Emma realises that Mr Knightley does not at all think about the matter as she does; consequently, when she is more distracted by his words, she does no longer seem to be able and shoot her arrows at the target. One of the arrows hits the edge of the target, the next one, some seconds later, misses the target completely. In those seconds, the comical aspect can be noticed by Mr Knightley's telling Emma to "try not to kill my dogs," as she aims, and, unintendedly, shoots towards them, provoking one of the dogs to stand up and run away, whining a little. Mr Knightley's tone while speaking is not very serious, though the subject is a serious one; and he speaks with a slight, but still noticeable grin on his lips, also contributing to perceiving him as not taking the matter too serious.

When Emma and Harriet meet Mr Elton on the way home from the Clarks (GP: 9), in flashbacks it is seen what happens to Harriet while Emma helps Mrs Clark. So, for example, a salad leaf gets stuck to her cape while she leans back and watches, which she tries to shake off, turning her whole body around in an awkward way; a little basket falls off its hook, which Harriet cannot catch; and some apples fall out of Harriet's basket as she takes out a container with soup, the apples obviously hitting a cat on the floor, as a cat can be heard miaowing. "Sorry," Harriet apologizes, ducking her head just a little. All these short incidents, accompanied by Harriet's mimic which always agrees perfectly with what happens or what she says, make the scene appear very amusing and comical. Harriet's mimic and body language in general is one of the aspects which contribute to the comical effect of the film. In film chapter eight, for example, when she and Emma work on a riddle, this effect is especially obvious in that scene, as her body language and mimic stresses her excitement and lets her whole appearance and behaviour look comical.

Emma's mimic also contributes a great deal to the comical effect of the film. Her facial expression always agrees exactly with what she says, and it is astonishing how many different countenances she can perform, from extremely happy and cheerful to surprised and perplexed, from disappointed and sad to angry and furious. All of these countenances make her appear very comical throughout most of the film, always reminding the audience that the focus of the film is entertainment and not merely to portray *Emma* in the serious way as the material sometimes is. Of course, many scenes in Jane Austen's novels, not only in *Emma*, are often full of irony and humour, combining these elements

with the general story in a way which makes it impossible to think of it without humour, but in this film adaptation especially, the entertaining and humorous element is in the foreground. And Emma's, or rather Gwyneth Paltrow's mimic, is probably the most important part regarding the comical aspect. For example, when she rides alone in her carriage through a flooded street (GP: 15), the carriage gets stuck in the middle of the 'pond.' This scene serves as the introduction of Mr Churchill. While he comes towards Emma on horseback and laughs at the situation, her facial expression is full of perplexity and astonishment, and she continues to wear that puzzled look when Mr Churchill says that she will have to live there and rides in a circle around Emma's carriage. However, he helps her in her misery and only when they introduce themselves, the comical effect of the scene wears off.

When Emma waits for a message from the Coles, all her anticipation and lookout for the letter is transformed into an amusing affair (GP: 15). One moment she talks to her father whether an invitation has arrived, herself holding a few letters in her hands; the next moment she is seen yet again looking through some letters, wearing a disappointed look at perceiving that the expected message is not included; then she is seen sitting on a bench while her father comes towards her, asking whether James has brought the post yet, and she replies, "I don't know. I never pay any attention to the mail," only to take out a pile of letters from under a blanket once her father has left again; finally, she is sitting opposite her father, talking with an agitated and somehow annoyed voice about why the Coles do not write to them. In these scenes, the background music plays an important role, supplying them with a buoyant and cheerful tone, thus contributing immensely to the humorous situation.

Towards the end of the film (GP: 25), while Emma writes her diary again, although her writing her diary is only a very short scene, we hear in voice-over (Gwyneth Paltrow's voice), what she writes about. However, the diary entry fades in the background in this scene, as we see what she talks about, this always being the reverse of her intentions, so, for example, she explains that she has tried not to think of Mr Knightley while talking to the cook, only to order his favourite meal; or while sitting in the garden and picking the petals of some daisies, to ascertain by that tradition whether Mr Knightley is in love with Harriet or not; and finally, when she goes to bed, deciding that "something has to be done." She is then seen getting up again, takes a picture off the wall in the sitting room

and walks to Harriet's picture which she has painted herself at the beginning of the film. She takes Harriet's picture off its hook and replaces it with the picture of a dog. The background music in that scene is not as cheerful as it is usually, instead, it is rather dramatic, supporting the idea that Emma is quite agitated about what is going on inside of her. It might be argued that these moments do not appear to be comical, especially not when reading about them, but they do contribute to let the audience think of Emma's behaviour on the occasion as peculiar and less as being serious.

In the last film chapter (GP: 28), the narrator summarises the wedding, beginning with, "There were those who thought the wedding a little shabby." The camera is on Mrs Elton's back, close-up picture. The woman turns around to the camera to talk about the lack of satin, as is mentioned in the novel (p. 367). In her usual style, she starts talking about herself not being an expert, in this case with regard to fashion, although her friends say she does, as she also mentions in some scenes earlier during the film, whenever her expertise is praised, and then says, "[...], but I can tell you, there is a shocking lack of satin." Doing so, the scene turns to be very comical, especially as Mrs Elton talks right to the camera, therefore obviously addressing the audience. In the novel, in comparison, she is not at the wedding herself, but she has the "particulars detailed by her husband" (p. 367)¹³.

In the KB film, there are hardly any comical scenes at all, what comes closest to anything comical at the beginning of the film (KB: 2), is a dialogue between Mr Woodhouse and Miss Bates, although it cannot be really said that their conversation is a dialogue, because each of them is talking about their own subject. Mr Woodhouse, for example, recommends his cook's fresh, softly boiled egg to be very wholesome, while Miss Bates speaks about Mr Knightley's generosity of supplying her and her mother with a certain amount of eggs. Both of them talk very emphatically and stress some words which appear especially important to them. Most of the time while they converse, poor Mrs Bates is seen, obviously happy at receiving a boiled egg, but can only watch as first Miss Bates, and then Mr Woodhouse take the egg into their hands while talking on in the same manner. The circle which is formed by the sofas and chairs on which they sit on, is mostly

¹³ Schor (2003: 171) briefly alludes to that scene in her essay. Monaghan (2003: 220 – 221) discusses his ideas as to comic in the film adaptation.

filmed at full shot, only when Miss and Mrs Bates are seen, they are filmed in a close-up image.

Later on (KB: 11), it is Mrs Elton and her manner of talking which provide the film with a certain aspect of comic. She talks extremely emphatically about everything and any person whom she knows; and her mimic is also always very distinct, agreeing with every phrase she says. When she talks about the Westons and “Knightley,” her words appear to be stressed even more than before, especially “Knightley,” making it amusing to listen to her and watch her speak. In this scene, she does her description in the novel full justice, as she speaks without really giving anybody the chance to answer or to take part in the conversation. In the novel, it says that “Emma made as slight a reply as she could; but it was fully sufficient for Mrs Elton, who only wanted to be talking herself” (p. 205). At arriving at Box Hill (KB: 15), it is again Mrs Elton’s mimic which adds to perceiving her as a comical person, as she has a very distinct facial expression while talking about being glad to see Box Hill, filmed in a close-up picture to make sure that her mimic can be seen plainly. Also, her way of walking uphill appears strikingly funny, although only seen for a brief moment. Another detail while walking uphill which provides a comical effect is added when two servants are seen carrying a table upside-down, long shot, loaded with some chairs and blankets as far as can be distinguished, uphill, and the table as well as the chairs fall down on the ground. This ‘accident’ gives the impression as if this short scene should not be taken too serious, as it is quite unusual for something peculiar to happen of this sort of thing in the KB film. Other than these few moments, there really are no more scenes which can be considered in a comical or hilarious way in this film adaptation.

5. Conclusion

It is amazing, how different these two films are in presenting the story, considering that the same novel is their basis. In general, it has to be said that both film adaptations are successful. With regard to the story, both of them adhere closely to the source text, although both of them present the material in different ways. As can be deduced from the analysis of the scenes, there are numerous differences between novel and films, but that appears natural, as we have to bear in mind that we are looking at two completely different media. A novel has its own ways of presenting a situation and adding more details and information, be it the characters' feelings, or, for example, details about their past, in order to contribute to the understanding of what is happening now and why it is happening in that particular way. In *Emma*, this is exemplified at the beginning of the novel, when Mr Weston's past and his relationship with the Churchills is explained in detail until the time of his wedding with Miss Taylor (chapter two, p. 12 – 16). In the film adaptations, this has to be done differently, of course, as it would appear very peculiar if a heterodiegetic narrator were employed to relate these details. So it happens that in both movies, Mr Weston himself talks about his son Frank Churchill: in the GP film he tells Harriet about it, as she is new in their society (GP: 3), whereas in the KB film, he tells Mr Elton about his son during the Christmas dinner (KB: 5). Thus, what is related by the omniscient narrator in the novel, is transformed into direct speech by one of the characters of the homodiegetic world of the film.

Comparing two concrete scenes from both film adaptations, the great difference in the production becomes obvious. When Emma insults Miss Bates during the picnic, the reaction of both the Miss Bates is as different as can possibly be. In the GP film, in order to adhere to the general, amusing manner of the film, Miss Bates' reaction appears as if it is not so tragic, given her laughing at the situation at times and the manner in which she says her phrases. She quite apparently is irritated and hurt at what happens, but she still manages to keep up her cheerful and easy-going nature throughout the reaction. The Miss Bates in the KB film, in contrast, appears to be seriously hurt at Emma's insult, given her tears and her desperate and disappointed voice. Another major difference here is that Mr Knightley reacts at once in the GP film, asking Miss Bates to join him for a walk in order to distract her, whereas in the other film, nobody seems to show an interest in ending that

distressing situation for Miss Bates, as everybody remains where they are and continue to talk as they do in the novel.

Regarding coherence, the GP film provides more clarity throughout the film, as there is only one version. Whatever is said and when it is said, remains absolutely clear to the audience. In the KB film, in contrast, as there are a longer and a shorter version, there are some situations in the shorter, international version, which do not remain clear as to what they refer to, as the information from the extra scenes in the long version is missing. This can be clearly seen in the above mentioned situation (see chapter 2.4.7.), when Mr Knightley talks to Emma about a joke between Mr Churchill, Miss Fairfax and herself. Another short scene in the KB film, short version, does not appear to make sense at all, as a great part of it is omitted, which is only part of the long version. This is the case when Miss Smith and a friend of hers are seen walking in the country after the ball (KB: 14), and the music sounds quite dramatic, supposedly introducing some danger or difficult situation. However, it is only heard in the background, and changes abruptly to announce Mr Knightley's invitation to strawberry picking.

With reference to the aspects analysed in the chapters, it can be summarised that concerning narrative situation, there are numerous differences between novel and films. Although a considerable number of phrases are taken from the source text, they are hardly ever exactly the same ones in the film adaptations, that is, the GP film adheres more closely to the novel than the KB film, in which the dialogues often seem to be completely different in wording. Regarding the length of the dialogues, in the films they are, with very few exceptions, always abridged and not as detailed as in the novel. An example for an exception with more dialogue in film compared to the novel, is given in the GP film, as analysed in chapter 2.4.1., when Mr Knightley takes leave (GP: 24). Another aspect with regard to the dialogues is that some parts of the novel's dialogue are omitted completely, thus also contributing to abridging the film dialogues. When it comes to present the characters' feelings about certain situations, it is interesting that invented scenes and dialogues are often used to transfer those feelings. This is exemplified in Emma's visiting Mrs Weston to talk to her about Mr Elton's proposal (GP: 12), or during Mr Knightley's conversation with Mrs Weston about Emma at the Christmas dinner (KB: 5). A change in perspective from novel to film does also occur very often. This can be seen in Emma's diary entries (GP film), when she tells the audience directly about her

feelings or about what has happened, or when Mr Knightley uses words in direct speech (KB: 5), which in the novel he cites, imagining them to be Mr Churchill's words while talking about the young man's duties towards his father.

Body language and mimic do not appear to play an important role throughout the novel, at least not in the dialogues, as there is very little information given about the characters' body language and mimic. In the film adaptation, however, they are an essential part in every scene, as they usually contribute immensely to the meaning of what is said and why and how it is said. It appears impossible to imagine all the scenes with the protagonists just sitting or standing there and speak their words. As can be deduced from the analysis in chapter three, there are numerous different ways in which body language and mimic contribute to the dialogues, or, even more important, in scenes without any speeches. In order to illustrate the importance of body language and mimic, Emma and Mr Knightley's finally being united in the GP film can be taken into consideration. At first, they are both timid and hardly dare to look at each other, having their eyes cast at the ground very often; later, they face each other and do look at one another while talking about their feelings, until they are finally in the picture together and kiss after Emma has agreed to their engagement. As example for a scene without any dialogue in which body language is essential, Emma's telling Harriet about her engagement with Mr Knightley serves perfectly (GP: 27).

Considering this, the camera perspective also plays an important role, as it presents whom the focus is on in a scene, as then mostly this one person is on screen, as is often the case in both films. This becomes obvious when the characters talk about subjects which they agree and do not agree about, as for example when Emma and Mr Knightley talk about Harriet Smith and Robert Martin. In the GP film, at the beginning of this scene, they are together on screen, as they talk about Harriet's improvement, but later, when their opinions drift apart, they are mostly alone on screen, thus supporting the idea of the disagreement. The KB film, in this case, hardly shows Emma and Mr Knightley together while they talk about that matter. This scene starts with Mr Knightley's not understanding Harriet's refusal, thus omitting the part when he praises Emma for having improved Harriet, leading to them not being in the picture together very often, as they start talking at a point when they are in disagreement already. Gard (2003: 10) argues "that the camera is King," explaining that it is difficult for the camera to establish "a particular point of

view,” as “the camera has no narrative voice.” Furthermore, he elaborates on the difficulties given through pictures of filming certain situations or descriptions from a novel, in comparison to what words can easily do (cf. Gard 2003: 10 – 12).

With regard to the comical aspect, both body language/mimic and camera perspective have to be considered, when it comes to looking at what makes the film appear comical. As described in chapter four, it is mostly Emma’s mimic as well as Harriet’s body language/gestures which contribute immensely to this aspect. It would be very difficult to distinguish Emma’s mimic, if she were not seen in a close-up picture, or Harriet’s irritation or excitement expressed by her body language and gestures, if she were not filmed at medium shot. Additionally, all the other scenes in which a comical approach is applied, would probably get lost if they were not presented in the best way, so, for example, Mrs Elton’s peculiar style of walking uphill (KB: 15).

Having in mind their different perspectives, both movies are successful film adaptations, the GP film as it is amusing and entertaining throughout in its presentation of the story, the KB film as it presents the material in what seems to be an accurate manner when it comes to the degree of graveness. Considering the amount of secondary literature found on these two films, it is obvious that McGrath’s *Emma* (GP film) has drawn more attention from those people who work with film adaptations, whereas the KB film is not mentioned half as often as the GP film. However, it remains undetermined whether this is because the GP film is more successful, or because there is more to say about it, be it with a positive or negative result. Regarding the novel, it is and always will be a pleasure reading it, as it is an Austen novel, but it is also refreshing to watch the film adaptations. In agreement with Preston (2003: 14), who elaborates on the differences between novel and film and difficulties which may arise when producing a film, I want to conclude my diploma thesis with her words:

“The effects (of the processes involved in filmmaking) may be different, but they offer the same wealth as reading does – only in a different medium” (ibid.: p. 14).

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7. Filmography

Emma 1996

Miramax

Scriptwriter and director: Douglas McGrath

Producer: Patrick Cassavetti

Cast: Gwyneth Paltrow and Jeremy Northam

Jane Austen's Emma 1996

ITV/A&E

Scriptwriter: Andrew Davies

Director: Diarmuid Lawrence

Producer: Sue Birtwistle

Cast: Kate Beckinsale and Mark Strong

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9. Appendix

9.1. Film chapters of GP film

1. Die Hochzeit der Westons
2. Ein alter Freund der Familie
3. Mr Elton
4. Ein charmanter Brief
5. Begegnung mit Mr Martin
6. Der Heiratsantrag
7. Unterschiedliche Meinungen
8. Das Rätsel
9. Zwei Wohltäterinnen
10. Wieder Freunde
11. Ein unerwünschter Verlauf
12. Ehrlichkeit ist der beste Weg
13. Ein wenig Ablenkung
14. Neuigkeiten
15. Mr Churchill
16. Der Flügel
17. Mr Churchills Bekenntnis
18. Besuch von Mr & Mrs Elton
19. Die arme Jane Fairfax
20. Der Ball bei den Westons
21. Der Überfall
22. Die Landparty
23. Schlecht gehandelt!
24. Abschied von einem treuen Freund
25. Harriet liebt Mr Knightley
26. Johns Erklärung
27. Große Freude
28. Eine ärmliche Hochzeit

9.2. Film chapters of KB film, international version

1. Hühnerdiebe
2. Harriet Smith
3. Emmas Rat
4. Tadel
5. Bei den Westons
6. Unerwarteter Antrag
7. Jane Fairfax
8. Bei den Martins
9. Das Geschenk
10. Abendlicher Tanz
11. Mrs Elton
12. Beim Abendessen
13. Der Ball
14. Frische Erdbeeren
15. Ein Ausflug
16. Besuche
17. Emmas Erkenntnis
18. Im Garten
19. Vermählung
20. Abspann

9.3. Film chapters of KB film, long version

1. Miss Taylor
2. Emmas Rat
3. Bei den Westons
4. Jane Fairfax
5. Mr Frank Churchill
6. Das Piano
7. Mrs Elton
8. Der Ball
9. Der Ausflug

- 10. Tadel
- 11. Emmas Erkenntnis
- 12. Offenbarung

9.4. Classic film adaptations of Austen's novels

In this overview I will provide the year of publication, the production company and the cast of the main characters.

Emma

1948	BBC	Judy Campbell and Ralph Michael
1954	NBC	Felicia Montealegre and Peter Cookson
1960	BBC	Diana Fairfax and Paul Daneman
1960	CBS	Nancy Wickwire
1972	BBC	Doran Godwin and John Carson
1996	Miramax	Gwyneth Paltrow and Jeremy Northam
1996	ITV	Kate Beckinsale and Mark Strong
2009	BBC	Romola Garai and Jonny Lee Miller

Mansfield Park

1983	BBC	Sylvestra Le Touzel and Nicholas Farrell
1999	Miramax	Frances O'Connor and Jonny Lee Miller
2007	ITV	Billy Piper and Blake Ritson

Northanger Abbey

1986	BBC	Katherine Schlessinger and Peter Firth
2007	ITV	Felicity Jones and JJ Field

Persuasion

1960	BBC	Daphne Slater and Paul Daneman
1971	Granada ITV	Ann Firbank and Bryan Marshall
1995	BBC	Amanda Root and Ciaran Hinds
2007	ITV	Sally Hawkins and Rupert Penry-Jones

Pride and Prejudice

1940	MGM	Greer Garson and Lawrence Olivier
1949	NBC	Madge Evans and John Baragrey
1952	BBC	Daphne Slater and Peter Cushing
1958	BBC	Jane Downs and Alan Badel
1967	BBC	Celia Bannerman and Lewis Fiander
1979	BBC	Elizabeth Garvie and David Rintoul
1995	BBC	Jennifer Ehle and Colin Firth
2005	UIP	Keira Knightley and Matthew MacFadyen

Sense and Sensibility

1950	NBC	Madge Evans and Chester Stratton Cloris Leachman and John Baragrey
1971	BBC	Joana David and Robin Ellis Ciaran Madden and Richard Owens
1985	BBC	Irene Richards and Bosco Hogan Tracey Childs and Robert Swann
1995	Mirage/Columbia	Emma Thompson and Hugh Grant Kate Winslet and Alan Rickman
2008	BBC	Hattie Morahan and Dan Stevens Charity Wakefield and David Morrissey