

T.C.
ISTANBUL AYDIN UNIVERSITY
INSTITUTE OF GRADUATE STUDIES



**A STUDY ON THE CONTRIBUTION OF ADAPTATIONS TO FANTASTIC
FILM AND TV SERIES SCENARIOS BASED ON JANE AUSTEN'S
CLASSIC *PRIDE AND PREJUDICE***

MASTER'S THESIS

Tuba ŞENEL İNCE

Department of English Language and Literature
English Language and Literature Program

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DEDICATION

I hereby declare with respect that the study “A Study on the Contribution of Adaptations to Fantastic Film and TV Series Scenarios Based on Jane Austen’s Classic *Pride and Prejudice*” which I submitted as a Master thesis, is written without any assistance in violation of scientific ethics and traditions in all the processes from the Project phase to the conclusion of the thesis and that the works I have benefited are from those shown in the Bibliography. (02/04/2021)

Tuba ŐENEL İNCE

To my dearest baby girl, LIYA...

FOREWORD

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April, 2021

Tuba ŞENEL İNCE

**A STUDY ON THE CONTRIBUTION OF ADAPTATIONS TO
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ABSTRACT

In this study, film and TV series adaptations and reworks of Jane Austen's *Pride and Prejudice* will be examined in terms of fantastic effects that lead to marvelous elements they include for creating a new taste for the modern audience. *Pride and Prejudice* 2005 movie will be utilized as a conveyance of the novel to the movie screen in order to reflect a direct adaptation. For demonstrating fantastic examples of the scenarios, a TV series in 2008 *Lost in Austen* and the 2016 movie version of *Pride and Prejudice and Zombies* will be analyzed. Background information of the thesis will be provided in two ways: Todorov's fantastic literature and Linda Hutcheon's adaptation theory, a novel to film. Todorov's fantastic genre description will shed light on the adaptations whether they pose characteristics of fantastic literature and film. Adaptation theory will be analyzed under three categories throughout the adaptations: fantastic elements transferring to film, postmodern elements in the reworks, and positions of women. In addition to this, as a consequence of consumerist society, adaptations will be interrogated if they contribute to the popularity and recognition of Jane Austen in a new world order by adding new elements to the canonical novel in the scenarios of fantastic films.

Keywords: Jane Austen, Movie adaptations, Adaptation theory, Fantastic Genre.

UYARLAMALARIN JANE AUSTEN'IN KLASİK *GURUR VE ÖNYARGI* ESERİNE DAYANAN FANTASTİK FİLM VE DİZİ SENARYOLARINA KATKISI ÜZERİNE BİR ÇALIŞMA

ÖZET

Bu çalışmada, Jane Austen'in *Pride and Prejudice* film ve dizi uyarlamaları, modern izleyiciye yönelik yeni bir bakış açısı yaratmak için içerdikleri fantastik etkilerin yol açtığı 'marvelous' elementler açısından incelenecektir. *Pride and Prejudice* 2005 filmi, doğrudan bir uyarlamayı yansıtmak amacıyla romanın sinema ekranına aktarımı olarak kullanılacaktır. Senaryoların fantastik örneklerini göstermek için, 2008 yapımı TV dizisi olan *Lost in Austen* ve 2016 yapımı film versiyonu olan *Pride and Prejudice and Zombies* analiz edilecektir. Tez için teorik bilgi Todorov'un fantastik edebiyat teorisi ve Linda Hutcheon'un romandan filme uyarlama teorisi olmak üzere iki şekilde sağlanacaktır. Todorov'un fantastik tür tanımı, fantastik edebiyatın ve filmin özelliklerini oluşturup oluşturmadıkları uyarlamalara ışık tutacaktır. Uyarlama teorisi, filme aktarılan fantastik unsurlar, uyarlamalarla sağlanan postmodern elemanetler ve kadın karakterlerin uyarlamalardaki yeri olarak 3 ana başlık altında incelenecektir. Tüketim toplumunun bir sonucu olarak fantastik film senaryolarında kanonik romana yeni unsurlar eklemek, yeni bir dünya düzeninde Jane Austen'in popülaritesine ve tanınmasına katkı sağlayıp sağlamadığı üzerine uyarlamalar sorgulanacaktır.

Anahtar kelimeler: Jane Austen, Film Uyarlamaları, Uyarlama Teorisi, Fantastik Tür

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I. INTRODUCTION

Pride and Prejudice by Jane Austen is one of the crucial pieces of art in English Literature surviving more than two hundred years. The popularity of it does not result from being a simple love stories between different characters and certainly it is not a coincidence. When studies are examined onto *Pride and Prejudice*, it can be employed in distinctive fields with various approaches and theories. From modernist aspects to feminist ideologies, the novel is also subjected in class discussion with a successful reflection of the society throughout the novel. Well-knitted story line with stereotypical characters such as Lydia, Kitty, Lady Catherine, and Mrs. Elizabeth along with remarkable ones such as Elizabeth and Mr. Darcy, the novel presents a sociological analysis of Regency period of England. That is the first and main reason why Jane Austen's masterpieces are chosen as a scenario for adaptations of modern times. With a more effortless and easier process of transferring the novel to a different medium, a screen, *Pride and Prejudice* is mostly preferred in different periods during the 20th century. It is convenient enough to transfer to another genre since the characters and flow of the events are quite picturesque and universal as well as being not too complicated. Sue Parrill examines adaptations of Jane Austen in her novel deeply and contributes a timeline for the initial point of them in the cover of her book as:

It is a truth universally acknowledged that a good novel in possession of a good love story must be in want of a screen adaptation. Yet no work of Jane Austen reached the big screen before 1940's *Pride and Prejudice*—which, though highly popular, was the last Austen film for many years. Between 1948 and 1994, television was the chief medium for adaptations of Austen's novels (Parrill, 2002: cover page).

Started in the middle of 20th century, screen adaptations of *Pride and Prejudice* is still in demand. In addition to classical adaptations exactly same to the novel, different interpretations and commentaries of the novel have been abundant especially since the beginning of the 21st century. The reason behind it may be the

consumerist society and changing appetites and tastes of new generations. As the name suggests of adaptations, they are not only used for dimension shift but also attachment of new story lines and creative characters, adaptations comply with the conditions of 21st century. By this means, the adaptations are nourishing the classical novels by keeping them alive and provide opportunities to be known by new generations. *Pride and Prejudice* thanks to adaptations, can be still alive and Jane Austen can reach to new and young generations by all means. It can be surprising to see such a classic in a fantastic film as a scenario but there are examples of it both in cinema and TV series version of it. Besides, the characters can play the roles of a vampire, zombie hunter, and time traveler in the plot of *Pride and Prejudice*. Comparatively, it can be considered as a new trend for adaptations after fidelity concerns and discussions are brought into light.

In this thesis, two adaptations of *Pride and Prejudice*, which are *Lost in Austen* (2008 TV series) and *Pride and Prejudice and Zombies* (2016 movie) will be interrogated and analyzed in terms whether and how they are posing and hosting fantastic effects that lead to marvelous elements in films by employing adaptation theory with postmodern essences within it. 2005 adaptation version of *Pride and Prejudice* (movie) will be employed in order to show a classical adaptation of the original work as a contrast to other two aforementioned adaptations. Through this project, *Pride and Prejudice* will be proved as a masterpiece which can be an issue for not only feminist theory but also a new, emerging genre of fantastic with its universal challenging topic which is quite adaptable. Thanks to adaptations of such a classic, Jane Austen survives among modern spectator and can be known by a wide variety of generations in a consumerist society.

The main aim of this project is to analyze adaptations of Jane Austen and find out whether they possess the fantastic film characteristics which were defined by different scholars. Through adaptations of novel or written forms of works, the work of arts gains new dimensions and different kind of meanings for new fans. Movies and TV series are quite popular among people which is why adaptations are subject matter of this project in terms of opening different gates and perspectives for people. With the time passing, transferring of the classic works and transformation of them are highly critical because literature and literary works are the main sources of themes and topics for visual arts. With increasing popularity for fantastic pieces in

modern times, this paper aims to demonstrate how a classic novel can be a scenario for fantastic film and TV series.

Chapter 2 will be presented as a base for the background information about first fantastic genre, then the adaptation theory. In order to conceptualize and delve into fantastic genre, it is essential to know what the root of it is or what are the characteristics of a fantastic work of art. Regarded as one of the influential figures of the genre, Todorov's definitions and criteria will be inquired. As a follow up, the theory of adaptation, elements, and most substantial parts within it will be demonstrated by the contributions mostly from Linda Hutcheon and her description.

Chapter 3 continues with the first adaptation of *Pride and Prejudice* produced in 2005. The reason of the preference of this rework is to show what a classic adaptation looks like and what kind of characteristics it possesses without postmodern interpretation. It is inevitable to house changes because of the medium shift. The directors are considered mostly the recreator of the adaptations and their commentary can be reflected what the original work has. The modernist exposition of certain scenes and positions of women will be dealt with throughout the adaptation.

Chapter 4 and 5 mention fantastic scenarios of *Pride and Prejudice* for the adaptations. The aim of the dissertation will be shown via these 2 chapters because these are the core of the discussion of whether a classic novel can be appeared in fantastic film scenarios or not. Chapter 4 depicts *Lost in Austen* by Dan Zeff with an interruption by a 21st figure from our familiar world. Fictional characters in *Pride and Prejudice* arouse in a different century. The series display how it would be if the characters enlivened in a postmodern world and how a modern woman would survive if she were thrown to a fictional world. The choice of this specific rework for this study is because of the offerings, new interpretations, and originality it has. Wim Tigges comments on *Lost in Austen* as multi-field dimensions it has:

In fact, it reanimates its original on a number of levels: intertextually, linguistically, psychologically, and in terms of gender politics. As it turns out, Amanda Price is as dissatisfied with life in modern England—or in a postmodern miniseries! —as Elizabeth Bennet with hers in a Regency novel (Tigges, 2018).

As a different remark upon fantastic genre, chapter 5 hosts *Pride and Prejudice and Zombies* by Burr Steers. Pioneered by their father, Bennet sisters turn into warriors for the ultimate battle between alive and undead. Depiction of zombies in England at Georgian period is introduced in the movie. The battlefield full of zombies contrast to trained Bennets and other great fighters such as Colonel Darcy is full of blood and half-parted corpses but still does not prevent a romantic relation. The fantastic effects that lead to marvelous elements are empowered with Gothic atmosphere and vivid battle scenes during the movie. As a consumerist society incarnation, zombification is employed so the contributions of such a method in terms of postmodern approach will be analyzed in the movie as well.

These two adaptations are particular because even if they utilize a same plot, with the character development and postmodern analysis, they emphasis different sides of the novel.

For the final chapter, conclusion part will be presented included the answers to these questions of the thesis: Can a classical novel be a subject for completely different genre? Do adaptations contribute to the popularity of canonical work? Which sort of elements can be used for a fantastic movie? Which figures were employed in order to appeal more audience throughout the adaptations?

Jane Austen's *Pride and Prejudice* is an inspiration for adapters, so adaptations accommodate unique interpretations of directors and adapters. The result of the thesis sheds light into different characteristics via various adaptations of directors. The aim of this study is not to proclaim any superiority of any adaptations one another. Rather, with particular essences, adaptations can contribute to the popularity of the original work in many ways. The aim is to demonstrate how these commentaries attract more audience and popularity of the original novel. The novel itself provides a chance to have a critical eye and understanding of the infrastructure of the Regency period for the readers in terms of class issues, positions and roles of women and social criticism upon marriage and different expectations. Within the same plot and characterization, reworks may expand the social criticism for both 19th and 21st century because similar concerns are ongoing, but people's perspectives and scope of comprehension are changing day by day. As a result of it, adaptations may be required for different sorts of audience via different mediums that can be appealing.

II. BACKGROUND INFORMATION

Pride and Prejudice was written by Jane Austen in 1813. It is a classical novel contributing a deep understanding of Regency Period of England. Elements of the novel are about love affairs, courtesy, expectations from gentlemen and gentlewoman, and class issues. It is not a coincidence to survive till this age. With countless invaluable pieces of art contributions to English literature, Jane Austen maintains her popularity and existence still in 21st century. In 21st century, with different taste and perspectives of new generations, classical art works such as *Pride and Prejudice* is transferred another popular media such as film, TV series in order to be able to reach more people and be known by the upcoming generations. Adaptations are the mediums for transfusion of significant masterpieces.

In this chapter, background information about adaptations in the following chapters will be provided in terms of two different categorizations. One of them will be about genre of fantastic or fantastic literature will be addresses to get a full comprehension on the adaptations which will be exemplified as they are. Different scholars' appendage and remarks will be given in detail such as Tzvetan Todorov. His definition of fantastic will be demonstrated and steps of being an example of fantastic genre will be examined.

Then, as a second element being introduced and analyzed in a broad sense, adaptation theory will be illuminated starting from the roots and progress of it in time. Linda Hutcheon and her description along with analysis of adaptation studies will be examined throughout in the latter part of the chapter.

A. Fantastic as a Genre

The word of fantasy is defined as 'not real', 'imaginary' or 'not true' in most of the dictionaries. For this reason, it is not a mistake to say that the genre of it already is controversial and hard to describe. Since a phenomenon which is imaginary cannot be identified easily. Transferring fantasy to a genre is a complicated and grueling because some of the scholars such as Karen Michalson

suggested that “Fantasy literature does not enjoy the kind of critical attention or prestige that other literary genres, like realistic novels do” (Michalson, 1990). Fantastic literature is a genre that is hard to define and entitle. It is only possible to call a fantastic when it is detected as it is not fantastic. Thanks to subgenres that it has, the term can be contributed with definitions. The discussion and contribution about the necessity of fancy dates back several centuries ago. John Dryden is among the first critics highlighting the necessity of imagination inside literal works. In 17th century, he emphasizes ‘fancy’ is a must within the piece of the art. Robert D. Hume mentions Dryden’s commentary on imagination in his article as:

Dryden’s concept of imagination has proved both elusive and important. In an article published a decade ago John M. Aden made a close study of Dryden’s use of such critical terms as ‘imagination’, ‘fancy’, and ‘wit’, and suggested that between 1664 and 1672 there was a definite change and development in his concept of literary creation. (Hume, 1970: 295)

Besides, Joseph Addison is considered as of the first scholars contributing fantastic who propounded a statement of ‘the fairy way of writing’ in his essays on “The Pleasures of the Imagination” (1712). He states his familiar description of fantastic as:

There is a kind of writing wherein the poet quite loses sight of Nature, and entertains his reader’s imagination with the characters and actions of such persons as have many of them no existence but what he bestows on them; such are fairies, witches, magicians, demons and departed sprits. This Mr. Dryden calls the fairy way of writing, which is indeed, more difficult than any other that depends on poet’s fancy, because he has no pattern to follow in it, and must work altogether out of his own invention. (Addison, 1712)

He did not utter the word of ‘fantasy’ or ‘fantastic; rather he preferred his words as ‘imagination’ or ‘fancy’ or ‘losing sight of nature’. These choices of words are not arbitrary as well. Referment of definition for fantasy, one can be led to imagination, very individual. By stating losing sight of nature, it is probable to mention about supernatural elements. Gary K. Wolfe appreciates Addison’s

definition by saying "...Addison proposed the notion that both originally derive from sight. In other words, what we call imagination or fancy has to do with our reactions to or memories of objects of nature or art" (2012, p.8). The distinction between fancy and imagination matters a lot in the sense of contribution to meaning of fantastic. It dates back to Coleridge's time, 1817. In his *Biographia Literaria*, he described the imagination as the 'living Power and prime Agent of all human perception', while fancy 'has no other counters to play with, but fixities and definites' (Wolfe, 2012:9). According to aforementioned definition, imagination is more powerful and has new formation and texture while fancy offers much more stableness ongoing features. When considered from this point of view, imagination is essential for creating and maintaining fantastic worlds. The surprising and unexpected elements within it, fantastic promises hope for each and every individual according to their belief system, experiences and imagination. The wish to know what is unknown or what is unforeseen in a way could be possible throughout imagination. David Sandner commented on a similar issue in his article as:

Fantastic literature opens the mind to speculations concerning what science does not yet and may never know, the workings of "different laws and economies... than those of mankind" that function within or behind the everyday world. (Sandner, 2000:53)

A Russian theoretician Tzvetan Todorov put up his ideas about the fantastic in his book which is denominated *The Fantastic: A Structural Approach to A Literary Genre*. In this part, mostly Todorov's opinions and part in the genre will be stressed in terms of defining the genre and main characteristics of it. Rather than offering a definition for escaping from reality ground, the term of fantastic has its own elements and characteristics that need to be taken into consideration. Todorov asserts that a fantastic text requires a hook basically a bait for a reader needing to be in a purgatory for deciding whether the things are there or not. As a reader, the person experiences a hesitation in which she or he queries if the surroundings are really happening or no: "the ambiguity is sustained to the very end of adventure: reality or dream? Truth or illusion?" (Todorov, 1975:25). There is a different kind of world whose rules cannot be explained by the minds or experiences of this real world, which is the source of 'hesitation'. The path for fantastic is opened in such a way according to Todorov:

In a world which is indeed our world the one we know, a world without devils, sylphides, or vampires, there occurs an event which cannot be explained by the laws of this same familiar world... The fantastic occupies the duration of this uncertainty. Once we choose an answer or the other, we leave fantastic for neighboring genre, the uncanny or the marvelous. The fantastic is that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event. (Todorov,1975:25)

As it is referred from the definition, one can only acquire the sense of fantastic as long as she or he sustains indecision for happenings. It can be one millisecond or one hour or one day to interpret and perceive the truth. That period of hesitation is the determiner for fantastic. It is not the end of the story for sure. Thereafter, according to the explanation for uncertainty, there can be two options: the person is in the side of either uncanny or marvelous. In the following pages, the difference, and definitions of uncanny and marvelous will be given in detail. Todorov gives places for various definitions of fantastic from particular nations of critics: From Russian Vladimir Solovyov, the two possibility of fantastic is stated as: “in the genuine fantastic, there is always the external and formal possibility of a simple explanation of phenomena, but at the same time this explanation is completely stripped of internal probability” (1975:26). For ghost stories, British author M.R. James expresses his opinions with similar terms: “it is sometimes necessary to keep a loophole for a natural explanation, but I might add that this hole should be small enough to be unusable” (1975:26). Therefore, it is not a mistake to say that fantastic effects that lead to marvelous elements are tried to examine by employing either internal sensations or external forces and effects.

Todorov analyzes the fantastic works of art and has efforts to define it properly. At the same time, he mentions three conditions that fantastic requires to be comprehended fully. These three conditions do not have equivalent importance degree according to Todorov. In order to look at the fantastic works as fantastic, the conditions need to be fulfilled. The very first condition is the hesitation that the audience needs to feel about the course of events, whether they are real or no. “First, the text must oblige the reader to consider the world of the characters as a world of living persons and hesitate between a natural and supernatural explanations of the

events described” (Todorov, 1975:33). The second, and ‘may not be fulfilled’ is the hesitation that the character experiences within the events throughout the plot. Lastly, the third condition is a literal reading of the text which handicaps either poetical or allegorical reading. “The reader must adopt a certain attitude with regard of the text: he will reject allegorical as well as ‘poetic’ interpretations” (1975:33). Uncertainty or another way of saying hesitation feeling can be obtained as long as the happenings are evaluated as if real, a part of real life. Other than that, there is no way to look for a fantastic occurrence. As a result of it, there will not be fantastic world. In their article, “Todorov Fantastic Theory of Literature”, Stanislaw Lem and Robert Abernathy highlights the importance of literal kind of reading as: “For a work to manifest its fantastic character, it must be read literally, from the standpoint of naïve realism, thus neither poetically or allegorically” (Lem and Abernathy, 1974:230).

As it is mentioned in former paragraphs, the uncertainty occurs during the time of deciding is resolved in two different ways: either uncanny or marvelous. This will be the part that explains what they are referring in the world of fantastic. Todorov designates a kind of diagram in which he underlines the limits of axis that shows uncanny and marvelous sides. The axis is so close to each other that tiny nuances are determiners of which is which. In a pure definition of uncanny, there is a natural reason behind the source of fear and shock, but that kind of fear does not cause any uncertainty. There is a rational reason behind that kind of fear. On the other hand, there is a kind of fantastic uncanny which again leads to fear of which source seems supernatural but at the end of the story, it bursts that there is again rational explanation behind it. Todorov explains this subgenre as:

In this subgenre events that seem supernatural throughout a story receive a rational explanation as its end. If events have long led the character or the reader alike to believe in an intervention of the supernatural, it is because they have an unaccustomed character. Criticism has described, and often condemned, the type under label of “the supernatural explained” (1975:44).

The imagined world previously assumed as surrounded by supernatural elements can be resolved in such an explainable and logical causes in uncanny fantastic. Term of uncanny is not coincidentally put to use; rather it is willfully used

after Freud's essay called 'Uncanny' in 1919. Freud is a key figure throughout the chapter since Todorov attributes the fantastic to Freud's opinions in terms of not only explanations of fear but also themes that can be employed in fantastic works. "According to Freud, the sense of uncanny is linked to the appearance of an image which originates in the childhood of the individual or the race" (Todorov, 1975:47). Uncanny can be associated with the fear that a person has experienced during early times of the life. From the quotation, it can be considered that uncanny is much related with personal experiences and even traumas. Therefore, it is quite reader based while evaluating if a work is uncanny or not.

The other side of the diagram after uncanny, is interrelated with marvelous. It can be analyzed again in two different states: fantastic marvelous and pure marvelous. As it is expected, behind hesitation, there is fantastic marvelous figure as supernatural. Fantastic marvelous is the supplier of irrational and extraordinary causes for events. Acceptance of supernatural elements is the key for fantastic marvelous. Todorov gives place for definition of fantastic marvelous as:

If we move to the other side of that median line which we have called the fantastic, we find ourselves in the fantastic marvelous, the class of narratives that are presented as fantastic and that end with an acceptance of the supernatural. (1975:52)

Pure marvelous, as the name suggested, is the pure state of marvelous which does not create any kind of reaction neither in the character nor in the reader. (Todorov, 1975:54) There is no trigger for provoking hesitation or uncertainty. From the beginning till the end, the reader is aware he or she is entering a supernatural world of which laws are not similar as this real world. As a result of it, there is not any kind of indecision that the reader experiences, which is very first condition of fantastic. Lem and Abernathy mentions about pure marvelous as: "And finally there is the pure marvelous which again does not give rise to any vacillations between mutually exclusive types of ontic systems" (1974:230).

As a last point or in other words a division between uncanny and marvelous, Todorov suggests a significant analysis about the hesitation. According to him, feeling of uncertainty or hesitation can only belong to 'the present':

The classic definition of the present, for example, describes it as a pure limit between the past and the future. The comparison is not gratuitous: the marvelous corresponds to an unknown phenomenon, never seen as yet, still to come- hence to a future; in the uncanny, on the other hand, we refer the inexplicable to known facts, to a previous experience, and thereby to the past. (Todorov, 1975:42)

Obscurity is a common point between uncanny and marvelous. The separator between them is on the other hand, is the resolution of that obscurity which is the gate of fantastic. Past is related to one's memories and experiences. Fear factor is normally derived from the person's past, which is essential for uncanny. Marvelous on the other side, is futuristic way of looking because it refers to unknown which may be probable to be known and understood in the future.

As one part of this chapter, themes are dealt with fantastic works will be analyzed. Fantastic themes, different from other genres, should carry specific characteristics for they are sought for creating surprising, shocking, or scary events which are essential for maintaining suspense for the reader. Todorov searches for an answer to the question of 'what do its fantastic effects that lead to marvelous elements contribute to a work'. While responding this question, he underlines some of the characteristics of fantastic fiction:

First, the fantastic produces a particular effect on the reader- fear or simply curiosity- which the other genres or literary forms cannot provoke. Second, the fantastic serves the narration, maintains suspense: the presence of fantastic elements permits a particularly dense organization of the plot. Third, the fantastic has what at first glance appears to be a tautological function: it permits the description of a fantastic universe, one that has no reality outside language; the description and what is described are not of a different nature. (1975:92)

Imagination is underlined in the third answer. There is no world other than the language, so it is all on the reader who is in charge of dreaming and shaping the fantastic world with the limit of his or her own. That kind of responsibility or it can be also called that freedom is very special for fantastic genre because all the

questions, all the answers, the plot or the characters can be meaningful thanks to the mental empowerment of the reader.

Extramundane creatures and supernatural events intermingle in fantastic as the plot develops and resolves. Fantastic deliberately plays the mind of the reader in order to manipulate in a way so that hesitation can be experienced properly. Metamorphosis of the characters is a common theme that can be seen in fantastic fiction for example. Transforming as a whole body into another type of creature or formation such as a genie into an old man is a common theme in a range for fantastic themes according to Todorov. Along with this, he lays emphasis on supernatural beings via giving different kinds of scholars as:

Herewith, some examples of classification of themes, Dorothy Scarborough, in one of the first books concerned with this question. *The Supernatural in Modern English Fiction*, proposes following classification: modern ghosts; the devil and his allies; supernatural life. Penzoldt affords a more detailed division: ghosts, phantoms, vampires, werewolves, witches and witchcraft, invisible beings, the animal specters. Vax proposes a very similar list: werewolves; vampires; parts of the human body; the pathology of personality, the interplay of invisible and visible; the alterations of causality, space, and time; regression. There is a curious shift here from images to their causes. (Todorov, 1975:100)

As it is very clear from this quotation that fantasy is a world that no one can see neither the events nor the characters; there is always a promise a clue about a new world of which dwellers do not belong to familiar world, which fascinates and feeds the reader's imagination while developing. Only that kind of world makes impossible possible; unthinkable thinkable.

When it comes to a visual media, which is the heart of this study, fantastic can be a little bit controversial for the effects of reality that is possible via using technology can be an obstacle for the audience. For the literature, vacillation between natural and supernatural elements keeps the reader in the mood of suspense because there is a world which exists outside of the language, that is to say, in the imagination level. The reader can fill the gaps through imagination and can create a

world of fantastic as he or she wishes. On the other hand, in cinema world, because of presenting supernatural elements in concrete forms in the screen, it may cause a problem to provoke the sense of hesitation. Cynthia Duncan contributes this idea in her book *Unraveling The Real* as:

In cinema, the need for visual images to tell the story puts obstacles in the path of the filmmaker who wants to suggest the fantastic without explicitly encoding it into the text. Many films use fantasy as good effect, and technology has made it possible to create images on the screen that have no basis in reality. (Duncan, 2010:202)

On the contrary to this idea, cinematic or filmic elements can pose a feeling of hesitation in the audience while watching it. How the reader can enter the world of fantasy by reading the book with acceptance of that is a book, it can also be pertinent for cinematic reality. As Duncan cited in her book the assessment of Philip Johansen:

Johansen believes that “excessive filmic elements evoke Todorov’s fantastic dilemma, which involves choosing between supernatural and ‘explainable’ rationale for experience. “The ‘reality’ within Todorov’s fantastic genre is now filmic reality. And like the reader of a ‘fantastic’ work, the film’s spectator must decide if an object threatens existing narrative reality”(328). Films that introduce elements that require us to reconstruct the existing world of the characters through the introduction of ambiguous elements are the most effective in creating the fantastic effect. (Duncan, 2010:204)

As considered from this perspective, unless the filmic reality is distorted, it is possible to talk about Todorov’s fantastic hesitation feeling and uncertainty. Therefore, all of fantastic effects that lead to marvelous elements can be accepted in and applicable to the films of fantastic.

In 1972, Chris Steinbrunner and Burt Goldblatt published a book called *Cinema of The Fantastic*. Just in the cover book, they gave the definition of fantastic film as ‘as fascinating excursion into the bizarre, satanic and haunting film world of the incredible’ which is almost same definition as fantastic fiction. Again, the characters and events are supposed be extramundane and supernatural. In this sense, the variety of fantastic films that are counted as fantastic is quite ample. From Robert

Wise's *Star Trek* to Alfred Hitchcock's *Vertigo* have been discussed as examples of fantastic films which all offer an alternative vision of what is real and true. (Duncan, 2010:203)

B. Adaptation Theory, From Novel to Film

As an individual in 21st century, one can come across adaptations in everywhere: from videos to music, from games to movies. The matter of adaptation, however, is a broad term as well as still debating. Adaptation is interdisciplinary subject mostly being an issue in translation studies, film studies, and literature. The reason behind this is a common shared point: being a secondary version of an 'original'. Translation studies can be considered with several branches such as interlingual, intralingual and intersemiotic according to the matter it deals with. Basically, a product of an original language is emerging as a result of translation. It is a culture transfusion at the same time. Cynthia S.K. Tsui underlines the similarity between translation and adaptation as: "Translation and adaptation are very similar to each other- both involve an end product, an audience, and re-creative process in which the interference of the translator/adaptor is decisive." (Tsui, 2012: 57) With the interpretation, additional parts and commentary of the adaptor or the director, however, adaptation has a broader scope of flexibility. And because of the medium shift, even if the plot, the characters, and the settings are same as in the original text, film adaptations must be original at a point. Tsui states the major difference between translation and adaptation by saying that:

Translation is a site of operation between the art of literature and science of linguistics, and hence rendering the discipline open to both aesthetic and logical concerns. It possesses a structural framework as well as a hypothetical flexibility. By contrast, adaptation, with its origin in literary and film studies and its basis in semiotics, psychology as well as literary studies, can be more abstract and complex to conceptualize. (Tsui, 2012: 57)

As it is clear with exemplification of similarity and difference between translation and adaptation, it can be said that adaptation has capability of being an issue among many disciplines from translation to media studies. This paper focus will be on literature and film adaptations. Since the core of this thesis lays under

three film adaptations, it is vital to know the details of adaptation theory. There will be different scholars, but emphasis will be on Linda Hutcheon's book, *A Theory of Adaptation* thanks to her great contributes to the field. Because "art is derived from other art, stories are born of other stories" (Hutcheon, 2006:2), it is an inevitable process to mutual effect of literature and film studies. Most of successful scenarios are adapted from literary works, which increase popularity and demand of related books. Brian McFarlane supports this idea in his chapter in the book of *The Cambridge Companion to Literature on Screen*: "There is plenty of evidence of this fascination: many of the most popular and most highly regarded films have their roots in literature of one kind and at one level or another." (McFarlane, 2007:15) In the voyage from letter to the stage or screen, certain methods and rules must be applied to anew work which can be called as adaptation. Emergence and development process are not in a limited period of course. The traces and first trials date back 1920s:

Much of early evolution of British television was initially determined by the various institutional, technological, and programming practices that had already developed in BBC radio in the 1920s, and this was certainly the case for adaptations of the classics. ... the BBC's first Director-General believed that radio should inform, educate and entertain, and that a significant part of that objective would be delivered by bringing culture to a mass audience, it was entirely consistent with his philosophy that readings of scenes from classic literature, including Dickens, Austen, Scott and Trollope, featured in the earliest years of radio broadcasting. (Butt, 2012:160)

As it is understandable from the quotation, formation of adaptation was shaped by the circumstances and technological gadget of that time, and in time it is transferred to different mediums. The motivation lays behind adaptation will be analyzed in the following pages but for the very first one, reaching more people with the aim of entertaining as well as educating was. It can lead to create new kinds of fans in media market which can create immortal and continuing classical works also.

With a very deep root in the history, adaptation in terms of being defined, is a difficult process. After evaluating adaptation in two branches as a product and process, Linda Hutcheon mentions how hard to give a proper definition of adaptation

is: “As a product, an adaptation can be given a formal definition but as process-of creation and of reception- other aspects have to be considered. (Hutcheon, 2006:15) Reproduction of old works and transferring them into a new channel can be considered as repetition. However, “adaptation is repetition, but repetition without replication” is contributed by Hutcheon. (2006:7) At this point, questions are emerging: If the aim is to create broader fans for increasing recognition of the work with familiar backdrop, how is it possible? Or even just for fun not any aimed, how is it possible to theorize adaptation? What kind of criterion should be sought? In her book, Hutcheon asks what, why, how, where and when for the interrogation of adaptation. Before answering to these questions, she describes the adaptation in short as:

Adaptation is an acknowledged transposition of a recognizable other work or works, a transcoding that can involve a shift of medium (a poem to a film) or genre (an epic to a novel). It is a creative and an interpretive act of appropriation/salvaging. And lastly it is an extended intertextual engagement with the adapted work. (Hutcheon, 2006:8)

Adaptation can alter the genre of the former work: from a classic novel to a modern movie. Interpretation is a key element of adaptation. It can lead new perspectives with creative ideas. Intertextuality is the usage of previous literary works within other works. The idea behind the intertextuality is interrelations of the texts one another which brings into inevitable link among the texts. Coexistence and mutual contributions of the literary works to each other creates an open scope to the audience to explore the text rather than discovering it because it may already exist within previous pieces of art. Elaine Martin states that intertextuality is derived from Julia Kristeva:

Most critics agree that the term was coined in the late 1960s by Julia Kristeva, who combined ideas from Bakhtin on the social context of language with Saussure’s positing of the systematic features of language. Kristeva’s definition, in her essay “Word, Dialogue and Novel,” reads: intertextuality is “a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double” (Kristeva 85, cited in Moi 37). (Martin, 2011:48)

The intersection between different pieces of arts prevents monosemy. Therefore, fixed meaning system is broken. The work is open to new interpretations and contributions from former texts as well. Kristeva defines the intertextuality as:

The term inter-textuality denotes this transposition of one (or several) sign system(s) into another; but since this term has often been understood in the banal sense of “study of sources,” we prefer the term transposition because it specifies that the passage from one signifying system to another demands a new articulation of the thetic – of enunciative and denotative positionality. If one grants that every signifying practice is a field of transpositions of various signifying systems (an inter-textuality), one then understands that its “place” of enunciation and its denoted “object” are never single, complete, and identical to themselves, but always plural, shattered, capable of being tabulated. In this way polysemy [multiple levels or kinds of meaning] can also be seen as the result of a semiotic polyvalence – an adherence to different sign systems (Kristeva 1984: 59–60).

Intertextuality is a broad term to define with its pioneers such as Kristeva, Bakhtin and Barthes. It has categorization in terms of application to different texts. Direct and indirect intertextuality are the most common employment of intertextuality for the text usage in another text. Robert Miola provides more categorization for types of intertextuality such as revision, translation, quotation, sources, conventions and configurations, genres, and paralogues. (Miola, 2004: 14-24)

In order to be fitted in a different world, adapted work changes unavoidable. Intertext may be there with new characters, in a new environment. Hutcheon states her similar idea: “Adaptation, like evolution, is a transgenerational phenomenon. And the fittest do more than survive; they flourish. (Hutcheon, 2006:32)

The mutual feeding relations of film and literature is not arbitrary. Common approaches towards people, lives and happenings are the reasons of their preference while adapting. Francesco Casetti aptly puts starting point by saying:

Both literature and cinema have been regarded essentially as modes of expression, sites and ways of manifestation of an ability to give

shape to ideas, feelings, and personal orientations; in other words, as sites in which an individual's perceptions are combined with the person's will/necessity to offer an image of him or herself and of his or her own world. (Casetti, 2004:81)

It is quite common among people who are familiar both original work and adapted work that comparison between two works. Which one comes first is the determiner of applause of course. Especially, film adaptations of literary works should be examined carefully because there is a dimension shift. From one dimensional world of words, sentences and pages, the shift goes to at least two-dimensional side which includes moves, images, and sounds. That is why it is not a coincidence for the fans like more the written versions because they can use their own imagination for putting on clothes to characters, way of speaking or love-hate reactions of the characters. McFarlane claims that "With the adaptation of novels, the essential process is excision of one kind or other: either a paring down or the surgery that removes whole sections, subplots and sets of characters." (McFarlane, 2007:24) Likewise, Hutcheon shares a similar idea with McFarlane, "... a novel, in order to be dramatized, has to distilled, reduced in size, thus inevitably, complexity. (Hutcheon, 2006:36) On the other hand, cuts and reduction accompany with adds and insertion of new elements at the same time. "Of course, film adaptations obviously also add bodies, voices, sound, music, props, costumes, architecture and so on. (Hutcheon, 2006:37) As a result, new existence of adapted works can be added or reduced, enriched, or impoverished when comparing with the original work. Thanks to great details within the novels, main elements of performing such as gestures, costumes, way of speaking or behaving, can be transferred to screen by directors and actors. "In the move from telling to showing, a performance adaptation must dramatize: description, narration, and represented thoughts must be transcoded into speech, actions, sounds and visual images. (Hutcheon, 2006:40) In this term, narration scope of both novels and films makes easier the process of adapting. Deborah Cartmell and Imelda Whelehan underline and draw attention to several points that should be taken into consideration while evaluating adaptation:

While there are clear affinities between the form of the novel and film narration, some account needs to be taken of screen adaptations of literature as varied as the Bible to the fairytale, to different genres, such

as fantasy, romance, heritage, and to popular (rather than canonical) texts. Secondly, literature on screen studies needs to take on board technical innovations and contributions made in areas such as animation to soundtracks... Fifthly, extra-cinematic factors (current trends, historical events) are vital to film adaptations but are curiously absent from most studies of the subject. Production values, technological changes, commercial considerations – in short, the film and television industries themselves – are a sixth and vital dimension of literature on screen studies. (Cartmell and Imelda, 2007:4)

They summarize crucial points for adaptations. Affinities of film and literature enable these two styles to combine owing to technological aspects with utmost attention to the style. Besides, formation of adaptation is also influenced by circumstances and trend of media at that time.

After all definitions and propositions, adaptation poses another possible question in the version of novel to film: Who is the adapter? With dimension shift, novel requires new elements to deal with such as costumes, stylists, actors, producers, characters and so on. A couple of important figures like music, budget and set designs are awaited issues in the process of transformation. Attachment of these organisms of formerly novel and different scaled contributions of staff to the adapted film, the adapter is hard to find. If all efforts are on the whole, director can be the ultimate adapter who is responsible of all progress of the film. Hutcheon supports this idea in her paragraphs as such:

Films are like operas in that there are many and varied artists involved in the complex process of their creation. Nevertheless, it is evident from both studio press releases and critical response that the director is ultimately held responsible for the overall vision and therefore for the adaptation as *adaptation*. (Hutcheon, 2006:85)

Adapters adopt different motivations while they handle with complicated mechanism of adaptations. Their reasons have a wide range from personal ones to contributions of their cultural heritage. They put aside fidelity controversy which may be counted as an unimportant issue within adaptation because as it is mentioned formerly, adaptation with its name suggests a shift, an update, and an enriching

procedure for new kinds of admirers. Economic reasons behind canonical works of art stand out as a first motivation for adapters. To make money with a popular novel is much easier than producing new scenarios and present in front of postmodern audiences. Thanks to their stand-by fans, financial earnings are highly attractive for adapters. When it is examined, adaptations of Shakespeare or Austen or Dante's adaptations are quite common in terms of preference for adaptation because it can be considered as a great help for cultural capital of classics. Hutcheon's sentences promote this idea: "Today's television adaptations of British eighteenth- and nineteenth- century novels may also want to benefit from their adapted works' cultural cachet" (Hutcheon, 2006:91)

Notability of so-called low culture categorized films is going up day by day thanks to popular culture. The reason why the popular culture poses dangers for high culture is it does not require neither background information nor preparation as it is in high culture products. Thanks to a great source such as literature adaptations are quite well liked among popular culture. Postmodern way of approaching to adaptations make easier to evaluate and support adaptations in a way because with the name suggestion, postmodern offers new way of thinking and groundbreaking analysis despite all former ideas and opinions. Rethinking or examining with different perspectives does not create any problems in postmodern period with postmodernist viewpoints. Gordon E. Slethaug interiorizes that adaptations go along with postmodernism:

The postmodern period marks an undoing of this modernist prejudice against adaptations by rethinking the characteristic Western modes of thought and philosophy along with terminology pertaining to the historical context and "originary", anterior, antecedent, or foundational works in relation to the later reformulations, and by giving new values to both the original and adaptation. (Slethaug, 2014:20)

How postmodern makes possible thinking adaptation is because postmodernism opens the way for reevaluating and reconsidering first narrated works, importance of original work and intertextuality that is employed in all adaptations. Discussion about originality of the works is gradually fading by a couple of scholars such as Roland Barthes. He claims that the power of the author is "to mix writings" and he states that "We know now that a text is not a line of words releasing

a single 'theological' meaning (the 'message' of the Author God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash. (Barthes, 1977:146) As it can be concluded, originality of the text is not possible, and intertextuality is a part of creating process for all works of art and already in there. Jonathan Culler supports a similar idea about literature. He states that literary works should be evaluated as inorganic wholes, “intertextual constructs: sequences which have meaning in relation to other texts which they take up, cite, parody, refute, or generally transform” (Culler, 1981:38) Intertextuality, thus, is a critical point for postmodern approach, it provides powerful side for adaptations and it brings along making originality unimportant matter.

These ideas are also valid while examining the relation between the source novel and film adaptation. Source novel is the master narrative which is intertexted in a different platform. Intertextuality supplies a space for audience at the same time. For source text or original text deceives importance thanks to intertextuality. Besides, one-sourced adaptations can fade away; intertextuality enables hetero adaptations as well. Bliss Cua Lim states that source novel cannot be foot rule for adapted films:

“Source novels” are never the measure of “film adaptations.” A single novel as a principal yardstick or comparison text for cinematic meaning forgets that discourses have no fealty to originals but are echoing chambers whose resonances are difficult to exhaust. The model of novel film dyad, whether conceived as correspondence or transformation might unwittingly confine our understanding to the “dungeon of a single context”. The source-adaptation paradigm excludes not only other, perhaps more salient intertexts, but more crucially, the rejoinder of the spectator whose response to the film may have little or nothing to do with the novel it adapts.” (Lim, 2005:165)

Intertextuality can be considered as one of postmodern elements. Employing such a technique in adaptations, renderings and traces of postmodern approach can be pursued in adaptation works with the kind of postmodern spectator of contemporary film studies.

III ADAPTATIONS OF PRIDE AND PREJUDICE

Pride and Prejudice is a canonical novel. Years and even centuries later, it is still recognizable not only in academia but also among ordinary people. One of the reasons behind this popularity, adaptations of *Pride and Prejudice* have big roles. Elizabeth Ellington underlines that it is the most filmed novel of Jane Austen:

Pride and Prejudice, easily the most visual of Austen's six completed novels, is, not coincidentally, the most frequently filmed of her works, lending itself to cinematic adaptation more readily than her other novels through its extensive use of visual imagery and language. (Ellington, 2004 :90)

Deborah Cartmell states her admiration for *Pride and Prejudice* by examining archetypical film adaptation and she puts this novel "in the heart of adaptation genre". (Cartmell, 2010:227)

There are both cinematic and TV adaptations versions dated back in the beginnings of 20th century. It is not a simple coincidence to prefer to adapt *Pride and Prejudice*; it is free to broadcast since there is no legal obligation for permission from the author and its plot and characters are quite convenient because it does not require much about casting or production thanks to its plot. Knitted with proud Darcy and prejudiced Elizabeth's love story, Jane Austen has a success to reach different cultured and leveled people. Apparent along with indistinct alterations throughout adaptations can stand out in different time periods. Known very first adaptation of *Pride and Prejudice* was in 1938 black and white TV version followed by in almost all decades adaptation such as 1940 film version, 1952, 1958, 1967, 1979 and 1995 BBC miniseries, 2003, 2004 and 2005 film versions with original name of *Pride and Prejudice*. Completely or partially inspired by *Pride and Prejudice* adaptations are abundant as well: *Lost in Austen*(2008), *Miss Austen Regrets*(2008), *Becoming Jane*(2007), *The Jane Austen Book Club*(2007), *Bridget Jones's Diaries*(2001), *You've Got Mail*(1998), *Pretty Woman*(1990), *When Harry Met Sally*(1989) and last contemporary version *Pride and Prejudice and Zombies*(2016). Interpretations of

directors and actors/actresses can bring different approaches and remarks to the adaptations. Transferring a pages-long book to 120 minutes screenplay is a challenging and cradle of shifts as well.

Cartmell mentions about prominent elements that need to show up in adaptations being similar features with *Pride and Prejudice* evaluating adaptation genre. First of all, she states the obsession for architecture and great settings. Second feature is the foregrounding of media for certain scenes. The usage of paintings, portraits, architectural atmosphere is third similarity. And lastly, Cartmell refers to “implicit or explicit tributes to the author”. (Cartmell, 2010:230) Common points of the similarities between them are mostly visual figures that appeal and attract spectator. The bond of attraction needs to be so strong that audience should not be aware of breaking of illusion that is felt in process of reading via imagination, too much. From now onwards, one film adaptation approving its fidelity with its contrasting features with two outstanding adaptations will be examined and analyzed under 3 categories in terms of fantastic effects that lead to marvelous elements, modernism-postmodernism including intertextuality and pastiche, and positions of women: *Pride and Prejudice* (2005), *Lost in Austen* (2008) and *Pride and Prejudice and Zombies* (2016).

A. 2005 Adaptation of *Pride and Prejudice* with Modernist Approaches

In 2005, Joe Wright directed an adaptation of *Pride and Prejudice* within a rural commentary and more realistic approach. Keira Knightley as Elizabeth and Matthew Macfayden as Darcy appear in 129 minutes long adaptation. The overflow of the plot, characters and resolutions are almost same with the original novel. As the time refers to 21st century by shot, Wright interprets the setting, the costume, and attitudes of the characters in the adaptation since the audience’s expectations and tastes are influenced by the techniques employed by both the director and the screenwriters of the adaptations of the novels. Although transformation of the novel to the screens brings several changes, the adaptation still presents compatible elements with the original book. Deborah Cartmell appreciates the adaptation by stating seven signifiers within the adaptation:

..... 2005 film contains the seven signifiers of what I have identified as an ‘adaptation par excellence: a period setting; ‘historical’ music; an obsession with books and words; the foregrounding of new media, through the pianoforte and quotations to other adaptations; the use of pictures; implicit references to the author; and finally, the unashamed appeal to female audience.’ (Cartmell, 2010:237)

That is the very reason for employment of this adaptation as a contrast with the rest of two adaptations posing fantastic and postmodern approaches within themselves in the following chapters. In this chapter, *Pride and Prejudice (2005)* will be analyzed under 2 categories: the modernist approaches within the movie and positions of women and coherence with the original novel.

As a first adapted element, the relationship inside Bennet family can be considered. In the book, Mr. Bennet and Mrs. Bennet are told as reckless to each other in their affairs. Mr. Bennet accepts his fate for being coupled with Mrs. Bennet, so he is in charge of a more passive role when compared to the adaptation. The Bennet sisters, deprived of family care and love, are supported by the beloved neighbors, The Gardiners. They compensate for lacking love of the family. On the other hand, in the movie, the role of Gardiners is quite limited. Their ultimate mission in the movie is to steer Elizabeth to Pemberley. Therefore, audience witnesses a superficial role-playing of The Gardiners in the movie. Another reason of being not as effective as in the book is the depiction of Bennet family in the movie. There are a cute couple, loving themselves quite a lot, Mr. Bennet and Mrs. Bennet. They kiss each other and their utterance is full of love especially in the words for calling. Sally Palmer states a similar perspective on the adaptation by saying that:

This picture of the Bennet family differs from that of the problematical family imagined by many readers and critics of the novel, a family whose troubled relationships give rise to many of the obstacles which must be overcome before the marriage plot can be brought to fruition. In Austen’s text, significant flaws in Mr. and Mrs. Bennet’s characters, marriage, and parenting styles are illustrated so that readers can fully appreciate the difficulties that will arise in finding suitable husbands for their daughters. Directors of the film have chosen to minimize and even eliminate these flaws, changing and simplifying the

parental characters and thus the plot itself. (Palmer, 2007).

Along with the characters' milder stances, costumes, and attitudes of them pose several changes throughout the adaptation as well. Fixed attire such as gloves or hats during Regency England do not appear too much in the scenes of the adaptations except from nights of balls and dances. Ladies can wander more freely in terms of clothing. Another different aspect in the adaptation can be considered as Elizabeth's behaviors. She looks more immature with her childish titters than as in the book. Her yell to her parents towards the end of the film, cannot be found in the book as a necessity of courtesy of the time. (Wright, *Pride and Prejudice*, 2005: 1:51:14)

Roles of the men in Regency period are mostly highlighted if they are prosperous enough to be mentioned. From the novel, lines of praising can be found upon the arrival of new neighbors to Netherfield. This event is also one of the most exciting news according to Mrs. Bennet because of proper candidates for her marriageable daughters. As realistic approach it contains, in the movie there is a successful act out of being excited of society with the arrival of Mr. Bingley. In the scene of the ball in the town when Mr. Bingley and Mr. Darcy steps into the ballroom, all people stand still for a while with admiration and full of wonder about them. The reaction of the people reflects the attitudes of the society towards this kind of men, rich enough to be welcomed and mentioned. Sarah Ailwood comments on the scene by stating "Wright's introduction of Darcy to both the Meryton neighborhood and the viewer cleverly reflects Austen's concern with the commodification of men in the early nineteenth-century marriage market". (Ailwood, 2007:6)

One of the biggest interpretations is demonstrated in Pemberley, the great mansion of Mr. Darcy. At that period, middle class people can have a visit to upper class people's territories. The common point of the movie and the book is a paid visit there of Elizabeth and The Gardiners. The separator or modernistic side of the event is the gallery full of sculptures instead of paintings. Elizabeth walks through the area with curious and enchanted eyes. She stands still in front of Darcy's sculpture for a while and dreams of Darcy's real face. The comment on the scene by Deborah Cartmell is erotic tendency of Elizabeth started being interested in Darcy. "In this version, instead of looking at a portrait of Darcy, Elizabeth finds Darcy's bust in the

midst of a sculpture gallery, which simultaneously evokes erotic awakening, through sexual posturing of the figures.” (Cartmell, 2010:236) Their affection has been given in small details in the movie because of the limited time. The scene where Darcy helps Elizabeth to get in the carriage focuses on Darcy’s hand for instance because that is the first time, they have physically sensed each other. He stretches his hand that he holds Elizabeth’s. Most of the scenes poses the moments they cannot kiss one another although they are close enough. Erotic awakening, that is why, is conveyed through another high level of art, sculptures.

The ending of the novel and the adaptation differ from one another. In the novel, there is a promising happy family portrait of Bennet family with newly added members such as Mr. Darcy and Mr. Bingley. There is a mention for almost each character in the last chapter of the book; from Mary, a single sister at home to lovely the Gardiners for a valid reason to drop by Derbyshire. However, the adaptation, presented to American audience, hosts a romantic portrayal of newly married couple, Elizabeth and Darcy. They sit together in the moonlight and flirt each other on the topic of how to call to Elizabeth, Mrs. Darcy. Rather than anyone or any circumstances in their lives, they focus on each other and their own future. In this perspective, it can be said that an individual comments on Elizabeth and Darcy is made by Wright as it has been during the whole movie. Palmer expresses a similar idea by saying: “It is perhaps an appropriate elision for our era, given the twenty-first century’s emphasis on the individual” (Palmer, 2007).

The subplots and sub affairs take place along with the main one between Elizabeth and Darcy but because of the limited time and limited space, adaptation cannot include all the relationships in a detailed aspect.

B. Positions of Women Throughout the Adaptation of *Pride and Prejudice* 2005

Being a short version of the book does not prevent the movie from reflecting most of the events as animated for the audience. With emphasis and interpretation of the director, the movie can have a different dimension for being a successful adaptation. The impacts and description of roles along with positions of the women in Regency period are so vivid that this adaptation has subjected to a lot of feminist approached analysis. It is not because of the adaptation but mostly the book itself has elements can be examined in the feminist perspective. That is why, it is not a mistake

to say that the adaptation enlivens the examinations. In this part, rather than feminist criticism, the positions of women will be analyzed for providing a contrast to the other adaptations in this study.

Mrs. Bennet can be taken into consideration upon the subject. The character does not hold a lot of changes when compared to the original book. She has a milder tone though. She is an unpleasant mother, caring only about marriage of their daughters to gain a place in the society. In all chances, she is in pursuit of seeking a proper candidate for the girls. To do so, she does not hesitate to advertise her daughters. With these manners, she is a typical mother of that period of England searching a right husband among commodified rich men. She states the importance and necessities of getting married in many scenes during the movie. One of the most striking examples can be given in the scene of news about Lydia's marriage to Mr. Wickham:

Mrs. Bennet: Daughter married!

Elizabeth: Is that all you think about?

Mrs. Bennet: When you have five daughters Lizzie, tell me what else will occupy your thoughts. And then perhaps you will understand.
(Wright, "Pride & Prejudice 2005": 01:34:58-01:35:06)

She cares about her daughter's marital status instead of her well-being. The news makes her joyful enough to get out of her mourning bed.

As a foil character from upper class, Lady Catherine draws the attention with similar attitudes as Mrs. Bennet in terms of seeking a proper bachelor for her daughter. In the original book, the strong personality of Lady Catherine is described in long lines. With the intertextuality, the portrayal of her is highly matched as in the book. From the birth of her daughter, she plans out a marriage between her daughter and Darcy, which is very reason to threat Elizabeth for not intending any sort of relationship with him. The class does not create a difference on the ideas of marriage in the society. Another aspect of Lady Catherine is being a representative of the authority in the Regency period with the power she holds as a prosperous gentlewoman, that is why, powerful enough to criticize people or be a decision maker. For getting an approval for their marriage, Mr. Collins brings Charlotte Lucas to come into Lady Catherine's presence in her chateau for instance. Being not

brought up by a governess, Elizabeth is accused of not knowing the courtesy at all by her. Lady Catherine, therefore, can be assumed as a reflection of the society for the characters. Because of belonging an aristocracy class, she owns more advantageous place as a woman than most of the men in the society such as Mr. Collins. Being male still requires an approval for a marriage from higher class.

Both reader and spectator are declared a deprived right of women in the society by Elizabeth. It is also the very reason of necessity for getting married. The case point is to inherit a fortune or a real estate. As a member of middle class, any of the Bennet sisters are incapable of being inherited their father's property. When their father dies, they miss the opportunity to have what he has had once and for all if they are single. Therefore, in order to exist in Regency period both physically and materialistically, marriage is highly essential.

In order to be a gentlewoman in the society of that period, certain rules need to be obeyed and certain manners should be adopted. Along with the knowledge of courtesy, a gentlewoman should know how to play the piano, to reverence when it is time, to embroider a cushion and have ideas about music, modern languages, singing, dancing. (Wright, *Pride and Prejudice*, 2005:20:42-21:11) These are the expectations of the society. As an example of a gentlewoman, Miss Bingley can be considered. As having a contrast personalities and attitudes with Elizabeth, she exhibits the characteristics of a gentlewoman in the Regency period. She, thanks to her great fortune with her brother Mr. Bingley, can belittle the other middle-class woman around her including all Bennet sisters. A scene demonstrates how she humiliates Elizabeth for walking from home to Netherfield Park: "Did you walk here? Did you see her gown? Six inches deep in mud." (Wright, *Pride and Prejudice*, 2005: 17:42-18:12) Miss Bingley carries all characteristics and manners to fit the description of gentlewoman. In the following analysis especially in *Lost in Austen*, there are surprising elements and distinctive characterisation of Miss Bingley with postmodern comments thanks to Amanda.

Bennet sisters are all candidates awaiting proper husbands both handsome and rich. Embodied with social expectations and family forces, Lydia and Kitty reflect stereotypical characters throughout the novel and adaptation as well. They are lack and unaware of being virtues so they wait possible partners of them by chance.

The coincidence for meeting and getting married to Wickham, Lydia can be thought as a good example for their condition.

IV. LOST IN AUSTEN AS A TV SERIES ADAPTATION

Four-chapter British TV series broadcasted in 2008 September *Lost in Austen* is one of the distinctive adaptations of *Pride and Prejudice*. It is scripted by Guy Andrews and directed by Dan Zeff. Andrews forms very postmodern comment on traditional Georgian classic. Deborah Cartmell interprets *Lost in Austen* as representation of the fantasy of “Austenites”. (Cartmell, 2012:259) Opening scene contributes to the original book of *Pride and Prejudice* which is one of the great possessions and obsessions of the protagonist, Amanda Price, played by Jemima Rooper. She is 26 years old person from Hammersmith. The spectator hears the voice of Amanda in the opening scene reflecting her inner world and escape mechanism by saying that:

“It is a truth generally acknowledged that we are all longing to escape. I escape always to my favorite book, *Pride and Prejudice*. I have read it so many times, the words just say themselves in my head, and it is like a window opening. It is like I am actually there. It has become a place I know so intimately. I can see the world. I can touch it”. (Zeff, “Lost in Austen” 2008: Ep.1, 0:05- 0:40)

She is a classic contemporary working woman dealing mostly with business, commuting and her drunk boyfriend. She survives with dreams of the time of 19th century, longing for the courtesy, the manner and language of that time. With the interruption of Amanda, the novel passes through a lot of changes: first of all, fantastic side of the adaptation arouses because of mostly time travel and animation of a fictitious character. Secondly, Amanda’s arrival to Longbourn accompanies postmodernist exemplification to the adaptation. Inevitably, places and roles of women will drastically change via involvement of Amanda. In this chapter, different perspective with inclusion of new character from 21st century and consequences of it will be demonstrated and discussed under three subcategories. 2005 adaptation of *Pride and Prejudice* will be benefited from for comparison of two adaptations in

terms of similarities and differences of the plot, the characterization and flow of the events they possess.

A. *Lost in Austen* as a Fantastic TV Series

Noise coming from the bathroom in the middle of the night pulls Amanda there and she comes across in a nightgown Elizabeth Bennet in all flesh and blood, one of the protagonists in *Pride and Prejudice*. In their second meeting, while Elizabeth is flicking the lights, Amanda enquires how Elizabeth can be there. Elizabeth shows a door, a door entirely without a sense according to her, a portal between two time zones. The door functions as a time machine enabling people to go forward and backward between 19th and 21st centuries. Besides, it can turn a fictitious character into a human being. The first step of being fantastic fiction of *Lost in Austen* is the moment as an audience, when we question whether Amanda is dreaming or not. The hesitation period, being broadly mentioned in earlier chapters, is on the stage. Uncertainty drives the audience into curiosity, as a result of it, efforts to figure out the happenings are determiners of fantastic fiction as a first level. The first step comes true as well as the second one: Amanda's hesitation. She tries to interpret and finds a meaning for how it is possible to come face to face with a fictional character. In the following scenes, after Elizabeth demonstrates the door or the portal, Amanda pushes it and finds herself in the corridor of a mansion, old and dark. She goes downstairs and sees the Bennet family of Elizabeth. It means that from the time of 21st century, the portal makes possible to go back in time 19th century to Longbourn. In the morning after the very first complicated night in 19th century, Amanda finds herself in Elizabeth's bed, next to Elizabeth's sister, she tumbles out of bed by screaming as "where are the cameras?". (Zeff, "Lost in Austen" 2008: Ep.1,16:10) She is still interrogating the events and hesitating if things are really happening or not. She thinks that there is a fake crew who endeavor to false Amanda by pretending as if they were in a different era. However, they are all in Amanda's head. It seems that they are happening literally.

As other characteristics of fantastic fiction, parallel universes and time travelling can be considered that can be found in the center of *Lost in Austen*. The portal gives fictitious character lives also. There are no supernatural characters in different shapes and formations. Rather, there are people being never born before.

Novel characters are living in place with a great nature. They love, hate, eat, drink, get dressed and Amanda can keep up with these occurring by experiencing them and surviving in that era. Shift of Elizabeth and Amanda changes two lives entirely. In the modern England, Elizabeth tries to catch up with developments of all sorts such as using credit cards, googling her own name on the computer, dwelling in a flat. On the other hand, Amanda falls in love with Darcy who can also travel throughout the portal and manages to come to 21st century.

At the end of the series, in 4th episode, there is a kind of agreement between Amanda and Elizabeth upon which they all accept to live one another's lives in different time zones. As a requirement of fantastic films, impossible events can happen, so it is all possible to say that *Lost in Austen* poses fantastic TV series scenario for the spectators.

Ariane Hudelet presents a redefinition what is the real during *Lost in Austen*:

The easy mix between reality and fiction presented in this tale, and quick dismissal verisimilitude or realism, can also be related to the increasing invasion of the fictional into our daily life, and of the related de-realization that tends to bring our daily life closer to the fictional. The ubiquity of virtual, computerized reality, the quickness of communication and exchanges, the absolute accessibility of the entire world from one's computer screen, all this leads to a redefinition of what the real is. (Hudelet, 2012:264)

Along with serving an escape mechanism for people with the imagination, fantastic fiction can make a comment for the reality. The discussion of reality is not limited between real and unreal. On the contrary, the discussion is based on a query of what the real is which is a deep one. Hudelet supports the idea the mixing of reality and fiction can make familiar fictional world to the real life. The familiarity is another contribution for the uncertainty in order to taste fantastic fiction further. The more similarity there are, the more hesitation period can continue. As a result of it, fantastic scenario can serve its purpose successfully. Laurie Kaplan believes that *Lost in Austen* is surrounded by both fantastic effects that lead to marvelous elements and classical elements. It is a good opportunity to blend cultural and fantastic effects that lead to marvelous elements for future generations:

While *Lost in Austen* exploits this juxtaposition of irreverent realism with reverence for authenticity, the series adds components of fantasy and wish-fulfilment to appeal to an audience comfortable with magical doors, Daleks, Harry Potter's sorcery, and plot implausibilities—with the absurdity of Jane Austen showing up alongside Doctor Who's Tardis, for example, and with the out-of-kilter sequences of the award-winning series *Life on Mars*, which Andrew Billen calls “a clever cop show parody set in the sexist Seventies but with a Noughties sensibility”. (Kaplan, 2010:245)

After Amanda receives a loose proposal “marry me babes” (Zeff, “*Lost in Austen*” 2008: Ep.1, 3:17) from her boyfriend, a different page opens in her life: in that page, all fictional characters are alive, and she can dwell in the 19th century. When she sees Elizabeth, in order to be convinced by her, Amanda requests Elizabeth to tell something that she does not know. “Netherfield has been let at last” (Zeff, “*Lost in Austen*” 2008: Ep.1, 7:56-8:03) is the answer from Elizabeth and Amanda states that she has already known. Elizabeth demonstrates the door to Amanda. It is the trigger for all fantastic effects that lead to marvelous elements in the adaptation. The door closes behind Amanda. Kaplan suggests the closing door is the element that completes all drama: “When Amanda steps into the shadowy passage and time-warps into Longbourn, loud with the lamentations of Mrs. Bennet, Elizabeth puts on her bonnet. The door swings closed; the cultural exchange is complete”. (Kaplan, 2010:242) Amanda is officially thrown into that portal with her ‘funny’ and ‘awkward’ outfit which are a pair of jeans, a leather jacket, metal accessories, high heels, a cell phone in her pocket and indispensable book of her *Pride and Prejudice*. It is the moment that Amanda, an intruder, is the heroine of the story. She will change all the course of events as well as attitudes and perspectives of herself in the following scenes. Amanda is presented as ‘instead of Elizabeth’. The only truth is uttered from Amanda's mouth: “we have done a sort a swap”. (Zeff, “*Lost in Austen*” 2008: Ep.1, 20:26) The swap is for real though. They seem that they do a swap their materialistic lives: their families, friends, loves, homes, the whole lives.

As a requirement of fantastic scenario, the portal enables the time travelling. Amanda is not the only person bringing 21st habits to the past; Elizabeth is applying

retrospective methods on modern day children. On the motorbike to find Elizabeth, Amanda sees Mr. Darcy among the crowd with his funny costume of Regency period. He manages to pass the portal and arrive in 21st century. It is a great opportunity for Amanda to be understood fully by everyone. It can be considered as a proof that she is not alone to experience all crazy time traveling also.

B. Modernist-Postmodernist Elements in *Lost in Austen*

Thanks to adaptation theory, as it has been discovered and discussed in former chapters, it is possible to witness transformation of genre. It can be from a song to a videogame, novel to film or film to novel. Since the core of this study lays upon adaptation theory, the focus will be on the direction of novel to film. A sort of spinoff *Pride and Prejudice* has emerged as *Lost in Austen*, a novel to a film. In this part, *Lost in Austen* will be examined and analyzed in detail in terms of what kind of shifts and changes it possess and poses with the original work employed postmodern elements such as intertextuality and pastiche.

Many of adaptations are contributed by postmodern elements in terms of broadening, new ways to interpretation and popularized by new people. Simultaneous relevance of original and adapted text is fed by a lot of postmodern approaches especially in subjected adaptation, *Lost in Austen*. Slethaug supports this idea by stating:

Clearly, adaptations within the last decade loosen up definitions of a text, foster dialogue between texts, take intertextuality to new limits, inhabit ever-expanding postmodern spaces, and are well-rewarded for it with theater attendance and institutional awards. (Slethaug, 2014:28)

Intertextuality creates a safe zone between original work and adaptation functioning as both connector and separator. Because of indispensable nature of adaptation, adapted works present changes and directly cultural shifts can be sensed fully. Intertextuality makes possible an active process of watching or reading thanks to innovative mode. As a result of shifts and changes, expectations and enjoy of spectator can differ. As Slethaug states:

Because of the history of adaptation criticism, there is the temptation to judge films on the basis of likeness in content, style, and

meaning between filiated texts, but intertextuality is more about innovative and revolutionary ways of perceiving textuality, cultural matrices, and emergent meaning. Indeed, one way of looking at the process of intertextuality is that, in identifying the discursive similarities and differences in the texts, both anterior texts and originary texts and cultural textuality in general- and adaptations undergo a transformation in their cultural construction. (Slethaug, 2014:74)

It is quite common to read a book and dream about having an affair with a character from a book. Especially, thanks to the space provided by a book, thinking about a possibility can make people happy. With the adaptation of *Lost in Austen*, this possibility comes true. The affair between Amanda and Darcy is the great consequence of the adapted work. “Postmodern moments filled with anachronistic implausibilities, like Amanda and Darcy falling in love and marrying each other, are part of the metafictional gaiety of the elaborate plot construction of the series”. (Kaplan, 2010: 13) From now on, examples of both modernist and postmodernist scenes will be analyzed from the adaptation.

The second meeting of Elizabeth and Amanda, ‘Netherfield has been let at last’(Zeff, “Lost in Austen” 2008: Ep.8.03) sentence is driving the attention to the book. Traces of metafiction starts to be felt from this time onward. Amanda is driven into very familiar and known by heart world according to her, but she surprises for sure by getting know the characters and living with them. Intertextuality brings forward with these kinds of knowledges that Amanda acquires while reading the book. According to Laure Kaplan, intertextuality is backed up with anachronism “Buttressed by anachronism, the witty intertextuality, the multiple cross cultural, cross class, cross text, cross media, and cross linguistic references takes the viewer backwards and forwards in time”. (Kaplan, 2010:1) Anachronistic movements sheds light into Elizabeth’s 21st century life. The adaptation of her day by day is presented in front of the audience. She is so clueless in the first scenes after her early step to contemporary London, she calls Amanda as Mrs. Spencer, a tag on the underwear of Amanda, Marks & Spencer. Her flicking the lights are tiny tips the upcoming process of her modern-day trials. The adaptation provides an insight for new audience: “With its complex intertextual connections and irreverent attitude, *Lost in Austen* is a hybridized riff on Austen’s plot and language and on twenty-first-century “lost-the-

plot” metafiction and slang”. (Kaplan, 2010:243)

In the scene where Amanda meets with Elizabeth’s father, who reveals his first name as Claude Bennet which was not provided by Jane Austen in her book, he surprises Amanda’s language by implying that she does not use certain words and abbreviated them mostly. She tries to do reverence with her purple top to Mr. Bennet. The language is a great metaphor between two eras because it has exposed changes a lot in two centuries. As the language is the essential element of cultural heritage, the deviation and spoiled words are highlighted a lot during the movie. With using Regency period as contrast, Guy Andrews criticizes 21st century’s meaningless, unkind, and fast, consumerist life in a way. Along with the consumerist and meaningless life, marriage has become a futile effort, especially to a drunk and constant burping man for Amanda. Besides, in a same oppressive equipped manner with Mrs. Bennet, Amanda’s mother insists on her about marriage all the time although notorious Michael deceives Amanda for a couple of times. He is “marriageable” according to Mrs. Price. Even after centuries, the issue of marriage is ongoing hot topic between mother and daughter, one of the ultimate reasons for Amanda’s wish to escape. She is dreaming big about relationships. Therefore, another criticism is upon colorless relationships of modern society by referencing *Pride and Prejudice* as a metafiction during the TV series.

The scene in the original adaptation, insistence of Mrs. Bennet upon arrival of their new neighbors, Mr. Bingley is fed with Amanda’s weird costume in *Lost in Austen*. Her low-necked t-shirt tempts Mr. Bingley. Originally, he is supposed to get attracted by beautiful Jane. However, totally in the position of a misfit, Amanda does not know courtesy and etiquette of that time even though she knows the novel by heart and intimately. The situation is a kind of foreshadowing for upcoming expressions about things Amanda thinks she knows completely from the book. Reading and dreaming about that time are completely different from living there and experiencing them

Her guessing about Darcy at the night of the ball is referencing to the book directly where Elizabeth and Darcy met for the first time. The hint she knows people and the events beforehand lead suspicions and questions in the mind of other people. The metafiction is felt deeply. The language is a great separator one more time between Amanda and the others: 21st and 19th centuries. In the way of church, the

language and different choice of words are outstanding. When she is asked whether she has psalter or not, she does not have even an idea about what that is, she responds as “is that like a picnic thing for seasoning the sandwiches”. (Zeff, “Lost in Austen” 2008: Ep.1, 23:46) As Amanda does not acquire the meaning of psalter, Mary is in the similar position with her about the word for ‘sandwich’. After her interrogation for if there is anybody who pops up like her, she continues to ask about Kitty’s eyes and ringlets. She informs the spectator that she may lose her grasping the reality, but she can control her own hair. She is still unable to interpret the things because the things are not in the book, she is guideless and desperate to operate the things around her. She is dramatically transforming a character in the story.

Pastiche is greatly employed by the screenwriter of *Lost in Austen*. As a method can be considered as an intertextuality style, pastiche is a kind of imitation of original work which enlivens in a different work or genre with the respect of its original. A combination of potpourri of unique stories and designs can be observed throughout the pastiche. On the pastiche element of postmodernist approach several examples can be given. First of all, lipstick is used by Amanda as a last minute repaint on the way to ball. It is a strange invention for the family because it does not look like any items they use for makeup at their times. A dance takes places in the ball night in front of the curious eyes in 2005 adaptation and original book. In the scene, Darcy does not find Elizabeth handsome enough to tempt him. The dancing scene is a dwelling for another example for pastiche in the TV show. The scene Amanda is fagging after the dance with Darcy and his humiliation is the reason behind the scene. Cigars have been invented and consumed at that time of 19th century. However, this is not the only surprising element of the scene. After smoking, she kisses with Mr. Bingley, an unexpected move, the reader of Jane Austen had not witnessed such a scene in the book. It can create a duel between two gentlemen, a clash is very unnecessary in that environment, already complicated. They come from different worlds eventually. Laurie Kaplan evaluates the action of kissing as a “transgression”. (Kaplan, 2010:7)

Adapted *Lost in Austen* accommodates similar events flow with the original one. Chapter 2 starts in Netherfield Park with wet conditions of Jane and Amanda because of the heavy weather. The original book and 2005 adapted version host Elizabeth to take care of her sister Jane. In the scene of Jane, sickbed, Amanda

presents paracetamol for the fever by shocking Mr. Bingley because he does not give a logical explanation for what is that small thing. She looks like a sorcerer with mysterious power. To back off Mr. Bingley, Amanda makes up a lie about being lesbian to him. The attraction of Mr. Bingley towards Amanda is unexpected and cannot be found in the original text because he is supposed to get into beautiful Jane.

Amanda forces to open the portal by knocking it and begging to Elizabeth to return because things are going crazy. The magical door does not respond back but acts as a postbox under which a letter from Elizabeth slides into Amanda's hands. Therefore, the door does not permit Amanda to go across to the other world while it enables to send and receive a letter from different worlds. Amanda chews over the question about how she can fix the book. She mentions about fixing the book in a quite unusual manner because rather than being a heroine of a new story, she pretends as if she were the author or creator of it. For the scene of tea invitation in Netherfield Park, since there is not an obvious invitation from Mr. Bingley, Amanda intervenes the scene by sending Jane there because it is the trigger of the affair between Mr. Bingley and Jane. A request comes from Bingley house is the trigger of upcoming affair of them in the book and 2005 adaptation. However, because of Amanda's existence, it is not happening in this version. Amanda assures the audience for doing her best. Death of the author is underlined in a powerful sense because Amanda takes over the role of Jane Austen. She directs the events, if they work in a way as it was in original book, there is not a problem. However, if the things do not match the book, she makes up reasons or events to lead people in order to make them to sustain their lives as in the book.

In 2005 adaptation, Elizabeth is introduced by Mr. Collins to Lady Catherine. She takes every chance to criticize Elizabeth for not being trained a governess or knowing about courtesy at all. She requests Elizabeth to play the piano as can be supposed from any gentlewoman of that period. Lady Catherine is the one belittles Elizabeth in that scene. On the other hand, in *Lost in Austen*, Mr. Darcy, Mr. Bingley and Miss Bingley gathers for listening to Amanda in front of the piano. However, being incapable of playing it, Amanda is requested to sing. The attitudes of Miss Bingley embarrass Amanda a lot. At that point, quite anachronistic moment is there: Amanda sings a song, a song from Petula Clark, 1964, "Downtown". (Zeff, "Lost in Austen" 2008: Ep.2, 6:39) It is very absurd since lyrics are only meaningful for 20th

and 21st century people acknowledging what traffic jam, neon, and lights are and the song is all about loneliness, troubles, and insecurities. The song can be considered appropriate for Amanda's status in 19th century. She is stuck there without any guide and support. Moreover, she cannot talk about what happened to her because they are all insane.

Elizabeth and Bennet family belongs to middle class in the original version. They do not have neither a great fortune nor a right to get inherited. And this is the main reason of Mrs. Bennet to seek prosperous candidates for her daughters. In the adaptation, a misinterpreted anachronism about Amanda's salary becomes a hot topic among people. Miss Bingley has a small kind of shock for she hears the earning of Amanda. Miss Bingley thinks that Amanda is a money hunter, that is why despite her ridiculous and unkind manners. However, 27000£ per year is a huge amount of money. The things are getting more and more complicated because 27000£ is normal for 21st century whereas in 19th century it can be considered as a giant fortune. The rumors about Amanda's wealth causes different sorts of developments in the following scenes such as astonishment of Mr. Darcy with the news of it.

The cell phone scene towards to end of TV series is quite colossal for Amanda because in 19th century, invention of even electricity had not taken place yet. Darcy's funny face cannot hide the surprise towards the telephone also. It is the very moment when Elizabeth announces that she is the wife of Fitzwilliam Darcy. They have been married for almost 200 years even though Darcy cannot recall the marriage. As an evidence, she presents a googled information from a laptop to Darcy. It is happening that Elizabeth is able to use all appliances, computer, and a cell phone. Amanda is cleaning her teeth with chalk while Elizabeth can work as a nanny. Elizabeth can call taxi paying the price via credit card whereas Amanda does not have even a penny to spend. Elizabeth comments that she was born in a wrong time and wrong place. The swap is working appropriately.

Overlapping scenes make easy to understand the adaptation. However, Amanda is an influential interrupter, so she changes overflow at the crucial points such as Mr. Collins's marriage proposal. The proposal is one of the must that needs to come true but, in this adaptation, it is directed to a 'wrong' person, to Jane. In the original work of art and 2005 film, Charlotte Lucas, beloved truly friend of Elizabeth, is the person who receives the proposal. In *Lost in Austen*, however, it is

for Jane. Amanda intermeddles this proposal by pulling Charlotte to the garden with a marriage commitment from Mr. Collins. She is again in the position of a driver for flow of the events. She can pause a proposal, she can foresee upcoming people, she can know the characteristics of people, their wickedness, kindness, goodness, or grouchiness. Amanda breaks the ladies' hearts because her behaviors are out of logic and meaningless. Amanda arranges a tour with Mr. Bingley and Jane for original scenario to come true. Mr. Darcy follows Amanda to warn her about not hurting Mr. Bingley's feelings. At the time of speech, Amanda does her part by completing Mr. Darcy's sentence: "Good opinion is once lost, lost forever". (Zeff, "Lost in Austen" 2008: Ep.2, 23:42) She is in the shoes of divine power who knows everything before happens. Her utterance on the coach, "cleaning her teeth with chalk, shaving her feet with a sort of potato peeler" (Zeff, "Lost in Austen" 2008: Ep.2, 29:08) is a proof for wish to feel the reality: She would like to materialize herself in 19th century. She senses the life of there and thinks that these are for real, her new life, way of living.

As everyone knows who reads *Pride and Prejudice* once, the novel is cradle of different love stories for different couples. Mr. Bingley and Jane are among the couples whose love is full of love and peace. However, in *Lost in Austen* there is a huge distinction of the couple's partners. In the beginning of the chapter two, Amanda is in the role of matchmaker for Mr. Bingley and Jane which ends up with disappointment due to the refusal of Mr. Bingley under the influence of Mr. Darcy. After short period of mourning, Jane recovers herself and gets married to Mr. Collins, supposed to be a partner for Charlotte Lucas in the original version. On the other hand, in the adapted version, Charlotte Lucas is the person catching bouquet toss in a position of friend of them. At the end of the ceremony, Charlotte announces that she will devote herself missionary in Africa. The irony resolves the possibility of readers' minds for what if question for changing the partners.

In Pemberley, a great allusion to another adaptation takes place. Mr. Darcy is love-besotted for Amanda. She requests 'something' from Mr. Darcy. To comprehend and interpret this scene, 1995 *Pride and Prejudice* adaptation should be known because the series hosts a scene being not found in the original book. The scene takes place in the pool. Formerly Elizabeth in 1995 adaptation, now Amanda in the pool side waiting, Mr. Darcy gets out of pool fully wet. Amanda informs the spectator that she is having a strange 'postmodern moment' there. (Zeff, "Lost in

Austen” 2008: Ep.3, 30:01) This scene is known by fans of Jane Austen very well. While watching the 1995 adaptation, the scene can be considered a great symbol of Mr. Darcy’s love. For *Lost in Austen*, present adaptation, it symbolizes Amanda’s love.

Full of arrogance and cocky behavior towards to Elizabeth in the original work, Miss Bingley is a high-class woman and well-matched with Mr. Darcy. She is a great example of a ‘real’ gentlewoman from aristocracy in Regency period in the book. However, in this adaptation Miss Bingley declares that she shall get her pawns on Darcy and marry him. This is the expectation from everyone including God and correct one. She will do what is necessary. On the other hand, she is touching Amanda’s lips by saying that she does not put up with men. Miss Bingley reveals herself that she is a lesbian, and she likes Amanda. The information cannot be found in the original book. The adaptation hosts such a surprising tendency. Amanda announces that if Jane Austen knew this, she would be fully surprised. (Zeff, “Lost in Austen” 2008: Ep.3,41:52) Discovering the unknown sides of characters and events give a different direction in the scenario; watching a plot with full of familiar characters but different events attribute a distinctive dimension to the story.

In the last scene of chapter 3, there is Darcy holding and reading the book, *Pride and Prejudice*. Amanda thinks that thanks to the book, he must get knowledge about his society, characters, and all events. However, he is frustrated to Amanda, supposedly author of the book, by shouting at her and calling how impertinent she is because she does not consider revealing the names unnecessary. It is obvious that Darcy does not have any ideas about the book and Amanda. He misjudges everything and everyone, Wickham, Georgiana, Mr. Bingley and of course Amanda.

In the original book, ill-featured Wickham convinces Lydia to elope with. She and Kitty are stereotypes of the time by being lack of education, putting lots of effort to find any husband by a chance. In 2005 adaptation, Lydia ends up getting married to Mr. Wickham. Mr. Darcy is the one forcing him to do so in order to save Elizabeth from an unpleasant situation like this. In *Lost in Austen*, Amada receives the letter. There is written that Lydia runs away with Mr. Bingley. However, it is an unexpected flourish because what is happening in the book is quite different. According to the book, Lydia runs away with Wickham. That is why, Amanda takes precaution after the minute she notices Wickham. Mr. Bingley is a surprise for

Amanda and the others because Jane and Mr. Bingley have been close to each other before Jane's marriage. In the letter, they explain that Amanda is the one convincing them by making them believe there are alternative lives.

Modern England has been tasted by Darcy; he witnesses the mad crowd, traffic, electrical advances but there is a continuing story he shall return to 19th century. "...But his return to the future, with its abundance of anachronisms, perfectly rounds out the time travel. He is fascinated by the television, computer, and steam iron in the home of Elizabeth's employer" (Kaplan, 2010:13). Amanda brings Elizabeth and Darcy home to go back to their England.

Amanda arrives in Pemberley to come together her love of life. Mr. Darcy is waiting for him enthusiastically. In the last shot of the series, Darcy and Amanda kisses each other as a sign for their passionate love. The scene guarantees to the spectator that this couple is promising future. It is not known whether they live in happily ever after, but the Tv series offers a romantic and different alternative as an adaptation that is full of tears, pain, love, and fantastic effects that lead to marvelous elements inside.

C. Positions of Women in 19th and 21st Centuries with the interruption of Amanda Price

At the beginning of the first chapter, Amanda appears in the position of a desperate modern woman stuck in a mundane life, stressed by her own mother about marriage. She is recommended her drunk reckless boyfriend can be still marriageable even after he has cheated on Amanda at least twice. That is one of the sources of wish to escape for Amanda with the book she is reading. Her divorced mother does not load different meanings to love on the contrary to Amanda. With the portal opened by Elizabeth, Amanda not only changes her way of thinking about relationships, but also, she influences other female characters created by Austen in terms of thinking and analyzing the affairs. In this chapter, Amanda's effect on the other female characters and their positions will be examined in terms of how different they are in the reflection to adaptation, *Lost in Austen*.

Amanda presents a chance to analyze alternative lives of modern character and Regency period character to the audience by giving her contrasted version

Elizabeth. Amanda can be seen in a more advantageous position than Elizabeth in the first sight because she knows the whole book till the tiniest detail. However, Elizabeth completes her adaptation to 21st century faster. Paige Pinto contributes that: “When Elizabeth exits the world of the text, she easily gains the power of articulating and shaping her own fate that she would have had to fight for in the novel, and she also rewrites Austen’s ending for herself” (Pinto, 2016:4). Elizabeth thinks that she was born out of time and place so her wish to continue her life in 21st century is underlined frequently thanks to her fast process of adaptation. She can afford a life for herself by working as a nanny. Amanda is thrown to the 19th century England via a magical portal. With her distinctive taste of dressing, hairdos, and way of speaking she gets the attention of all people from the aristocracy to the beggars in the street. She is stubborn heroine making great endeavors to be believed and fix the course of events according to the original book. She is both the source of the changes and the healer to people. Brought up certain ways that belong to a spoiled postmodern society, she gets accustomed to living in 19th century. Besides, she transforms herself in order to fit in there. At the beginning of the TV series, she does not find neither the place nor the characters she has been dreaming of. She is a sort of left out so-called familiar society for her. She thinks that she has known every detail from the book but living there is unlike to fancy about there. Although she grew up and lives in a consumerist society, she keeps pace with fictional characters’ lives and their environment. She completes her assigned duty and adaptation process as well.

Elizabeth Bennet is a fictitious character from 19th century. She is the foil of Amanda. The swap they have done changes her life totally. Without explaining why and how she goes to Hammersmith to her family; she finds a living for herself. It can be discussed who has more advantageous position Amanda or Elizabeth. Amanda knows the people, the upcoming events. Elizabeth, without even a tiny tip about contemporary London, finds herself in a world surrounded by technology, traffic, and a fast life. She gets used to that way of living. By googling her own name, she has reached vast knowledge beyond she can imagine, her marriage, her sisters’ lives, the experiences she will have and so on. She chooses her own life in the 21st century refusing a life with Darcy. She declares that she was born in a wrong time. That is why, possibility of a new life amazes her. With a permission of her father, she will continue her life across the portal at the end of the series.

Miss Bingley is supposedly an arrogant lady in the original novel. She criticizes all circumstances and people around her because she is the best of all. In the series, she has more or less same characteristics. She does not approve Amanda's behaviors. In all chances, she holds against Amanda and makes fun of her. To fulfill the duty assigned by the society, she will get married to Mr. Darcy even if she does not love him. In the adaptation, it is revealed that Miss Bingley is a lesbian. Thanks to the assuring atmosphere created by Amanda, she can declare her tendency easily. A similar revelation comes from Georgina also. Georgina admits that she is after Wickham, not the other way around as in the book. She goes after him despite her young age and immaturity. She pretends as if a victim to defend herself in front of her brother Darcy and the other people. Paige Pinto offers a fitting analysis:

To span the gulf that separates Amanda from Austen's world and thus participate in its happy ending. Amanda reads her own body into the novel with a liberating effect: we learn about Miss Bingley's preference for women because she feels free enough around Amanda to proposition her; in Amanda's liberating presence, Georgiana Darcy can admit to her failed seduction. The switch between Amanda and Elizabeth in Amanda's London bathroom allows us to see the characters of Austen's novel in a situation outside of the novel's plot. (Pinto, 2016:3)

An authoritative character Lady Catherine represents the society in 19th century. Her dinner parties are great source to understand the structure of society, personal relations governed by the norms, and class distinctions. She is the determiner for couples, a possible divorce. Therefore, she is the determiner for all sorts of relations both in the original text and adaptation. In the last chapter, Lady Catherine is a key figure to be in Longbourn because she will make dreams come true by letting Collins and Jane's divorce. Since the marriage has not been completed by any libido, it can be cancelled according to Lady Catherine.

Jane, on the other hand, is the real representative a middleclass lady caring all rules and etiquettes of the society. She cries upon the news of divorce let by Lady Catherine because she has concerns to be excluded from the society. Amanda's mind cannot comprehend the importance of maintaining a marriage in that society. Thanks to Amanda, one taboo in the Regency society is able to be broken for the sake of dream couple. The day Jane gets divorced, Mr. Bingley gives a promise to her for

bringing her to America. They will have 25 children named Amanda in return for Amanda's favor for them. Jane with her naïve soul, is among the most changed parts of the series. She is one of the victims of Amanda, along with Charlotte Lucas. She is supposed to get married to Mr. Bingley according to the book. Yet, due to interference of Amanda, she has to get married to Mr. Collins. Thanks to different character development of Lady Catherine in the adaptation, she has a chance to get divorced and come together with her love of life. She cares about the necessities of the society.

From the beginning both novel and adaptation, Mrs. Bennet is the mother willing to find a proper candidate for each daughter of Bennet family. No matter how unhappy or impolite candidates are, she cares about their status and fortune. However, there is a turning point in the adaptation with the effect of Amanda. Seeing her daughter, Jane, in pain and unhappy, Mrs. Bennet starts to empathy, so she understands her delicate daughter's status. Amanda does not waste time to console Mrs. Bennet. She tries to convince her that women do not condemn to unhappy, loveless marriages, so there is still chance for Jane and Amanda will help them for sure after she gets married to the man she loves. Moreover, contributions of Mrs. Bennet by stance against Lady Catherine and utterance of being selfish and cheater on the cards, are crucial for making this decision. A quite domestic, marriage-minded, and acquisitive Mrs. Bennet changes a lot while objecting and protecting her daughters. Kaplan comments on the scene as: "For so long Mrs. Bennet had tried to get make herself socially acceptable. Now she told Lady Catherine to get out of her house: 'You are a common bully and you cheat at cards'" (Kaplan, 2008:253)

Lady Catherine is always disturbingly prig. She gets the control of everybody around her thanks to her great fortune. She is the rule maker. In terms of this, she represents the society and taboos. Amanda can transform Lady Catherine with her up and coming manners. For the sake of Darcy, Lady Catherine should settle for the agreement of divorce of Jane.

V. PRIDE AND PREJUDICE AND ZOMBIES AS A FILM ADAPTATION

In 2009, an outbreking rework of *Pride and Prejudice* was created by an American novelist Seth Grahame-Smith, *Pride and Prejudice and Zombies*. He contributed a mash-up of a canonical novel with a relatively new genre of zombies. It pioneered different sorts of mash-ups of classical works of great authors such as Shakespeare, Charles Dickens and Jane Austen as well. He is faithful 85% of the classic work of Jane Austen with the characters, mostly plot and settings (As he explained in one of his interviews). As well as beings so controversial, the rework is also quite successful to reach new generations whose taste is fed by fantastic effects that lead to marvelous elements such as undead, supernatural creatures and extramundane plots. It is not a coincidence to employ zombies in his novel for Grahame-Smith. On purpose, to give emphasis to infrastructure of the society, he goes for with zombies. According to Marie Mulvey-Roberts, in the sub-text, application of zombies conveys a lot of massages about the society:

The zombified mash-ups actualize the horrors lurking in the margins of Austen's novels, particularly slavery and war, at the same time as making ironic concessions to the decorum of Regency society, as in euphemisms for the zombies as 'unmentionables' or 'dreadfuls'.The book points to the versatility of Austen for a modern audience, with its gothic re-imagining and capacity for multiple interpretations, especially those relating to politics, gender, class, and war, which lurk beneath the surface of the original. (Mulvey-Roberts, 2014:18)

The clash of two generations' story, in 2016, gives inspirations to Burr Steers to direct a film of this mash-up. With huge sold copies a million across the world and at least 20 different language translations, *Pride and Prejudice and Zombies* proves its adequacy in terms of both popularity and cradle of new taste. (Quirk Books) Burr Steers as well as being screenwriter, contributes a new adaptation to Austen fans. It is a 108 minutes-lasting film. The romantic love story of Elizabeth and Darcy takes

on a new dimension with the struggles of undead creatures, zombies. The audience does not have a big surprise in terms of the characters. However, the plot presents a war zone accompanying by a love story of two great characters. Rather than their acrimonious sayings to each other, this time, their skills of battle and efforts of wiping off zombies are the topics for the adaptation.

In this chapter, along with discussion have been made so far, the film adaptation of *Pride and Prejudice and Zombies* will be analyzed in the shed of adaptation theory. There will be 3 subcategories of this chapter related to adaptation: under the adaptation theory, fantastic effects that lead to marvelous elements in the film, postmodern sense brought with usage of zombies and positions of women will be presented and analyzed throughout the film adaptation. Except from a few dialogues, the mash-ups, film and book are coherent to each other.

A. *Pride and Prejudice and Zombies* as a Fantastic Film

Regency England manners, the society structure and love affairs are presented in a delicate way in *Pride and Prejudice*. It belongs to 19th century England. When the popularity and survival of the book are taken into consideration, it can be regarded as a high culture item for the readers. On the other hand, a mashup is combined a canonical work of art with slightly a low culture product of fantasy, zombies. It is intended for more audiences and more generations thanks to a great blend it has. The opportunity of reaching a broader mass is one of the ultimate goals of adaptation. When aforementioned adaptation is analyzed, it can be said that in the 21st century, Jane Austen and her novel *Pride and Prejudice* remain still in the agenda of literature, so adaptation can be thought as successful.

As explained in the Chapter 1, fantastic genre has its own rules to be applied and employed in the works or reworks. One of the crucial elements of fantastic movie is dwelling either uncanny or marvelous elements inside the work or art. Uncanny elements awaken a sort of fear proceeded from unknown world and uncertainty of the upcoming. If this reason bases upon a rational explanation, the realm of uncanny is there. A similar uncertainty about happenings whether they are real or not can be derived from supernatural causes. They are mostly stem from extramundane reasons and explanations cannot be committed because the rules of the real world are invalid. Without having any ideas about the film adaptation of *Pride*

and Pride and Zombies, as the title suggested, the apocalypse of zombies is situated in core of the adaptation. First and the most fantastic effects that lead to marvelous element, therefore, will be the zombies. They do not belong to this world; the sources of them are unknown. Therefore, it is akin to explanations of these undead are predicated on supernatural explanations. The movie starts with a famous quote from the original book but with a difference: “It is a truth universally acknowledged that a zombie in possession of brains must be in want of more brains”. From the very beginning, acceptance and acknowledge of supernatural creatures are explicit. For this reason, fantastic genre is fed with a supermundane being. All the orders of the society are shaped by these beings and a long-lasting battle is on-going between alive and undead. The contention with zombies is worldwide from China to Europe. Therefore, martial arts are acquired by people along with the preparation for a zombie attack anytime, anywhere. No one queries the sources of these creatures; rather the struggles are all for being the safe side.

Zombies are accompanied by horror elements. Bloody scenes, slaughtering undead, half faces, bones under skins, sudden attacks and gloomy dark atmosphere are staged a lot especially to highlight to strives of human beings against zombies. At the opening scene for example, in a card game, Darcy interferes the gaming with his ugly flies. He uses his flies to detect the zombies and lets the flies go to find the undead in the environment. All of a sudden, the gambling house turns into a blood bath. As a subgenre of fantastic, gothic genre is employed for these sorts of scenes abundantly. Throughout the plot, suspense is maintained by gothic elements and possible attacks from zombies.

B. Postmodern Sense in *Pride and Prejudice* and *Zombies*

As in the other adaptations, PPZ poses postmodern sense by application and employment of zombies itself as well. A great criticism upon the structure and infrastructure of the postmodern society are depicted as a mirror effect. Consumerist culture is deeply related to postmodernism and upon this perspective. In this chapter, features of such a society will be demonstrated and counterculture analysis will be unfolded throughout the adaptation of *Pride and Prejudice*.

First of all, postmodern should be taken into consideration as a description. In this approach, a blend of different ideas can be core of the criticism. A coherence or

harmony is fallen apart, chaotic atmosphere feeds the postmodern environment. As Isabel Pinedo defines it:

The postmodern world is thus an unstable one in which traditional (dichotomous) categories break down, boundaries blur, institutions fall into question, master narratives collapse, the inevitability of progress crumbles, and the master status of the universal (read: male, white, monied, heterosexual) subject deteriorates. Mastery is lost, universalizing grand theory is discredited, and the stable, unified, coherent self acquires the status of a fiction. (Pinedo, 1996:18)

In the matter of postmodernism, resistance of modernist ideas for example high culture is mixed with low culture. As a result of it, comparatively lowered hybrid mashups burst. A challenge derived from this mixture can definitely be witnessed in *Pride and Prejudice and Zombies*. On the one side, there is an immortal work of Jane Austen with colorful atmosphere of England accompanied with a piano sound and laughter of the Bennet sisters with a romantic tone. On the other side, there is the adaptation, relatively young genre imposition to this positive environment with the constant fear of death coming from undead in a dreary and gloomy atmosphere.

In company with a challenge with modernist approaches, postmodernism in the adaptation, presents a possible criticism on the society. Obsession of the postmodern world, loss of meaning of the life, social breakdown and disappearance of common values are conveyed via utilization of zombies in the *Pride and Prejudice and Zombies*. Johannes Fehrle supports this idea by stating that zombie scenarios can bring to light such a criticism:

In an age of globalization, outbreak scenarios-regardless of whether the threat is a real disease or the spread of zombification-develop anxieties about a loss of control over human and non-human environment, which underlying in older catastrophe narratives, into a realization of the increasing instability of borders, be they optional, physical, or social. (Fehrle, 2016:528)

As a popular element used in cinematic areas, zombies have a great place especially in 21st century productions with postapocalyptic scenarios. Followed by written in books, video games, and TV series are also supplanted in popular culture.

Usage of zombies in TV has influenced ratios a lot in terms of the most popular programs. "... in 2013 led by AMC's *The Walking Dead* beat all other shows in its slot-including *Sunday Night Football*." (Drezner, 2014:826). The popularity of zombification and zombie as a genre are not a common coincidence for being read, watched, or played. Especially in almost all zombie narration, bitten people transform into undead immediately. The correlation between spread of zombies and fear of plague or pandemic in 21st century is, therefore, directly associated with each other. Drezner describes commonality of zombies and possible threats of contemporary world as:

Many current security concerns center on nontraditional threats. In some cases, the threat does not even come from a conscious actor, but an impersonal force like a virus. In the most important ways, flesh-eating ghouls are an exemplar for salient concerns about the global body politic. Much like pandemics or financial crises, it is impossible to negotiate with the living dead. ... Zombies are the perfect avatar for the twenty first century threat environment: they are not well understood by serious analysts, they possess protean capabilities, and the challenges they pose to states are very, very grave. (Drezner, 2014:828)

Perpetual multiplying creatures, zombies, are mindless, they transform other livings by biting them so that they can maintain their own races as undead. Their everlasting hunger for brains is the only motivation for them. Zombies' aimless wonderings suggest nihilism of the society addicted to technology whose ultimate purpose is consuming and living aimlessly. When the society is reckoned with this perspective, absolute isolation and individualism stand out. Therefore, in interpretation of common point of zombies with modern society is the lack. They lack what they need most; identity, meaning and mostly brains. Hence, metaphorical application of zombies can be an advantage to demonstrate present-day problems.

Consumerist culture dates back 18th century England with the commercialization of fashion precipitating a mass change in taste. (Singh, 2010, p.60). Commercial activities of England mostly based on colonization of that time. As a method of trade, colonization is a strategy for both having more lands and cheap labors. The book adaptation of *Pride and Prejudice and Zombies* was published just after the financial crisis in the USA. Mulvey-Roberts comments on the 'coincidentally'

close dates of publication and crisis as: “In view of this link with consumerism, it may be significant that *Pride and Prejudice and Zombies* was published during the global financial crisis of 2007-08. In the USA, zombie and vampire films have been viewed as ‘competing parables about class warfare.’ (Mulvey-Roberts, 2014:26)

At the beginning of the movie, *Pride and Prejudice and Zombies*, Mr. Bennet talks about how zombies reached to England by stating: “It was not always like this my dear daughters. As the century began, Britannia was rich with the foods and worldwide trade. From the colonies, they came not just with silk and spices but a virulent plague. Naturally, many suspected French for the plague. Once bitten, you are newly infected with a filled insatiable hunger for the brains of the living.” (Steer, *Pride and Prejudice and Zombies*, 2016:6:40-7:15) In the sub-meaning, it can be inferred that colonization did not bring almost valuable assets for England; within these occupations, a deadly hunger for consuming of the products started as well.

Consumerism is fed by capitalist mode of production and distribution in the society. The more product is abundant in the market, the more people will be full of consuming desire. In the consequence of it, madding crowd people awaiting in front of the stores, mass factories whose contamination is toxic and corrupted people being influenced by them are depicted in the postmodern frame. Fehrle in his following pages claims that capitalism and zombie narrative are associated with each other:

... zombie narratives resonate with an opinion many environmentalists and ecocritics have held for years, namely that ecology and the non-human environment are at the present moment inseparable from capitalism. Zizek, for instance, sees the current human-made ecological crisis of global warming is inextricably linked with the capitalist mode of production. (Fehrle, 2016:532)

Burr Steers may intend to reflect contemporary anxieties of the society by having zombies within the adaptation. The attacks, wars, pandemic, or all happenings are concerns of the humankind in 21st century. Depiction of a group of people wishing to maintain their lives under severe circumstances because of zombies is clearly imposed with a canonical piece of literature. A supportive comment is made by Elizabeth Aiossa for application of zombies in film as: “The film offers a serious social critique of contemporary social marred with endless violence, war, media consumption, and blind consumerism”. (Aiossa, 2018:101)

Desperate struggles against undead, Bennet sisters are brought up with great skills for martial arts. They are warriors for the ultimate battle between living and undead. They are educated with Chinese style. It is an indicator of having a hope for surviving in such an atmosphere. In order to underline there is still hope for humanity, Burr Steers may have elements of warriors in a big part of the movie with their trainings and strives. The message can be rendered as: Despite all anxieties, fear of unknown and extravagant manners towards consuming, society can heal and survive because all along with battle scenes, great balls and flirtatious actions between different characters take place within the movie.

Criticism upon not only for colonization, but also upon class distinction of Regency society and modern England is made throughout the book. Making zombies 'other' in the society and leaving them without identities are clues about class distinction in the movie. Marie Mulvey-Roberts, in her article the adaptation dwells multiple interpretations: "... points to the versatility of Austen for a modern audience, with its gothic re-imaging and capacity for multiple interpretations, especially those relating to politics, gender, class, and war." (Mulvey-Roberts, 2014:18) Instances start with very first scene of the movie. Mrs. Featherstone was, before transformation to unmentionables, a wealthy woman with a great mansion and reputation. In the card game Mr. Kingston's niece Annabelle is transformative character all household with Mrs. Featherstone. In the night of the ball, when Elizabeth comes across with her, Elizabeth hesitates to kill her even though Mrs. Featherstone is a dreadful because of her previous honorable position in the society. However, when the rest of battle scenes are compared with this one, it can be suggested that towards orphans or any other undead coming from low or middle class, neither Elizabeth nor Darcy has that sort of 'merciful' manner, they directly have instinct to terminate them.

"Zombies represent fears of the untamed rabble from the lower classes and chaos lying beneath the relatively ordered surface of Austen's society. The zombie apocalypse not only explodes the tinder box of class conflict but also points to the war being waged on Continental Europe." (Mulvey-Roberts, 2014:29) Throughout Austen's novel, warfare, soldiers, and military figures are employed in different events. The other instance for class struggle, hence, can be exemplified with the character of Mr. Wickham. In the original text, he is a soldier having an affair with

Lydia Bennet and eventually eloping with her. In the adaptation, he is the mastermind behind zombies. He campaigns the rights of zombies and tries to convince upper-class people to accept the existence and right to live of zombies. He takes Elizabeth to the church of Lazarus to show her that if these half-transformed people are given a chance, they can live with normal people at peace. In the rite of the church, he claims there is nothing to fear because zombies there consume brains of pigs. Until they consume human brains, they do not fully transform, so it is all safe for people. This is the great project of Mr. Wickham for the humanity. He insists about his plan for zombies and intends to bring his plan to the crown. In the following scenes, Darcy, and Wickham challenge to each other as representatives of living and undead. Burr Steer chooses Wickham as a zombie leader on purpose because he belongs to the working class in his life because his father is a butler. On the other hand, Darcy is a great zombie warrior and belongs to the upper class with his fortune. Therefore, the clash between Darcy and Wickham can be considered as the clash between low- and upper-class distinction.

Miss Bingley as in the original book, is quite unsympathetic with her arrogant and pretentious manners towards Elizabeth in the movie. After Jane is ill because of the weather in Netherfield, Elizabeth goes after her sister to care of her. In the night of the arrival day, Mrs. Bingley belittles Elizabeth in every chance: from being warrior and educated in Chinese style rather than Japanese one to knowing foreign languages and courtesy. Miss Bingley directly uses the chance to humiliate Elizabeth by reminding her superiority to her. Her financial stability and welfare allow her to act as she wishes. The emphasis on Elizabeth's defending herself by speaking Chinese is an indicator director tries to show to the audience in terms of class issues like this. Successful reflections of the director on class struggle can be traced clearly in these scenes.

C. Positions of Women in *Pride and Prejudice* and *Zombies*

Original work of Jane Austen's *Pride and Prejudice* exhibits the Regency period expectations of women in the society. With many employments of the characters, a stereotypical woman or supposed to be in that position is reflected clearly in the work. One of the most striking indicators of superiority of men to women is inheritance issue. A woman cannot possess any properties after her father's

death if she is not married. This makes marriage obligatory for many women in that period. In the film adaptation, there is a direct reference to that rule of the society by the arrival of Mr. Collins, one of Bennets' cousins for intending to get married to Bennet sisters. It has to be otherwise after Mr. Bennet's passing, the house will be inherited a male relative of the family, not to Mrs. Bennet nor to the daughters. Nevertheless, Elizabeth strictly objects to the idea of marriage to Mr. Collins since she is born to be a warrior. The first scene of the movie depicts beautiful warriors cleaning their weapons with their father on the contrary to original work full of color and laughter. For the ultimate battle between living and undead, Mr. Bennet educates her daughters as fighters against zombies. They are talented and mastered to terminate dreadful. They do practices in the basement and get prepared for a possible zombie attack any time.

In many scenes of the film, there are examples of Bennet sisters' fight against zombies. For the sake of new neighbors in Netherfield Park, Mr. Bingley a handsome rich man, Mrs. Bennet wants to attend to the dance event with her daughters because they have already been put into social disadvantage by being trained in Chinese method. Therefore, it is a great chance for them to find a husband. Upon the offer to go to dance, Elizabeth rejects to be there like cows in an auction. The expression of her shows to the audience how much she does not want to get married or have such a relationship without affection. She has confidence and is sure of herself because she is self-sufficient. In 2005 adaptation, the preparation for night of the ball happens with combs and corsets to appear in a beautiful shape in front of the other people. It is one of the most possible places to find a proper husband. On the other hand, in this adaptation, the depiction of preparation is different from the original one. Before the ball, under their nightgowns and petticoats, Bennet sisters put their equipment. The ball night stages an unexpected attack of zombies. Fully prepared and armed, Bennet sisters start to counterattack and terminate undead in a short time. Rather than watching them dancing, audience witnesses a great defense of Bennet sisters as warriors. They do not just fulfill the expectations as ladies in the society, at the same time with their perfect courage and skills, they can defend both themselves and other people in the village. Before any other men such as Mr. Darcy or Mr. Bingley, they fight against undead. They look like they are juggling with their weapons.

In spite of their delicate bodies, Elizabeth and Jane do not hesitate to work out without pity. From the scene of combing each other's hair, scene for trainings in the basement is a perfect contrast of original work and adaptation because in the latter, positions of women in the society are not determined by their physical appearance. Rather, there are important skills such as being warrior. As a result of endless exercises, bruises and wounds Bennet sisters are portrayed in respectable positions in the society. Elizabeth, when she is compared to the other sisters, cares more about her physical adequateness for fighting instead of beauty for attracting to the opposite sex. Her priority is not getting married or finding a proper husband on the contrary to her mother's and her beloved friend Charlotte's ideas. With their insistence and emphasizing marriage in every chance, Mrs. Bennet and Charlotte Lucas are representatives of the society in Regency period.

There is another example for granted positions of women in the adaptation. Jane is sickbed because of the severe weather conditions on the way to Netherfield to have a tea with Mr. Bingley as in the original work. For her sister, Elizabeth gets there in no time flat to see her sister. However, instead of worrying about Jane, Mr. Darcy suspects from Jane for being bitten by a zombie on the way that is why he tests Jane with flies in order to understand the situation. Elizabeth does not permit such a test for her sister: after Darcy sets flies free, Elizabeth smashes all the flies with bare hands one by one in the blinking of an eye thanks to her well-developed reflexive skills. She does not only reject the superiority of men with these crafts but also, she proves herself in front of a kill machine of zombies, Colonel Darcy.

At the night in Netherfield, Mr. Bingley, Miss Bingley and Mr. Darcy come together to spend the night by playing cards as in the 2005 adaptation. Elizabeth prefers to read a book than playing cards. Miss Bingley tries to humiliate her by taunting Elizabeth's Chinese way of training. When she tries to praise Mr. Darcy's sister, Darcy declares that nowadays, most of the women do not deserve to be praised except from his sister. She is mastered both female and deadly arts. Elizabeth directly rejects his ideas in the position of defending her own gender's rights. Darcy claims that a woman must have knowledge of music, singing, drawing, dancing, and the modern languages as well as being trained by Kyoto masters, weapons, and tactics of modern Europe. He is the indicator of expectations of the society intermingled with zombies and 19th century England. Elizabeth says that it is almost impossible to

count 6 women with these qualifications and a woman can either be highly trained or refined. There is no place in between. From her utterance, it can be considered that Elizabeth is quite happy with her own conditions, positions along with her trainings. She makes all the differences for a new perspective on positions of women in an environment surrounded by zombies. She is the signal of powerful place of woman thanks to the adaptation. That place of daughters is guaranteed by Mr. Bennet mostly. When Mr. Collins drops by for a meal and picking a wife for the future, Mr. Bennet clearly declares that he trained his daughter for battle not for kitchen. He supports his daughter in all the time and in every circumstances. In the scene of Elizabeth's refusal to Mr. Collins's proposal, he encourages her too much for the rejection. Rather than a passive figure as in both the original work and 2005 adaptation, Mr. Bennet is more influential in this adaptation.

Charlotte, Elizabeth's friend, gets engaged with Mr. Collins because she is 25 and she cannot seek affection to get married at that age. In order to be approved by a great authority, Charlotte needs to be presented to Lady Catherine, a powerful gentlewoman not only with prosperity but at the same time with her incredible warrior skills against zombies. In the original *Pride and Prejudice*, the character of Lady Catherine represents the society with her strict perspectives and rules. Her wealth validates her position as an authoritative figure. Similarly, in the adaptation, *Pride and Prejudice and Zombies*, her chateau, black guards, and richness are significant for being obeyed and accepted in the society. However, in the rework, Lady Catherine's most emphasized side is being a zombie fighter. She is famous for her adventure stories. For the sake of livings, she has lost one of her eyes in the battleground. Therefore, she is a successful example of positions of women in the adaptation with her overbold attitudes as a combatant.

Two strong fighters' payoff is naturally happening with fighting, Elizabeth and Mr. Darcy. He is unable to oppress his admiration and affection towards Elizabeth, so he confesses his deep feelings on bended knee. Recklessly he is rejected by Elizabeth in the original novel and 2005 adaptation. However, in *Pride and Prejudice and Zombies* Elizabeth throws variable items in the room to Mr. Darcy after the rejection. They take their gloves off. It is a striking scene for the audience because Elizabeth fights against Mr. Darcy, a woman versus a man. Being gentleman does not allow man to speak rudely to ladies. More than speaking impolite, the scene

displays a fight. While they are discussing on the issue, they are fighting with their swords as well. Elizabeth exemplifies two conditions as being a confident and skillful woman: she can refuse a man even if she is being requested by a wealthy man. Elizabeth has the goods to struggle with a strong man thanks to her abilities.

The battle between a man and a woman is not limited to that scene. When Lady Catherine arrives in Bennet's house in order to give Elizabeth up getting married to Mr. Darcy, Elizabeth has to fight against Lady's aide. He is a giant man to beat and deal with. Although all threats towards Elizabeth, she does not pull back. She is so determined to defend herself both physically and psychologically that she is the winner at the end. Even Lady Catherine admires her skills and pertinacity as a woman. From that time onwards, Elizabeth secures her position rigidly.

In the original work, Elizabeth is quite different than all stereotypical women in the story line with her rejection a marriage without affection, Mr. Collins, and Mr. Darcy's proposals. Her emphasized characteristic is being an independence woman with her thoughts and decisions. In the adaptation, a similar attitude but with a different characterization, Burr Steers underlines the powerful imagery of Elizabeth.

VI. CONCLUSION

Adaptations can give people an opportunity to know the piece of art before they come across the original one. The reproduction as a result of adaptation demonstrates an exhibition to the audience consisting of a wide range such as sociological, historical and political background of the authentic work. Audience can reach the original work via the rework for most of the cases. Film adaptations pose an interaction with new culture thanks to the geography and atmosphere it has been emerged and reconstructed. The link, therefore, is fed and contributed by different mediums, directors, and perspectives along with the initial creators, the authors. These additional parts as the consequence of adaptations can attract distinctive people from different level and background.

Throughout the analysis and certain scenes from 3 adaptations, *Pride and Prejudice* has gained another dimension for the audience in 21st century. As being an influential figure in 21st century, Jane Austen's works can be considered as meta in popular culture. Commodification in several mediums other than novels such as film, TV series and graphic novels, the popularity and maintenance of her existence can be observed in this century as well. Janeites, devoted themselves to Jane Austen's pieces of works, constitute a great part of the arguments of the adaptations because of fidelity concerns. However, recognition level increases inevitably when the issue comes to the adaptations.

In chapter three, 2005 adaptation version of *Pride and Prejudice* has been examined. Even if it does not host any fantastic effects that lead to marvelous elements or postmodern traces, it is an essential part for the thesis in the position of a contrast to the other latter adaptations. Modern commentary of director and roles of women in that century have been studied. Certain scenes are excluded from the adaptation. Yet, it is a successful example of commodification of Austen's novels because of cast choice of producers. It directly aims young audience of Hollywood thanks to Keira Knightley, in the role of Elizabeth Bennet.

As second chapter suggests background information of fantastic genre and adaptation theory with postmodern renderings. *Lost in Austen* and *Pride and Prejudice and Zombies* are fitted to the description of fantastic films as adaptations. In *Lost in Austen*, time travels, a chance to live in a different timeline and incarnation of a fictitious characters are instances for being fantastic effects that lead to marvelous elements. Hesitation period preconditioned by Todorov can be observed clearly both as an audience and with the characterization of Amanda Price. Employment of pastiche, intertextuality, and metafiction signals of postmodern approach via adaptation theory. In *Pride and Prejudice and Zombies* film version (2016), zombies are uncanny and fantastic figures. The usage of zombification is the main reason of the movie as evaluated being a fantastic film because of unrealistic and impossible characterization. The hesitation period is interrupted abruptly since the realm of the movie has taken place already with the acceptance of zombies in Regency period of England. Unexplained undead refers to the marvelous side of the fantasy genre. Postmodern attribution is obtained by again mostly zombification because the analysis of zombie usage in the mash-up brings a commentary on the dark side of the society as a reflection of the adaptation.

Thanks to adaptations, Jane Austen and her novels are object of interest. As a result of the adaptations, these three directors along with scriptwriters have taken different element as a source of attraction to more audience. Diverse methods have been utilized for a consumerist society's everlasting appetites. As an answer to the question sought throughout the thesis, adaptation can contribute a wide range of attractive elements and popularity to a canonical work by variety tactics.

One of them, being mentioned in previous paragraphs, is to add a reputable actors or actresses of its time to the cast of movie adaptations. A British society can be center of interest in different cultures such as America by having Keira Knightley. Or it is the very reason why *Pride and Prejudice* 2005 movie adaptations ends with 2 variations. In the version released in the USA, spectator witnesses more romantic environment of Elizabeth and Darcy in the middle of the sea by having promising utterance to each other. On the other hand, the version in the UK or in Europe has its resolution with Mr. Bennet's announcement for possible candidates for his two daughters, Kitty and Mary. The same movie can be ended extra 8 minutes attachment

according to the expectations of different societies. Palmer appreciates this shift as an emphasis on individual in 21st century society:

The final scene of the U.S. release, an original creation in which the two young lovers face and focus exclusively on each other, serves to emphasize the peripherality of everything and everyone else in this adaptation. As the credits roll, audiences can sigh with bliss at the unfettered happiness of the two individuals, a happiness uncomplicated by much of the surrounding conflict and texture of the larger novel. It is perhaps an appropriate elision for our era, given the twenty-first century's emphasis on the individual (Palmer, 2007).

Lost in Austen, with plot twists, travel in time and a chance to meet and live with fictitious characters appeals to young generations. The audience other than the great plot of *Pride and Prejudice* can watch a lot familiar aspects of 21st century with Amanda Price. Modern spectator is quite acquitted with her dull life stuck between home and work, or pursuit of a real love with the characters of her bedside book. Escape mechanism of Amanda represents the violation of mundane life fluency in postmodern society. Kaplan underline the fact of the distinctive exemplifications and intertwined personifications and events are the sources of attractions for many audiences:

Cross-cultural comedy relies on the implicit and explicit discrepancies between life in two different centuries and environments. Houses, clothing, hairdos, transport, dating customs, medicine, singing as an evening's entertainment—these images and activities are radically different for Elizabeth and for Amanda. In *Lost in Austen*, however, many of the social and gendered attitudes of the earlier society are still evident in today's assumptions and aspirations, and this cultural connectedness is part of what makes the series appealing to a young audience. (Kaplan, 2010:251)

The last adaptation analysis has been on *Pride and Prejudice and Zombies* 2016 movie version by Burr Steers. It is embodied with unknown dreadful creatures as equivalent to fantastic usage during the movie. In terms of released time, it is one of the recent adaptations of *Pride and Prejudice*. Even if it involves unrealistic events, with compliance of the characters and overflow of the events, it suggests a

clear mash-up. Zombification has been examined in terms of colonist aspects and as a reflection of the consumerist society. With the attachment of the zombies to the adaptation, a void in terms unexplicit utterance on political issues of England can be compensated for according to Stratton:

Whether we read the text literally in terms of a slave revolt that has spread to England, or metaphorically as an expression of the vengeance of the enslaved Africans on which the gentry's wealth was built, what we have is a movement of the displaced from the Caribbean colonies to England. It is a zombie apocalypse set in the early 19th century that can be read as making clear the connections between English wealth and colonial slavery which, in this early novel at least, Austen had elided. (Stratton, 2011:274)

Jane Austen with her novels and literary pieces has ranked as an author writing for female audience because of domestic issues she concerned. Yet, in a new world order, via adaptation studies and further analysis of reworks, she can subsist. Gender roles, political issues and sociological reflection in *Pride and Prejudice* are quite adaptable and it is the main reason of more fans and attractions from different groups of aged and gendered people. Within the adaptations, new tastes and perspectives can be emerged by the audience. As a method to convey classics to further generations, along with original works of art, other studies such as films, video games, cartoons or comic books, adaptations matter a lot for the survival and getting to be known by large masses of people. For the answers to the questions queried in the first chapter, a classical novel can be a subject to a completely different genre as in fantastic scenarios by being embodied with additional plots and characterizations such as time travelling and zombification. Adaptations can contribute to the popularity of canonical novels thanks to the chance it presents to reach and attract more people via different ways of recognizing the original work such as TV series or movies.

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