

**MAKING UP JANE AUSTEN:
FROM BIOGRAPHY TO SCREEN**

UNDERGRADUATE THESIS

**BY
ELFIRA DIANA
NIM 125110100111061**



**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA
2016**

**MAKING UP JANE AUSTEN:
FROM BIOGRAPHY TO SCREEN**

UNDERGRADUATE THESIS

Presented to
Universitas Brawijaya
in partial fulfillment of the requirements
for the degree of *Sarjana Sastra*

BY
ELFIRA DIANA
NIM 125110100111061

STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA

2016

DECLARATION OF AUTHORSHIP

Herewith I,

Name : Elfira Diana

NIM : 125110100111061

Address : Perumahan Puri Bintara Regency Blok Q No. 1 Kel. Bintara, Kec.
Bekasi Barat, Kota Bekasi, Jawa Barat- 17134.

declare that:

1. This undergraduate thesis is the sole work of mine and has not been written in collaboration with any other person, nor does it include, without due acknowledgment, the work of any person.
2. If at a later time it is found that this undergraduate thesis is a product of plagiarism, I am willing to accept any legal consequences that may be imposed upon me.

Malang, 28 July 2016



Elfira Diana

125110100111061

SUPERVISOR'S APPROVAL

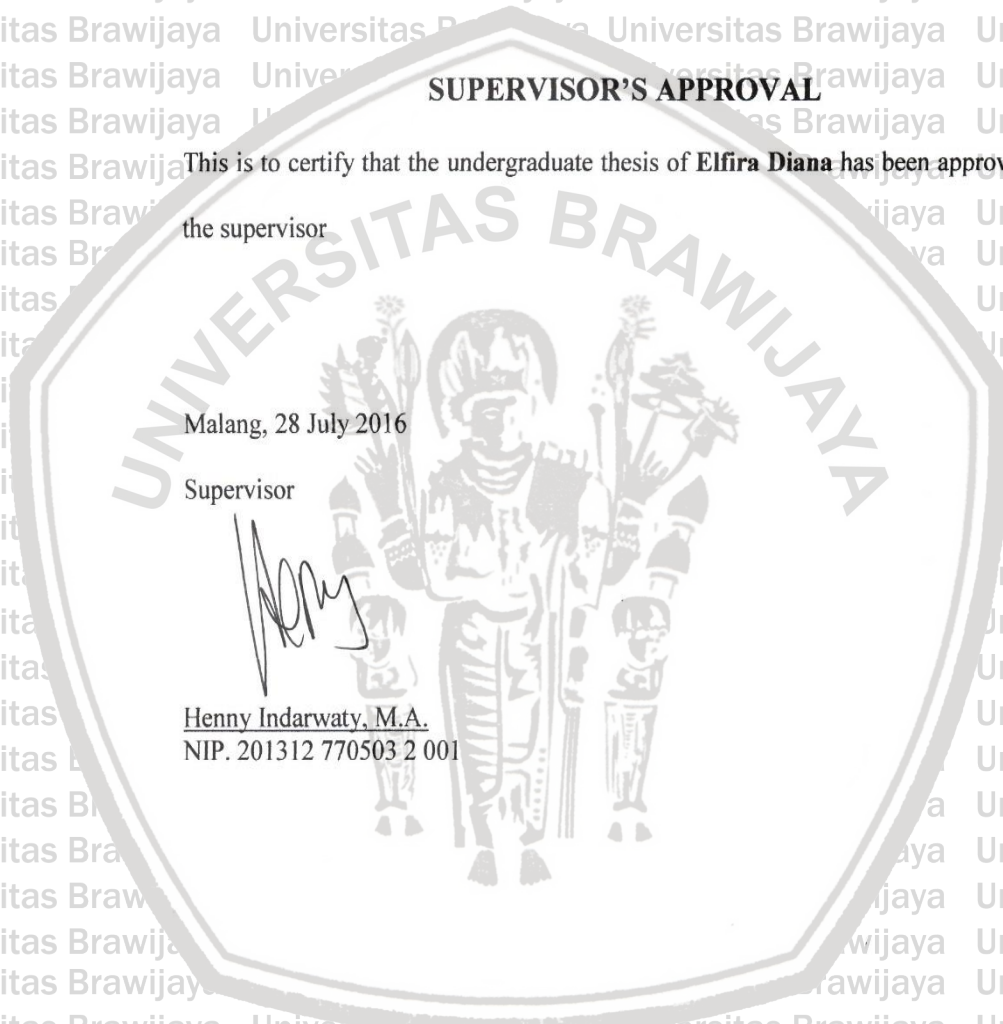
This is to certify that the undergraduate thesis of **Elfira Diana** has been approved by
the supervisor

Malang, 28 July 2016

Supervisor




Henny Indarwaty, M.A.
NIP. 201312 770503 2 001




BOARD OF EXAMINER'S APPROVAL

This is to certify that the undergraduate thesis of Elfira Diana has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra*.



Scarletina Vidyayani Eka, M. Hum., Chair
NIP. 201304 840123 2 001


Henny Indarwaty, M.A., Member
NIP. 201312 770503 2 001

Acknowledged by,
Head of Study Program of English


Yusri Fajar, M.A.
NIP. 19770517 200312 1 001

Sighted by,
Head of Language and Literature
Department


Ismatul Khasanah, M.Ed., Ph.D.
NIP. 19750518 200501 2 001

ACKNOWLEDGEMENTS

I thank Allah S.W.T for the beautiful life He gives to me, every single moment is meaningful and from every single moment I learn new thing. I am thankful to Ibu Henny Indarwaty as my supervisor for helping me learn many things in Universitas Brawijaya, from the very beginning in the first semester. I sincerely express my gratitude to Ibu Scarletina Vidyayani for helping me revising my thesis and make it into a better version. I would like to express my gratitude to Bapak Nanang Endrayanto and Ibu Endang Sasanti for teaching me not only about Literature and Linguistics, but also about life. Thank you for making me a better person. I want to deliver my gratitude to *Mama* and *Ayah* for being so patience waiting for me to finish my study and to become independent. I thank my friends Thifal, Shafira, Lia, Noya, Viki, Murti and Sarah for all best memories in college. Thank you for my childhood best friend Kiki who always supports me and believes me. Thank you *Abang*, Lia, Isti, and Wina, for encouraging me by asking me “when will you go home?” Last but not least Jane, for inspiring me. I am grateful for the experience in college, especially when I am doing this research.

Malang, August 2016

Elfira Diana

ABSTRACT

Diana, Elfira. 2016. **Making Up Jane Austen: From Biography to Screen**. Study Program of English, Department of Languages and Literature, Faculty of Cultural Studies, Universitas Brawijaya. Supervisor: Henny Indarwaty, M.A.

Keywords: *Becoming Jane Austen* the movie, Adaptation Theory, Contemporary Period

Jane Austen's figure has been recreated many times in many forms such as movie, biography and television series. They are not necessarily talking about Jane Austen herself but it can be about the stories that she wrote that somehow are made related to her character. These help us understand the figure of Jane Austen through different ways of approaching. Not only from literary studies, but also how contemporary works represent her.

The attempts to create the works of Jane Austen from written text into movie have often been done. The movies mostly receive the positive responds from the audience and Austen manias. However, more various responds are received by *Becoming Jane* the movie directed by Julian Jarold based on the biography by Jon Hunter Spence, *Becoming Jane Austen*. The movie receives various opinions and responds from regular audience, Austen manias and scholars. Most of the audience is not satisfied with the movie *Becoming Jane*. They expect the film to tell the genuine version of her life which comes from the biography.

Nevertheless, the truth about Jane Austen's life in biography must not strongly debated because the making process of the biography involves interpretations. On the other hand, the making process of a film is involving the creative process from the screenwriter, producer, director, etc. Therefore, the movie may relate to many other works for its inspiration not only the biography.

In this thesis is found Jane Austen characteristics similar to the character of Elizabeth Bennet in *Pride and Prejudice*. The other similarity is also found in the plot of those movies. Despite the plot of love story in the movie has the same pattern with other period movies, it proves *Becoming Jane* the movie not only relate to the biography that does not use the same plot. While the appearance of the two stars, Keira Knightley and Anne Hathaway on the movie mold the new image of Jane Austen in contemporary period.

ABSTRAK

Diana, Elfira. 2016. **Making Up Jane Austen: From Biography to Screen**. Program Studi Sastra Inggris, Departemen Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing: Henny Indarwati, M.A.

Kata Kunci: Film *Becoming Jane*, Teori Adaptasi, Periode Kontemporer

Tokoh Jane Austen telah banyak dikaryakan kembali dalam bentuk film, biografi dan drama seri di televisi. Karya-karya tersebut bukan hanya berbicara mengenai Jane Austen, namun juga kisah-kisah yang ia tulis yang entah bagaimana berelasi dengan karakter Jane Austen. Hal ini membantu kita mengenal sosok Jane Austen dengan cara yang berbeda. Tidak hanya dari studi sastra, tetapi juga dari cara karya kontemporer menggambarkan sosoknya.

Upaya yang dilakukan untuk menciptakan karya Jane Austen dalam bentuk film sudah sangat sering dilakukan. Film-film tersebut meraih banyak respon positif dari penonton biasa dan penggemar Austen. Namun respon yang lebih bervariasi didapatkan oleh film *Becoming Jane* arahan sutradara Julian Jarrold yang terinspirasi dari biografi karya John Hunter Spence berjudul *Becoming Jane Austen*. Film ini mendapatkan respon yang beragam dari penonton biasa, penggemar Austen dan orang terpelajar. Mayoritas penonton merasa tidak puas dengan film ini, dikarenakan mereka berharap film *Becoming Jane* menceritakan kisah paling benar dari Jane Austen yang merujuk kepada biografinya.

Namun begitu, kebenaran hidup Jane Austen yang merujuk kepada biografi tidak harus didebatkan sedemikian rupa dikarenakan pembuatan biografi juga melibatkan interpretasi. Pembuatan suatu film juga melibatkan kreativitas dari penulis naskah, produser, sutradara, dll. Sehingga film tersebut bisa saja berelasi dengan karya lain tak hanya biografi.

Pada penelitian ini, karakter Jane Austen memiliki kesamaan dengan karakter Elizabeth Bennet dalam film *Pride and Prejudice*. Kesamaan lain yang juga ditemukan pada kedua film tersebut adalah plot. Meskipun plot yang digunakan pada film bertema cinta memiliki pola yang sama seperti pada kedua film tersebut, hal ini membuktikan bahwa *Becoming Jane* tidak hanya merujuk pada biografi yang tidak menggunakan plot tersebut. Sementara itu, penampilan dua bintang Keira Knightley and Anne Hathaway pada dua film tersebut juga membentuk pandangan baru mengenai Jane Austen di masa kini.

TABLE OF CONTENTS

PAGE TITLE	i
DECLARATION OF AUTHORSHIP	Kesalahan! Bookmark tidak ditentukan.
SUPERVISOR'S APPROVAL	i
BOARD OF EXAMINER'S APPROVAL..	Kesalahan! Bookmark tidak ditentukan.
ACKNOWLEDGEMENTS	iv
ABSTRACT	v
ABSTRAK	vi
TABLE OF CONTENTS	vii
CHAPTER I INTRODUCTION	
1.1 Background of the Study	1
1.2 Problems of the Study	5
1.3 Objectives of the Study	5
CHAPTER II REVIEW OF RELATED LITERATURE	
2.1 Theoretical Framework	6
2.1.1 Issues on Adaptation - How to Approach <i>Becoming Jane</i> the Movie	6
2.1.2 Jane Austen's Popularity for Contemporary Audience	10
2.1.3 Jane Austen as a Star	13

2.2 Previous Studies	17
2.3 Research Method	19
2.3.1 Deciding Material Object	19
2.3.2 Research Procedure	19
CHAPTER III FINDINGS AND DISCUSSION	
3.1 Jane Austen in <i>Becoming Jane</i> the Movie.....	21
3.1.1 <i>Becoming Jane</i> and <i>Pride and Prejudice</i> the Movie in Details	27
3.1.2 Dramatization of Love Story	43
3.2 Jane Austen for Everyone - Commentaries About <i>Becoming Jane</i> the movie	
.....	54
3.3 Overlapping of Jane Austen with the Hollywood Stars	59
CHAPTER IV CONCLUSION AND SUGGESTION	
4.1 Conclusion.....	74
4.2 Suggestion	75
REFERENCES.....	77
APPENDIX.....	82

LIST OF FIGURES

Figure 3.1. Mr. Austen lectures.....	29
Figure 3.2 Jane's Reaction.....	29
Figure 3.3 Her parents' conversation.....	29
Figure 3.4 Discussing Mr. Wisley.....	29
Figure 3.5 Lizzie's request.....	33
Figure 3.6 Mr. Bennet's defense.....	33
Figure 3.7 Her father's wish.....	33
Figure 3.8 Sharing happiness.....	33
Figure 3.9 Jane's opinion.....	36
Figure 3.10 Mrs. Austen's anger.....	36
Figure 3.11 The arguments.....	36
Figure 3.12 The reconciliation.....	36
Figure 3.13 Prepare for the ball.....	39
Figure 3.14 Their closeness.....	39
Figure 3.15 Prepare for the ball.....	39
Figure 3.16 Lizzie's support.....	39
Figure 3.17 Lizzie's defense.....	42
Figure 3.18 Lady Catherine's humiliation.....	42
Figure 3.19 Her opinion about irony.....	42
Figure 3.20 The debate.....	42
Figure 3.21 Shakespeare's writing.....	43
Figure 3.22 Jane Austen's writing.....	44
Figure 3.23 The meeting.....	44
Figure 3.24 The Passionate Dance.....	45
Figure 3.25 The Separation.....	45
Figure 3.26 Jane's goodbye.....	45
Figure 3.27 Tom's criticism.....	47
Figure 3.28 Jane's anger.....	47
Figure 3.29 The gossip.....	47
Figure 3.30 Humiliation.....	47
Figure 3.31 Direct criticism.....	52
Figure 3.32 Lizzie's criticism.....	52
Figure 3.33 Passionate dance.....	52
Figure 3.34 Where the love begins.....	52
Figure 3.35 The Separation.....	53
Figure 3.36 The proposal.....	53



CHAPTER I

INTRODUCTION

1.1 Background of the Study

This thesis is an attempt to examine *Becoming Jane*, a biopic film of Jane Austen released in 2007, in taking up and accentuating Jane Austen's life into movie. This thesis considers that reproduction of literary works into film, television miniseries, or into other theatrical performances requires a better understanding than a notion of translation or adaptation. In both terms, a transformation from literary work to film is often being measured to its relative closeness to the original. For the thesis, it is thought that reproduction of Jane Austen's biography into movie involves a creative process that is not simply a simple translation of the previous work. However, it recreates Jane Austen to be relevant for the contemporary period. In doing so, this thesis also explores to what possible ways *Becoming Jane* the movie interrelates to some previous Jane Austen-based movies, and notably *Pride and Prejudice* that was produced in 2005. The idea that *Becoming Jane* links with other contemporary movies such as, *Pride and Prejudice* is important as it is often neglected in the existing studies about adaptation from literary work into screen.

There are reasons why *Becoming Jane* the movie is worth to investigate. Firstly, Jane Austen's works have been adapted and appropriated many times into screen in forms of movies or television series. As it is retrieved from IMDb website, Jane

Austen's works have been adapted and appropriated many times as follow; *Northanger Abbey* was produced into movie in 2007 directed by Jon Jones, *Northanger Abbey* television serials was made in 1987 directed by Giles Foster, *Mansfield Park*'s television series was made in 1983 and directed by David Giles, *Mansfield Park* the movie was made in 2007 and directed by Iain B. MacDonald. Another novel, *Emma* was made into movie in 1996 and directed by Douglas McGrath. Its television series was made in 2009 and directed by Jim O'Hanlon. *Sense and Sensibility* the movie was directed by Ang Lee in 1995 while its miniseries was directed by John Alexander and produced in 2008. Jane Austen's works are also appropriated into different genres such as, *Bridget John's Diary* (dir. Sharon Maguire, 2001), Ami Heckerling's *Clueless* in 1995, Bollywood's production *Bride and Prejudice* (dir. Gurinder Chadha, 2004), *Pride and Prejudice and Zombies* (dir. Burr Steers, 2016), *Scent and Sensibility* (dir. Brian Brough, 2011) and the Hindi version of *Emma* entitled *Aisha* (dir. Rajshree Ojha, 2010).

In this case, *Pride and Prejudice* is no exception. It has been adapted at least for ten times and it is not including the appropriations that are not faithfully following storyline of the novel *Pride and Prejudice*. The adaptation movie of *Pride and Prejudice* that was made in 2005 directed by Joe Wright is the famous among others. As cited in IMDb, this movie was nominated for four Oscars's nominations, four Academy Award nominations, and six British Film British Award nominations and won one of the nomination.

Secondly, the movie of *Becoming Jane* receives different, often conflictual, opinions and criticisms. The obvious one is a criticism whether the movie is faithful or distorts the image of Jane Austen. As the common problem of adaptation, some people express that they prefer reading the biography, “the original”, rather than watching the movie. In terms of biopic film, fans of Jane Austen tend to compare Jane Austen’s life and its portrayal in the movie. For instance, someone objects to the focus on love that directs storyline of the movie. The movie focuses on telling the love story between Jane Austen and Tom Lefroy that is according to the fans is not based on the biography, as Lyn (2011, para.3) mentions:

He (Jon Spence) doesn't make the mistake of assuming that Jane Austen couldn't have written about love if she hadn't experienced it herself. She wrote about many things she couldn't have experienced including marriage & motherhood. She was a novelist, she had imagination.

For her, she finds the biography as a refreshing version rather than other biographies that were written by other scholars or even the movie itself.

Jon Spence tells the familiar story of Jane Austen's life in a fresh way. By focusing on her family history & her relationships with significant people like Tom Lefroy & Eliza, he encouraged me to look at Jane Austen in a more rounded way (Lyn, 2011, para. 9).

Her commentaries exactly reiterate the main concern of this thesis. Treating the printed text is prior to and the reference for an adaptation, no matter how good or bad the movie is, the latter becomes continually the second both in terms of originality and quality.

In another view, *Becoming Jane* is compared and related to *Shakespeare in Love*.

Both Jane Austen's and Shakespeare's works are famous worldwide and have been adapted and appropriated extensively into screens. Also, both movies are considered as the biopic ones. However, there is something in common in both movies that is beyond those issues.

Jarrod's *Becoming Jane* is particularly interesting as it follows the path opened by John Madden's *Shakespeare in Love*. The numerous intertextual connections between both movies can be reduced to one: just as Shakespeare is imagined as the hero of his own play, Jane Austen becomes the heroine of her own novel (López and García-Periago, 2008, p.1)

This identification runs in parallel with the thesis. In *Becoming Jane*, Jane Austen is a character in a story. She becomes both the protagonist and the heroine. It is considered as a drawback to weigh upon her character and characterization in terms of fidelity from her actual biography.

This thesis continues by interrelating between *Becoming Jane* and *Pride and Prejudice*. While López and García-Periago (2008) mentions that the representation of Shakespeare into a literary character in the movie allows for the representation of Jane Austen in a similar biopic film. This thesis scrutinizes the characterization of Elizabeth Bennet in *Pride and Prejudice* resemble the characterization of Jane Austen in *Becoming Jane*. This thesis also aims at knowing in such interrelation to the character of Elizabeth Bennet is relevant nowadays. If through the transformations, Jane Austen herself has been a star, it is fruitful to explore how the involvement of two

Hollywood stars namely Keira Knightley (as Elizabeth Bennet in *Pride and Prejudice*) and Anne Hathaway (as Jane Austen in *Becoming Jane*) possibly constitutes for a new image of Jane Austen in the present time.

1.2 Problems of the Study

The main research question to be answered in this study is how it is to approach transformation of Jane Austen into the heroine and protagonist in her biopic film *Becoming Jane*. The main problem will be investigated in detail through the following questions:

1. How Jane Austen is represented as the character in *Becoming Jane* the movie?
2. How the transformation of Jane Austen in the movie is important for the present era?
3. How does the movie recreate Jane Austen into a star?

1.3 Objectives of the Study

1. To find the interrelations among the representation of Jane Austen in the movie with her description in the biography and other related movies such as the characterization of Elizabeth Bennet in *Pride and Prejudice*.
2. To show how the representation of Jane Austen as the heroine in *Becoming Jane* becomes making sense to the present era.
3. To find the significance of how *Becoming Jane* the movie in constituting the new image of Jane Austen as a star.

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Theoretical Framework

2.1.1 Issues on Adaptation - How to Approach *Becoming Jane* the Movie

It is truth universally acknowledged that almost two hundred years after her death; Jane Austen's works had been adapted and appropriated into screen up until now. Adaptation work seems to be considered as secondary work if it is compared with the previous work that is called as primary source. McFarlene (1996, cited Hutcheon, 2006 p. 2) calls adaptation work as betrayal, deformation, perversion, infidelity and desecration. Adaptation is considered lowering the previous story. Virginia Woolf even calls adaptation work as the simplification of literary work that is transferred into new medium which is film. Woolf calls film as parasite and literature as its prey or victim (1926, p.309). Since the development of media, the concept of adaptation has changed. Adaptation nowadays starts to be functioned as visualization of the concrete ideas. According to Oxford Dictionary, the word adapt means make (something) suitable for a new use or purpose; modify, alter (a text) to make it suitable for filming, broadcasting, or the stage. It means that adaptation work can modify the prior source into new interpretation of the film maker.

Adaptation work seems dealing with the issue of faithfulness and fidelity with the prior text. Especially, for historical document like *Becming Jane Austen* biography, Hutcheon argues that fidelity issue is caused by certain factors. First, we as the readers

usually read the prior version before watching the film. Consequently, the adaptation version is shadowed by its prior version. It leads to the dissatisfaction because the audience expects the prior version will be merely translated into the second version.

Nevertheless, Hutcheon argues that “adaptation is repetition, repetition without replication” (2006, p. 7). To deal with the issue of fidelity, Hutcheon perceives that adaptation works as follows. First, it is observed as “transposition of a particular work or works” (2006, p. 7). The change will involve the shift of medium, in this case, from biography to screen. The transposition also may involve the change of frame point of view. Second, the adaptation is seen as a process of creation. According to Hutcheon, adaptation always involves both “re-interpretation and the re-creation” (2006, p.8).

Third, adaptation work can be observed as process of reception or adaptation is “a form of intertextuality” (Hutcheon, 2006, p.8). To value the adaptation work and its prior version, Barthes views to consider the adaptation and its prior version in terms of texts (1976, p. 160) and in such a way both of them are positioned in equal position.

In addition, Forest and Nicklas (2015, p. 1) argue that adaptation is all about changes, from one work of art to the next. They consider adaptation as the power shifting from its original to its new version. When a literary work is adapted, the adaptor has power to make the literary work on their own interpretation. Thomas Leitch argues that films that are written based on true story positioning themselves as adaptation of hitherto (2015, p.9). He argues that the adaptation work is the product of

interpretation of the previous work because it is involving many people in the process of translation, in my case, director, screenwriter, producer, and among others.

The historical document that is adapted brings in more issues about fidelity because of its historic values. Entitled *Becoming Jane*, this movie encourages contemporary audiences to recognize the figure of Jane Austen. Moreover, this movie was adapted from biography of her that was written by a scholar, Jon Hunter Spence.

This fact has dragged contemporary audience to the thought that the movie is the 'real representation' of Jane Austen's life. The biography was written through research that had been done by Jon Hunter Spence. He analyzed and collected the documents related to Jane Austen, texts that were written by Jane Austen herself, her siblings, her relatives, or even other scholars. So, this biography is considered as a historical document of Jane Austen. To respond the statement, Leitch argues that history is an interpretation and adaptation of previous history written by previous historian.

According to Leitch, history is constructed as "the narrative convention of causality, cogency, and plausibility... that history is hypothetical and therefore arguable" (Leitch, 2015, p.9). What so-called history here is usually selected by people in power and that is considered as it represents the reality, so its validity is arguable. So does the work by

Jon Hunter Spence it is the product of his interpretation about the history of Jane Austen. Spence as the scholar and writer did the selection from the existing historic documents. In parallel, in reading biography, Rosentone suggests (2009, cited in Nicklas 2015, p. 8) the following:

In holding Hollywood up to history as a benchmark whose claims to accuracy are generically privileged, historians pretend to forget what they know perfectly well: that history itself is a construction, not an observation, because language is not transparent and cannot mirror the past as it really was; rather than reflecting it, language creates and structures history and imbues it with meaning.

Similarly, Fiske argues that the reality of a text can be obtained from other texts containing the same issue. “Every text, in this theory, refers not to reality but to all other texts in a culture for the sense that it makes, even if this sense is a sense of reality” (Fiske, 1987, p.115)

In dealing with old literary work that is adapted for contemporary audience, the filmmaker must deal with the time gaps. In the creation of Jane Austen’s works or biography into screen, to connect the time gaps, Jane Austen’s works nowadays are remade into screen with different “packages”. Forest and Nicklas (2015, p.1) consider this effort results from ubiquitous computing and global capitalism that encourage adapted and appropriated works to be the continuity of negotiation with social, cultural, and economic hierarchies in the contemporary times. *Becoming Jane* is not the only movie that is telling about Jane Austen’s life so far, but this movie is the most famous one. So, no wonder this movie would make audience thinking that this movie is a ‘real representation’ of Jane Austen. In this respect, it is more fruitful to consider that the representation of Jane Austen in the movie is a transformation in such a way the biography serves as one among other interlinked sources to develop Jane Austen’s character and characterization in the movie

2.1.2 Jane Austen's Popularity for Contemporary Audience

From a young girl living in a humble house along with her father's personage in Steventon (Spence, 2003, p.16) to become a global celebrity, Jane Austen's 'life' after her death had been an amazing journey that she might not expect to happen.

Coming from a modest family with £100 income a year (Spence, 2003, p.15), Jane Austen was living in a modest life. Although she did not have formal education during her lifetime, Claire Bellanti explains Jane Austen's seriousness in writing, "she began writing stories, plays and poetry when she was 12 years old" (Bellanti, 2015, para. 8).

Jane flourished becoming an intelligence woman and made at least seven novels and seven juvenilia stories in her lifetime. Although she published four novels whilst she lived but her name was barely unknown. In her lifetime Claire Herman said that she only earned £600 in total for all her published novel (Herman, 2015, para. 4). She started to gain her popularity by the time her first time biography was written by her nephew James Edward Austen- Leigh released in 1870. The description about "sweet, cozy, ladylike, amateur, and unthreatening" (Vickery, 2011, para. 5) of Aunt Jane in the biography made people started to recognize her and her works. If I may borrow Julliete Wells' term, she had become "everybody's Jane" ever since.

Jane Austen wrote at least six published and popular novels that had been adapted many times, as cited in IMDb website, her works that had been adapted are as follows: *Pride and Prejudice* ten times, *Emma* four times, *Sense and Sensibility* ten times, *Northanger Abbey* five times, *Mansfield Park* two times, *Persuasion* two times.

All of those works are not including the loose adaptations and appropriations that almost uncountable to mention some of them such as, *Bridget John's Diary*, *Clueless*, and *Scents and Sensibility*. Her popularity in screen was initially began when *Pride and Prejudice* on the air in Radio Times from May 20, 1938 edition until late 1950s. Later on, *Pride and Prejudice* was brought to screen by Robert Z. Leonard in 1940 during the development of cinema in World War II (Butt, 2012, p. 161). On her Master Thesis, Perisic explains that heritage film industry started to be noticed as a potential market during 1980s (Perisic, 2010, p.8). In addition, Richard Butt explains “adaptations of classic novels have been a significant component of British television drama since the earliest days of broadcasting” (Butt, 2012, p. 160). Butts argues that the emergence of Austen’s adaptations is critically acclaimed and widely popular in the mid-1990s (Butt, 2012, p. 160). Since then, Jane Austen’s work had been adapted since 1995 until 2016 from *Emma* in 1996 to *Pride and Prejudice and Zombie* in 2016. Those adaptations are mostly improvised work of Jane Austen’s even the first adaptation in Radio Times (Butt, 2012, p. 161).

Although she had death almost 200 years ago, people still adore her like she was gone yesterday. People still celebrate her birthday, her death, even the day when her work first published as reported in BBC America (BBC America, 2013) and New York Times (NY Times, 2013). As a matter of fact, Jane Austen was admitted to have the same influence as Shakespeare in English Literature. As Sue Parrill argues that Austen and Shakespeare share “a rare crossover appeal, achieving both academic and popular status: the object of scholarly analysis and cult enthusiasm” (Parrill, 2002, p.3).

Even, Jane Austen reception has followed Shakespeare's footstep (Lopez, Marina C. & Periago, Maria G, 2008). In one sense, Jane Austen is so popular in a way that everyone can talk about her. She is popular until she can be played by anyone and people can do anything to her. Juliette Wells ever asked a testimonial question "What does Jane Austen mean to you?" to women respondents who visited Jane Austen's Museum in Hampshire. The answers of six respondents that Wells picked were having one thing in common, that they feel special attachment with Jane Austen. In Addition, Anne Hathaway, the cast of Jane in *Becoming Jane*, said Jane Austen "not only an icon but also a genius" on an interview with CBS (CBS News, 2007).

Those statement made by her fans are related to the concept of cultural space and creative process. Edward B Murray explains "cultural space includes all spaces dedicated to artists' creative process and the creation of artistic product. Cultural Space includes all publicly accessible spaces that supply the means of creative production" (Murray, para. 2). Because of that concept of cultural space, everyone can talk about Jane Austen. They can hate or choose to love her. So does the filmmaker who has choices in making meaning of Jane Austen in many ways. It can be Jane Austen as global female voice or Jane Austen as media darling or maybe Jane Austen as the image creator of actresses or actors that play her adaptations or her biopic.

Jane Austen is popular in a way everybody can identified her in many ways. There is a claim that Jane Austen originality must be seen from the biographies and letters that she or her relatives wrote, one of them is *Becoming Jane Austen* by Jon Hunter Spence. The concept of originality about Jane Austen is questionable and yet

arguable. So that the biography written by scholars or author must not be a strong reference as they consist the original version of Jane Austen's life. As Thomas Leitch argues "even if those are primary document, they are all united in trying to make sense of what seem to the observers to be important events. Therefore, all history involves rewriting and ideally improving earlier histories." (Leitch, 2015, p.10).

The concept of originality that the audience expects from *Becoming Jane* the movie is disputable. Some audience compare *Becoming Jane* the movie to *Pride and Prejudice*, and *Shakespeare in Love* while some others relate it to its biography *Becoming Jane Austen*. To argue this statement about originality, I tend to emphasize the creative process of the filmmaker such as director and screenwriter who own the story as it is. In this case, the notion of originality of Jane Austen's life must not be the one factor highly considered because the role of cultural space that creates the meaning of Jane Austen nowadays is much more complex than that for the English author in Regency Era. The cultural space has important roles in popularizing Jane Austen in contemporary audience by making various meaning of her through new works, such as *Becoming Jane* the movie.

2.1.3 Jane Austen as a Star

While Jane Austen has been so popular nowadays, there is still an important question, how is the popularity has created and recreated Jane Austen? From what point of view then, may we trace her popularity? Here the notion of star is promising. Elizabeth Barry argues succinctly about the notion of star in the current situation.

“The new roles that the media play is, it has been argued, changing the nature of knowledge and discourse in the public arena. No longer do experts or social elites control what constitutes knowledge; this now largely established and communicated by the popular media themselves . . . It has set itself the task of getting beyond the Enlightenment model, deriving from the work of Jürgen Habermas, of the public sphere as a privileged elite, and thinking instead about a model predicated on the private individual engaged in what John Hartley has called ‘suburban media consumerism’”

In this case, the appearance of Jane Austen as the heroine in her biopic movie that is produced by Hollywood recreates her into a global star upon whom various persons can identify with in a different occasion for different purposes. In Barry’s words, it seems that “our behavior appears to be guided, then, not by social institutions or doctrines, but by the example of individuals who are seen as both like and magically unlike ourselves” (Barry, 2008, p. 251).

If popularity usually linked to youth and existence, Jane Austen is different. She began to be noticed in 1870 when people were introduced to a humble Aunt Jane. The phenomenon of posthumous popularity is explained by Leo Braudy as he linked fame to death as the “desire of untarnished and uncorrupted through ages,” Braudy (1968, as cited in Barry, 2008, p.255). The exposure of her private life in her biographies leads her to a new status as a celebrity. Her celebrity status- whether her fans realize or not- bring them to the curiosity of Austen’s life, from rumors to the historical stories. The phenomenon is explained by Elizabeth Barry as the tendency of society to canonize the death of a figure. The death of Jane Austen braces her status as celebrity as Barry argues on her article “the fact of a writer or artist becoming

institutionalized and appropriated by high culture after his or her death in fact eclipses and obscures the celebrity status they had in their life..." (Barry, 2008, p. 256).

Jane Austen used to be unknown when she wrote her works, but people's interest for her was gained after her life was exposed to public. Because of biographies are not enough, filmmaker brought Jane Austen's biography to screen, *Becoming Jane*.

This biopic is interesting, because it brings the other side of Jane Austen which is her love story. The movie narrates about an unmarried author who wrote about love story.

The effort to bring private life to screen is called by Rojek as "commodification of everyday life" (Rojek, 2001, p.13). Private life had become the added- value for this commodity to be sold. This phenomenon is the result of the audience's interest to their star as an inspirational character, Jane Austen. To confirm this statement, John Fiske argues "studio publicity heavily promotes the show in terms of their stars' personality" (Fiske, 1987, p. 149).

Austen's popularity is encouraged by the roles of public sphere in bring up her name. Gardiner explains the concept of public sphere emerged in eighteenth and nineteenth centuries which was a debate forum provided for people separate from government to talk about issues of the day that constitute social life (Gardiner, 2004, p.30). While in this case, the public sphere is meant as the roles of any institution and any work that use her, in rising her name and also making new meanings of a Jane Austen's figure. As Redmond said, "I exist only if you notice me" (Raymond, 2015, p. 80). As I have stated in the previous sub- chapter about how Jane Austen is created and recreated in adaptation and appropriation of her works and her life through biographies,

films, popular articles, academic journals, YouTube parodies etc. The image of Jane Austen had been recycled many times by many public institutions from university to movie producers, from some amateur readers to movie critics. The discussion about Jane Austen is not merely spoken by scholar, literary or movie critics but it also involves as Gardiner mentions “the pages of diverse journals and periodicals” (Gardiner, 2004, p. 30). Those opinions made by public, shape the image of Jane Austen as anyone that they want to identify. Rojek explains the sense of belonging that people have to celebrity, in this case Jane Austen was replacement of their sense of belonging to the monarchy (Rojek, 2001, p. 14). There is sense of belonging and cult that her fans have from the figure of Jane Austen. It leads to the narration of Jane Austen figure in many interpretations. In addition, Redmond argues “The public is never far away from publicity and revelation, and exists between the arcs of truth-telling and myth-making” (Redmond, 2015, p.83).

The public sphere takes role in popularizing Jane Austen by recreating her works and her life in many forms such as film and biography. She becomes very important figure in the world, more than just an English Author because of those identifications attributed to her. Since then, Jane Austen has become a Hollywood’s Star. As we know in the film *Becoming Jane* and *Pride and Prejudice*, there are three stars exist; Keira Knightley, Anne Hathaway, and last but not least Jane Austen. How such a configuration and juxtaposition are informative for us to discuss the movie?

Then a notion of star has been approached so far, which issues are relevant to investigate further relating to *Becoming Jane*.

2.2 Previous Studies

There are two studies that are relevant to my research. The first recent study that is relevant to this research is *The Classic-Novel Adaptation from 1995 to 2009* by Rebecca Arwen White from Durham University, England in 2010. This study analyzes screen adaptation of classic nineteenth century novels from Jane Austen, Charles Dickens, Elizabeth Gaskell and the Brontes. In relation with my study, White analyzes four screen adaptations of Jane Austen's which are *Pride and Prejudice* (1995), *Mansfield Park* (1999), *Pride and Prejudice* (1995), *Sense and Sensibility* (2008) and one Jane Austen biopic *Becoming Jane* (2007). This dissertation discusses about the concept of fidelity from the primary work (novel) to screen. White sees the process of translation from novel to film is not always related to the concept of fidelity. For White, she argues that an interpretation from novels to screen as a creative movement and a new interpretation as the refreshing step. The study conducted by White aims to interrogate the shifting between classic novels to screen as the attempt to contemporizing the past. As the impact, the tension occurs in Austen manias between innovation and tradition that is also discussed in this dissertation.

In this thesis, the position of the prior texts, the biography and novels, in equal footing with the screen such as the interpretations resulted in the production of *Pride and Prejudice* and *Becoming Jane* the movie. In line with White's perspective, this thesis sees both movies as the result of creative process. This thesis also questions the concept of fidelity and the sacred of primary works, especially the biography *Becoming Jane Austen*. Together with White's argument that sees the contemporizing efforts in

bringing Classic Novel to screen, this thesis attempts to trace the changes from the prior text to secondary text as both creative process and reconciliation of the time gaps. The difference between this study to White's is that the thesis includes the discussion about Jane Austen's popularity and its relation to the various interpretations of her works and biographies commentaries about *Becoming Jane* and *Pride and Prejudice* the movie and the role of stars in molding the new image of Jane Austen.

A similar study with different focus is done by Roberta Grandi from Catholic University of Milan in 2015 entitled *SCREENING JANE When History, Biography and Fiction create a Cinematic Life*. In this journal, she views the transformation process from biography to its film *Becoming Jane*. This journal discusses the transformation and changes of Jane Austen character in biography to the biopic as the 'filling in the blanks' effort. Grandi considers the changes of Jane Austen character from biography to its film as a fictionalize attempt. In line with White and this thesis, Grandi considers the changes occur in *Becoming Jane* the movie as the effort to overcome the time gaps by romanticizing the love story of Jane Austen and fictionalize the heroism of Jane Austen. This effort is seen as the adjustment of the old story with the contemporary taste. Grandi also questions the accuracy of historical values of the film. However, Grandi considers the biography as the main and ultimate version whilst this thesis treats the biography and the film in equal. It is because Grandi assumes that historical document as the reference to the reality whilst I question the reality of the history and the essence of reality itself.

2.3 Research Method

2.3.1 Deciding Material Object

The objects that are chosen in this research are *Becoming Jane* and *Pride and Prejudice* the movie. There are some reasons these objects are chosen. First, both objects are relational with an influential author in English Literature, Jane Austen. Second, both objects lead the contemporary viewer to the understanding about who is Jane Austen. Third, from many adaptation works related to Jane Austen, both objects are ones that are the most highlighted. Fourth, both objects used a famous movie star on their films, which in my research will lead to the question the importance of star on Hollywood film.

2.3.2 Research Procedure

Some steps are taken to be used in this research. First, the data are described using qualitative approach through document analysis since this research focuses on examining *Becoming Jane* Biography, *Becoming Jane* and *Pride and Prejudice* the movie.

Next, this research follows the following procedure:

1. Reading the Biography *Becoming Jane* Austen and watching *Becoming Jane* and *Pride and Prejudice* the movie.

In this step, it is important to read the biography and watching the two movies to find more information on the objects several time. The reading and watching process have purposes, firstly is to understand the biography and the films whether the

characters, plots, and setting. Secondly, it aims to observe the issue that are going to be discussed on this thesis which are love stories and the relationship between the characters.

2. Collecting the Data

In collecting the data, it is necessary to sort the data in relation to the presentation of Jane Austen character through the visualization and dialogues. Jane Austen representation is also analyzed from the commentaries about *Becoming Jane* and *Pride and Prejudice* the movie. The commentaries about the movie are taken from scholars, Austen manias and the filmmaker. The representation is also analyzed from the appearance of the stars in the movies, Keira Knightley and Anne Hathaway. The aspect of the stars that are analysed are the performance, the media portrayal about the stars' personality and the effect to the representation of Jane Austen in present era from 2000-2016. To do so, this research has to provide the scenes, dialogues, commentaries and articles to be used as evidence that can be analyzed.

3. Analyzing and Interpreting the Data

After collecting the data, the data are then interpreted. In interpreting, it includes the analysis based on the approach applied that is a critical approach upon the notion of adaptation. Then, the interpretation and analysis were written as the findings of this research.

4. Drawing Conclusion

After analysing and interpreting all the data, the next one is to draw conclusion in accordance with the results that answered problems of the research

CHAPTER III

FINDINGS AND DISCUSSION

3.1 Jane Austen in *Becoming Jane* the Movie

As it is a biopic movie that takes its main source from a biography written by John Spence, it seems easy to refer back to the biography in order to describe the representation of Jane Austen in the movie of *Becoming Jane*. However, in fact, it is not. It is easier to understand the characterization of Jane Austen by linking this biopic movie to *Pride and Prejudice* the movie with Elizabeth Bennet as the main character.

In general, there are some similarities on description about Jane Austen to Elizabeth Bennet in both movies that makes *Becoming Jane* the movie can be claimed to be the successor of *Pride and Prejudice*.

In *Becoming Jane*, the character of Jane is represented similar to Elizabeth Bennet in the movie as a perfect young lady completing with many good qualities such as, intelligent, brave, a bite sarcastic, independent, and also beautiful. One thing that makes the character of Jane Austen in the movie becoming more appealing is that Jane does not know how charming she is and how attractive her for some men to marry. Jane is presented as a different type of woman on her era in this film. She is described as a woman that is not attracted to the concept of married for seeking financial stability.

She rather be unmarried and lives by her pen if she does not find love. In a different sense, Jane is portrayed as a beautiful and respectful young lady but she does not realize how much her charm has attracted the men around her.

In the movie, Jane Austen is made into a character that is wanted by men but she is not an easy person to fall in love because of her principle. There is sense of challenge for the male characters here in approaching Jane. In the film, Jane is proposed by three different men. However, as it is described in the biography of John Spence, she was proposed only twice during her life, i.e. by a recent Oxford graduate Harris Bigg-Wither and Edward Bridges. Jane Austen accepted the proposal just before her 27th birthday in December 2nd, 1802. The reasons why she accepted his proposal was because she and her family might be helped by Bigg-Wither that inherited the property of Manydown Park. Jane Austen had an opportunity to release her family from poverty and supported her unmarried sister, Cassandra. However, she changed her mind and refused the proposal on the next day. Although there was no a clear reason behind the refusal, the letter that Jane once wrote to Cassandra about Harris could give a small hint about it. "Harris seems still in a poor way, from his bad habit of body; his hand bled again a little the other day and Dr. Littlehales has been with him lately" (Letter no. 25).

The other man that proposed Jane Austen was Edward Bridges a clergyman. Mr. Bridges was a brother-in-law of Edward Austen. He proposed Jane Austen and it was not hard to refuse his proposal. Later on they became good friends. The third man that was issued to have a close relationship with her is Tom Lefroy. He is also the main character in the movie of *Becoming Jane*. In the film, Tom Lefroy is described as a mischievous young man who is involving in prostitution and alcohol as shown in early scenes of the movie *Becoming Jane*, before Tom knows Jane and in the scene where

Tom is disappointed with his separation from Jane. The character of Tom Lefroy is described as a bad boy who colors Jane Austen's life. Even teaches her, Tom gives her first sexual education through a literary work. Tom Lefroy is described as an adventurous man who challenges Jane that has a stiff personality. Their opposite personality makes their relationship becomes dynamic.

However, are those characteristics described in the biography? The answer is no. Most of Tom Lefroy's description in the movie is made up. Tom Lefroy in the biography is described as a loveable and decent man. He is a law student in Trinity College, Dublin. "He is a very gentleman like, good- looking, pleasant young man, I assure you" (Jane to Cassandra January 9th, 1796).

First, the meeting between Jane and Tom happens in the summer as shown on the movie but in the biography their meeting happens during the Christmas time which means it is winter. Why does summer is selected instead of winter? Summer is not gloomy since the sun is always shining and in effect the warm weather allows people to have activities outside without having too many fabrics on their skins which support the element of costume within the movie. Summer is also suitable to be used as a love story setting in *Becoming Jane* the movie, to show the beginning of love instead of winter that indicates the end of the year.

Second, if in the movie Tom proposed Jane to be with him even convinced her to keep running with him when Jane started to doubt the love they have, in the biography the love between Jane and Tom is described as a joke and mockery between Jane and Cassandra on their two letters. Jane may have crush on Tom, but it may not

be more than some funny things that Jane-the one with sense of humor-likes to do.

Third, their dramatic separation is shown in the film when Jane decided to leave Tom for his family. Tom was not easily let go. He was devastated and so does Jane. She came home sadly, sitting in front of her piano and crying on her mother's embrace. In the biography, Jane and Tom never decide to run away to marry. They do not even confess each other feeling, so such separation is not happening if they never admit to have the same feeling in the first place.

Fourth, at the end of the movie Jane met Tom in a musical performance when their hair had become grey. He did not come by himself instead he brought her daughter who happened to be named Jane as well. Jane, Tom Lefroy's daughter, was also a big fan of Jane Austen. Jane Lefroy asked Jane Austen to read the book for her that is *Pride and Prejudice*. Although Tom and Henry did not allow that to happen because it risked her anonymity, Jane Austen decided to do it for her lovely fan. This dramatic scene wants to show how Jane is a strong woman with a big heart, willing to read for her fan which is the daughter of her former lover. As we can tell this part does not appear on the biography, because it is way too far from the relationship that describes on the biography.

Jane Austen parents' relationship is described with its ups and downs. In the movie they are marry for love. Although they married for love, Jane Austen's mother Mrs. Cassandra Austen was unhappy because of the poverty. They also disagreed with each other. In the scene where Jane fought her mother after refusing Mr. Wesley's proposal, Jane told her mother that she could not marry without affection. She wanted

to marry with affection just like her parents. Mrs. Austen responded by saying “Now I have to dig my own damn potato” In the movie, her mother is described as a persistence person in terms of assuring her daughter’s future and her financial stability. Another story happens in the biography; Mrs. Austen is described as a humorous person so does Mr. Austen. Mrs. Austen comes from higher level of class than Mr. Austen. Maybe that is the cause people think she wants to marry him because of love. If in the movie, Mr. and Mrs. Austen are involving in many disagreements, in the biography they are described as a harmonious family. If in the movie, Jane Austen’s father is described as a modest person, in the biography Jane Austen’s parents can be called as inheritance hunter. In fact, Mr. Austen and Mrs. Austen always try to find rich relatives without ancestry and board out or juxtapose their children with the person. So the adjacency and affection will be built and they leave the inheritance for the children.

Whether in the film or in the biography, Jane Austen has an intimate relationship with her only sister, Cassandra. Her mother even described their closeness as “If Cassandra were going to have her head cut off, Jane would insist on sharing her fate.”. However, in the movie Jane is shown as a more mature figure than her sister. Jane seems like nurturing and calming her sister Cassandra in the hard situation that Cassandra faces. On the other hand, when Jane feels the heartbreak she turns to her mother instead of Cassandra. In the scene where Tom Fowle’s death was reported, Cassandra slept next to Jane and hug her. In the biography, Jane Austen is not describing as that mature figure, indeed Cassandra scolds her in the letter when they are talking about Mr. Lefroy. It shows Cassandra superiority as an older sister. The

characterization between Cassandra and Jane in the movie is similar with the relationship between Jane and Lizzie in *Pride and Prejudice* the movie. The younger sister Lizzie is described as a more mature and assertive person rather than her older sister. The older sister is described as a woman with the standards of classic beauty that are feminine, passive and tender. When Jane Austen dead, Cassandra wrote a letter and described her sister as “the sun of my life, the gilder of every pleasure, the soother of every sorrow” 20 July 1817 (Wells, 2009).

In the film, Jane Austen was adored by some men and one of them came from higher social class like Mr. Wisley that would leave Jane his heritage if she married to him. In the biography, Mr. Wisley is assumed as the replacement of the Harris Bigg Whiter who once being Jane Austen’s fiancée for a night. As Mr. Wisley in the film Mr. Bigg Whiter is described as a “tall, clumsy and awkward, he would shamble through the house or lounge on a sofa, adding little to the general conversation” (Nokes, 1997, p. 258). While in the movie, Mr. Austen and Jane called Mr. Wisley as a booby. Just like Mr. Wisley, Mr. Bigg Whiter inherited the property in Manydown that will give Jane a comfortable life. Bigg Whiter may be the inspiration for the character of Mr. Wisley in the film. Mr. Wisley is also similar to Mr. Collins; they both are awkward and offer their property when they propose the heroines. Both characters are also described as the silly men that make the woman feel irritated with them. Jane calls Mr. Wisley as a booby and Lizzie calls Mr. Collins as a silly man.

The appearance of the character Lady Gresham, Mr. Wisley’s aunt, strengthen the fact that *Becoming Jane* is following the story of *Pride and Prejudice* the movie,

i.e. a character of Lady Catherine De Bourgh who has a nephew (Mr. Darcy) who is attracted to Elizabeth Bennet. Since the character of Lady Gresham is not mentioned in the biography. Lady Catherine De Bourgh and Lady Gresham are also described as superior people and tend to intimidate the heroines on the film, Jane and Lizzie. It explains by the way they treat them. As shown on the scene where Lady Gresham underestimates Jane when Mr. Wisely is going to propose Jane. When Jane took time to write something before she gave her time to talk to Mr. Wisley.

Lady Gresham: What is she doing?

Mr. Wisley: Writing.

Lady Gresham: Can't anything be done about it?

Lizzie also had the same experience with Lady Catherine De Bourgh. When she underestimated the capability of Mrs. Bennet in rising her children because she cannot hire a governor to teach her children. The appearance of Lady Gresham and Lady Catherine De Bourgh also creates the tension between the heroines with people from upper class to show the strengths of the main heroines. By comparing heroines with superior characters from upper- class, the confidence and grace of the heroines will be shown.

3.1.1 *Becoming Jane and Pride and Prejudice* the Movie in Details

There are many responds emerge regarding to the appearing of *Becoming Jane* the movie. The responds can be negative or positive. The considerations are whether *Becoming Jane* distorts the image of Jane Austen or it introduces her to make sense for contemporary audiences. Since the beginning of the movie, Anne Hathaway the star of

the movie said that the movie of Jane Austen is a fictionalization of Jane Austen's life.

The authenticity of the story in the movie, therefore, should not be debated. In his interview, Jullian Jarold mentions that this movie is trying to explore possibility that may happen in Jane Austen's life. In consequence, the concept of fidelity in *Becoming Jane* the movie is no longer its main concern. How the character of Jane Austen is represented in the movie that is important to know as this movie is influential in introducing Jane Austen to broader contemporary audiences.

As another movie, in general, there is a specific theme highlighted in *Becoming Jane*. The most highlighted theme from that characterizes both movies are the close similarities between the main character of Jane and Elizabeth Bennet in relation to their family, relatives and the man they attached to.

It starts with their relationship with their fathers. Father and daughter relationship is quite often used in the making of some movies, just like in the movie *Becoming Jane* and *Pride and Prejudice*. Both Jane and Lizzie are portrayed of having a beautiful relationship with their fathers in the movie. It can be seen from the conflicts that are built from the mothers' side and the fathers are obligated to create peace between the women characters. Apparently, the woman closer to her father is described as the logical one. This is the description that the filmmaker wants to show from the character of Jane Austen in the movie. There are some scenes showing their closeness.

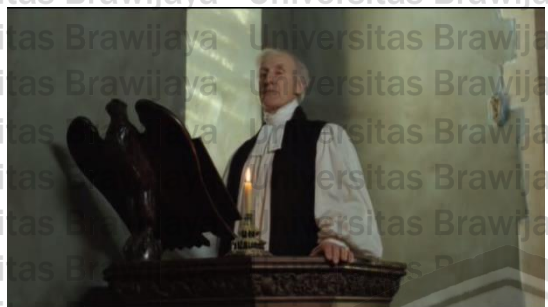


Figure 3.1. Mr. Austen lectures
(Source: minutes 00.03.51)



Figure 3.2 Jane's Reaction
(Source: minutes 00.03.59)

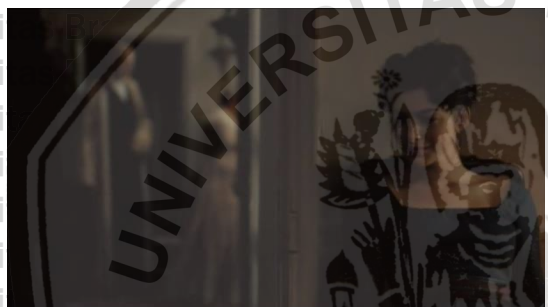


Figure 3.3 Her parents' conversation
(Source: minutes 00.41.48)



Figure 3.4 Discussing Mr. Wisley
(Source: minutes 00.47.53)

The beginning of *Becoming Jane* the movie was started when Jane was writing her thoughts and ended up playing the piano because of her madness and excitement about her thought and her writing in Sunday morning. She successfully awaked the entire family by playing piano in the very early morning. Jane's attitude drove her mother to madness and created a conflict between Jane and her mother. After that they went to the church to pray. Her father was a priest and he was giving a lecture about women's relationship that was related to Jane's fight with her mother. Her father said "The utmost duties of a woman character, is expressed in the duties of daughter, sister, and eventually wife and mother. It is secured by soft attraction, virtuous love and quiet

in the early morning”. While he is saying the line, he stares at Jane who sat on the third row. Jane who was stared by her father, stop her gaze and looked guilty. This scene is something rare in the movie *Becoming Jane*. Jane is portrayed as a stubborn and has strong opinion. She is rarely seen feeling defeated or guilty. In this scene, Jane is shown to be a submissive daughter. By looking at Jane Austen’s reaction with her father’s advice, it can be seen that she listens to his father more than she listens to her mother. It is because she is closer to her father and her father understands and listens to her.

Also the way her father telling Jane about her fault is more acceptable for a stubborn young woman like Jane who has difficulties in listening of other people opinion.

In the middle of the movie, there is a scene shows Mrs. Austen and Mr. Austen were talking about Jane’s future marriage. Mrs. Austen was worrying about Tom Lefroy’s presence in Jane Austen’s life. Mrs. Austen said “Mr. Lefroy will soon be gone and Mr. Wesley will be waiting I hope” Mr. Austen replied “The man’s booby”. Mrs. Austen continued “He will grow out of that. She could fix him with very little problem. You could persuade her”. Mr. Austen ended the conversation by saying “Jane should not have the man who offers her the best price but the man she wants”. This conversation indicates the alignment that Mr. Austen has for her daughter. Mrs. Austen forces Mr. Austen to persuade Jane to marry Mr. Wesley. However, Mr. Austen refuses to persuade Jane since long time ago because he thinks that Jane deserves to choose her own soul mate despite the wealth that the man has for Jane. While listening to her parents’ conversation, Jane was smiling hearing her father respond like she already knew what her father would say.

One day, Jane was proposed by Mr. Wesley. Jane turned down the proposal because she could not marry without affection or marry because of financial reason.

Her mother who had a high expectation that Jane would marry Mr. Wesley was very furious knowing that Jane refuses to marry Mr. Wesley. As always, Mr. Austen was always trying to reconcile by asking them to hold each other's hand. Jane refused to do so and went away by giving reason that she wanted to feed the pigs. Mr. Austen who saw Jane's habit-went away when she got angry-decided to come after her daughter and talked to her nicely. He spoke to Jane that she must consider Mr. Wesley proposal to keep the stability of her life because it seemed like Mr. Wesley was the best offer for her. Jane confused with her father attitude that had changed from the last time he talked to her mother. Jane said "But the man is a booby", the same opinion that his father said about Mr. Wesley. They called Mr. Wesley a booby. It seems like the filmmaker is trying to create Jane and her father with similar treat to create the intimate relationship of father- daughter and showing Jane Austen as a logical character by attributing manly quality in her character that her father has.

The same thing also happens between Elizabeth Bennet and her father in the movie of *Pride and Prejudice*. The relationship between Lizzie and her father shows how close Lizzie with Mr. Bennet. In the scene of Mr. Collins proposed Lizzie, Lizzie beg her father to stay by saying "Papa stay" because she did not want the proposal to happen because she knew what would she say for someone like Mr. Collins. The disgust feeling that Lizzie has for Mr. Collins is probably the reason why he does not want to be on the same room only with him. Lizzie considers Mr. Collins as a very

ridiculous person that thinks he is better than the rest of the Bennet. Mr. Bennet, who pities her daughter, cannot stay on the dining room- the place where the proposal will happen-because he is forced by his wife to leave. Since her wife has power over him, he leaves the room hesitantly. This scene shows how much Mr. Austen cares for her daughter especially Lizzie and how close Lizzie with her father by asking his father's help after she is asking for Jane's help previously. Unlike Jane Bennet who laughs at Lizzie's request, Mr. Bennet looks anxious about Lizzie's safety and comfort regarding to the proposal.

Lizzie turned down the proposal and her mother for sure would be mad on her. Because Lizzie might have the opportunity to help her family's future since Mr. Collins inherited the house that the Bennet's stays in. If she married to Mr. Collins, the Bennet did not have to move to another house. It is the same reason that Jane Austen's mother has for her daughter to marry Mr. Wesley that is financial stability. After turning down Mr. Collins proposal, Lizzie run away to calms herself which was the same thing that Jane's character did in the movie *Becoming Jane*. She went to a lake near the house and her father was told by his wife to chase his daughter and persuaded Lizzie to marry Mr. Collins. Mr. Bennet walked to her daughter and cheered her daughter instead of telling her to marry Mr. Collins. It showed her father concern for Lizzie and her feeling. Her father said that he would not meet Lizzie again if she married to Mr. Collins and stop following what her heart wants. Later on after her wife left furiously, Mr. Bennet was telling Lizzie that she could refuse the man that she was not desired to be with but she must look for the love she wants. She talked to her daughter gently and patiently.

Following her father's advice to find the love that she desired, Lizzie said yes to Mr. Darcy proposal after turning it down once. Her father was the first person that she told about the happy news. She was even asking for her father bless. Mr. Bennet was very happy even crying listens to her daughter story. This scene shows the respect that Lizzie has for her father because she makes her father as the first one who knows about it.

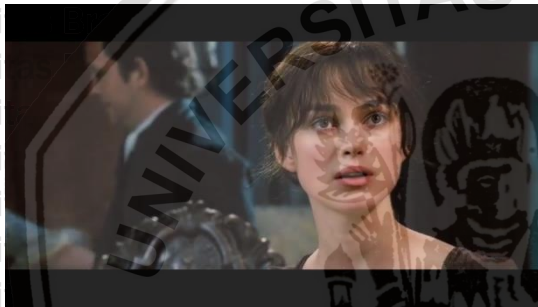


Figure 3.5 Lizzie's request
(Source: minutes 00:46:58)



Figure 3.6 Mr. Bennet's defense
(Source: minutes 00:51:18)



Figure 3.7 Her father's wish
(Source: minutes 00:54:15)



Figure 3.8 Sharing happiness
(Source: minutes 01:59:01)

Both Jane and Lizzie have an artificial or may be a realistic mother who wants her daughters to marry for the stability of their future. Both Jane and Lizzie are shown to have different perspectives from the mothers. In the early scene of the movie, Jane Austen and her family went to Lady Gresham's house to visit Lady Gresham and her

cousin. Mrs. Austen had an intention to set up Jane with Mr. Wesley. In a way to Lady Gresham's residence, Jane who did not like to deal with unnecessary talks hesitantly obeyed her mother's direction. When her mother and Lady Gresham were trying to match Jane with Mr. Wesley by using the ball as the reason, Jane directly said her opinion about a ball. The braveness of Jane in this movie that shows her opinion openly can be concluded as the effort to show Jane Austen as an outspoken person. On the other side, it is also because Jane is attracted to an outspoken man also and wants to know Mr. Wesley personally by testing his knowledge and opinion. Mr. Wesley who hesitantly said "I'm converted" is not pleasing Jane with his answer.

In the second scene, they came to Lady Gresham's house to visit her. Their visit is initiated by Mrs. Austen because she wanted to match Jane with Lady Gresham's nephew Mr. Wesley. Lady Gresham introduced Jane to her nephew who was attracted to her for a while. Her mother said "Jane does enjoy the ball". Lady Gresham replied "Wesley cannot abide them". Because Jane saw her mother purpose, she challenged Mr. Wesley to give his argument. She said "But Sir, a ball is an indispensable blessing to the juvenile in the neighborhood, everything is agreeable in the way of talking and sitting down together". Jane showed her opinion about ball. Mr. Wesley politely and safely said "Than I find I'm converted". Jane was not satisfied by Mr. Wesley's answer and considers him as "a brood mere". The conversation shows Jane in *Becoming Jane* the movie is an outspoken young lady and she likes to have conversation with an outspoken person too who will tell his mind directly like Tom Lefroy.

While Jane does not attach to Mr. Wisely, her mother has different opinion about him. She thinks the most important things that a husband must offer financial stability, something that Mr. Wesley has for Jane. Actually on that era, the certainty of life of a young woman from middle class is assured by her marriage with noble or wealth man. That mind set is common on that time. The different opinion that Jane has about marriage from the era that she lives, show Jane Austen's intention against the common practice about marriage. This scene strengthens the image of Jane Austen as an independent woman in that era.

Although Jane always fights her mother because of their differences, in the last scene of Jane and Mrs. Austen, it shows her mother hugged Jane when she came home after running away with Mr. Lefroy. Jane thought her mother was angry at her. However, her mother forgived her even before she spoke a word. Mrs. Austen only said "You come home". It means that Mrs. Austen is not angry to her daughter for humiliating her family but she is more worried about her daughter safety. The will that her mother has to her daughter to marry a wealthy young man is not only regarding to the financial stability that Jane and her family will have but also indicates how much her mother cares for Jane and her future certainty. In the scene where Jane fought her mother when she refused Mr. Wesley proposal, her mother commanded Jane not to consider affection too much because she did not want Jane end up like her marry for love but end up "digging her own potato". Her mother may think so much about financial stability that to a certain point she can be called a materialistic mother. On the other hand, Mrs. Austen responds can be concluded as the love that a mother has for

her daughter until she does not want her daughter to feel the same trouble that her mother has been through in her life.

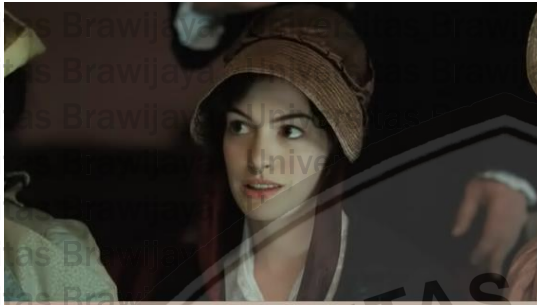


Figure 3.9 Jane's opinion
(Source: minutes 00.07.05)



Figure 3.10 Mrs. Austen's anger
(Source: minutes 00.09.00)



Figure 3.11 The arguments
(Source: minutes 00.47.04)



Figure 3.12 The reconciliation
(Source: minutes 01.41.20)

The tension between Jane and her mother has started when Jane awakes the entire family by playing piano when she finds her inspiration in writing. Her mother feels irate of her daughter attitude and thinking that her daughter needs a husband.

Mother: Oh dear me... That girl needs a husband. And who's good enough? Nobody. I blame you for that.

Father : Being too much model of perfection.

Her mother thinks that a husband is a solution for her daughter rebellious characters. She also blames Mr. Austen for the reason Jane Austen has not married yet.

Because her father who teaches her about keep following what her heart wants. Her

mother on the other hand, always thinks that affection on the marriage is something can be fixed and sometimes she forces her believe on her daughter. In particular, it concerns with Mr. Wesley who is considered as “an eligible man”. Her daughter on the other side, refuses to marry a man just because of his fortune. As she said “His small fortune will not buy me”. It shows Jane as a person with a high pride.

Elizabeth Bennet also does not have a close relationship with her mother. Nevertheless, her relationship with her mother is not as tense as Jane and her mother.

Lizzie’s mother looks like a silly and shallow woman like her daughter Kitty and Lydia. That is why Lizzie has a closer relationship with her father and her sister who also share similar traits. The tension between Lizzie and her mother happens when her mother sets her up with Mr. Collins. Her mother rushing judgment makes her thinks Mr. Collins may be the best offer for Lizzie. On the other side, Mr. Bennet questions his wife judgment to give their daughter to such a man. Likewise, Lizzie also sees Mr. Collins as a silly man who thinks he is better than her family just because his close relationship with Lady de Bourgh. Mr. Bennet hasty judgment of her daughter quality is blinded by the fact that Mr. Collins inherits the property from Lady Catherine de Bourgh.

In the movies of *Becoming Jane* and *Pride and Prejudice*, the main character has an intimate relationship with their sisters. Jane Austen in the movie is bound with her sister, Cassandra Austen. Their closeness is shown by some scenes in the movie. The first scene, is when Jane helped her sister prepared for the party to celebrate the engagement of Cassandra and Tom Fowle. This celebration would be the last time

Cassandra met Tom before he left to San Domingo for sailing to earn money for their marriage. Cassandra said “He’ll forget me. San Domingo is half world away”. Jane replied “Impossible. Look at them memory you giving him tonight. His heart would stop at the very sight of you or he does not deserve to live. And yes I know the contradiction embodied on the sentence.” Cassandra is portrayed as an insecure woman and Jane as her brace. When Jane and the Austen’s were having lunch in Lady Gresham’s house, there came a news about Tom Fowle’s death caused by yellow fever.

Their family went home and Mrs. Austen tried to pacify her. Jane with her sadness also looked confuse. However, when Jane was sleeping, Jane hugged her, the other scene that shows the closeness between Jane and Cassandra.

Similar with the Cassandra character in the movie, Jane Bennet an older sister of Elizabeth Bennet is also portrayed as a very beautiful, fragile and passive lady, all of natures that contrast her to Elizabeth. Jane was in love with Mr. Bingley since the first dance that they had. Unfortunately, Mr. Bingley moved to London away from Jane. At first when their relationship ran through smoothly, Jane thought that Mr. Bingley soon would propose her as their family expected. No wonder, Jane is shocked by the fact that Mr. Bingley moves to London. Jane who believes it is not something that Mr. Bingley wants to do by himself. There must be some influences that he gets from his surroundings including her sister, Charlotte. So Lizzie ensures her sister to chase Bingley wherever he goes because Lizzie believes Mr. Bingley loves Jane as Jane does. Jane, who feels uncomfortable with that decision to come to London, says

that probably Mr. Bingley is not attracted to her anymore. Lizzie does not accept such a nonsense statement from Jane and said “He loves you Jane, do not give up”.

The function of putting the character of Cassandra and Jane aside with the character Jane and Elizabeth is aimed to strengthen the character of Elizabeth and Jane.

By providing the contrast characters with both of them, the strength of Jane and Lizzie characters will be appealing because they are different from their sisters. They are different from their sisters. The rebellious characters of Jane and Lizzie are very appealing because the movies use non-feminine traits to the heroines to break the rules about how woman supposed to behave especially for period movies.



Figure 3.13 Prepare for the ball
(Source: minutes 00.13.30)



Figure 3.14 Their closeness
(Source: minutes 01.22.55)

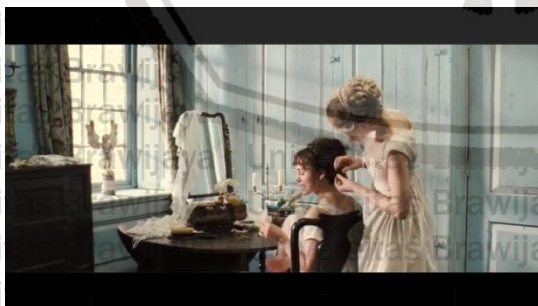


Figure 3.15 Prepare for the ball
(Source: minutes 00.33.52)

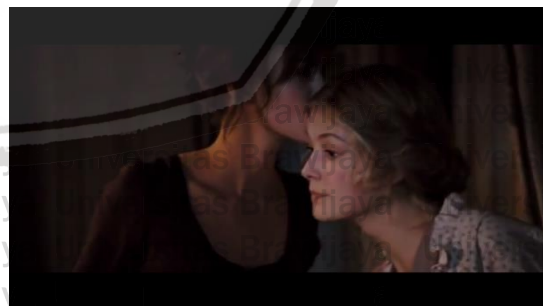


Figure 3.16 Lizzie's support
(Source: minutes 00.53: 42)

Both Jane and Lizzie come from middle class family in England. As other women in England in the nineteenth century, two of them were forced by their mothers to be closed by people from upper class in order to find an eligible man. Jane must deal with judge Langlois, Tom Lefory's uncle. Without his permission and bless, Jane and Tom will not be able to unite. As the one who will bequeath his wealth, Jane must impress the judge. Apparently, uncle Langlois preferred a classic conservative woman of that time. Still Jane was not a woman with those characteristics. At first on the arrival, uncle Langlois accepted them happily because of the Eliza de Feulide's presence. Eliza was Jane Austen's cousin who married to an aristocratic man from French. So no wonder, people respect her for her title and her wealth. Uncle Langlois provided the dinner for his guests. During the dinner, uncle Langlois mostly talked to Eliza because despite her title and wealth, she also had charming and soft character. Jane and Tom were very happy their plan to bring Eliza to keep his uncle please worked until Jane opened her mouth and showed her opinion about irony.

Mr. Langlois did not look happy with Jane who spoke her mind so freely, especially when she is only a woman writer. However, Tom saved Jane by discussing about a successful writer of Anne Radcliffe that they would visit on the next day. Anne Radcliffe on her period was one of the successful women author with many incomes for women at that time. But she was seen by society as a shameful wife who has a wild mind. Uncle Langlois focused on the incomes that Mrs. Radcliffe made him forget about Jane's fault. For a regular woman on her position, Jane is a brave one. She does

not choose to be silent to make the situation easier. Instead, she is giving his opinion against Mr. Langlois' opinion.

The same thing also happens to the character of Elizabeth Bennet in the movie. Although she comes from middle class family, facing upper class people is not intimidating her. Her confidence and honesty help her in facing Lady Catherine de Bourgh who underestimates the ability of Mrs. Bennet in raising her daughters. Unlike other girls in that era that mostly learn about music, French, dancing and painting by bringing in a private teacher or governess on their residence, Jane and her sisters learn everything by themselves.

Lady Catherine de Bourgh	: Do you play piano Ms. Bennet?
Elizabeth Bennet	: Little ma'am, I'm very poorly
Lady Catherine de Bourgh	: (aha sarcastic laugh) Do you draw?
Elizabeth Bennet	: No, not at all
Lady Catherine de Bourgh	: Your sisters, do they draw?
Elizabeth Bennet	: Not one
Lady Catherine de Bourgh	: Strange... Your mother should take you to the town to learn from modern teachers
Elizabeth Bennet	: My mother wouldn't mind it, but my father hates the town
Lady Catherine de Bourgh	: Is your governess left you?
Elizabeth Bennet	: We never have a governess
Lady Catherine de Bourgh	: (looks shocked) Five daughters with no governess? I never heard such things, your mother must not precede education
Elizabeth Bennet	: Not at all Lady Catherine
Lady Catherine de Bourgh	: Your younger sisters, is there out in society?
Elizabeth Bennet	: Yes, ma'am all.
Lady Catherine de Bourgh	: All? All five out at once? That's very odd. And you are the second, the younger one out when the older haven't married. Your youngest sister must be very young.
Elizabeth Bennet	: Yeah my younger sister is 16. I think it's not fair for younger sister to not have amusement because her

older sisters haven't married. It would hardly encourage sisters' altercation.

Lady Catherine de Bourgh : You are young but you give your opinion very decidedly for a younger person. What is your age?

Elizabeth Bennet : With three younger sisters who grown up my Ladyship will not expect it to earn to it.

Elizabeth who is raised with modesty is able to manage the personal and insulting questions from Lady Catherine de Bourgh without being emotional. Lizzie even able to speak up her mind about how society rules that banned younger sisters to go out because their older sisters haven't married. Lady Catherine is surprised by Lizzie's braveness and stop asking another question.



Figure 3.17 Lizzie's defence
(Source: minutes 00.59.05)



Figure 3.18 Lady Catherine's humiliation
(Source: minutes 01.01.00)

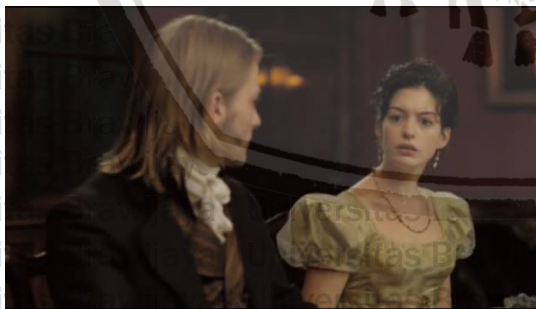


Figure 3.19 Her opinion about irony.
(Source: minutes 01.03.27)

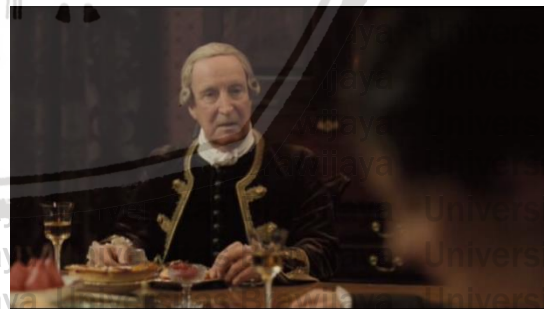


Figure 3.20 The debate
(Source: minutes 01.03.49)

3.1.2 Dramatization of Love Story

As it is indicated before, *Becoming Jane* is not only relate to *Pride and Prejudice* the movie and the biography of *Becoming Jane Austen*. Scholars also relate it to the biopic movie about another English Literature figure, i.e. William Shakespeare entitled *Shakespeare in Love*. This movie was made in 1998, a long time before the movie of *Becoming Jane* is made. Lopez and Garcia-Periago (2008) focus on similarities in terms of plot. Not only using love story as the main theme of both films, the characterization of the main roles also seems similar, which tells about the relationship between bad boys with good girls. For the sake of analysis, the followings are the summary of their study.

a) The beginning

The beginning of the movie is open by the scene when the two main characters are having difficulties in writing. Shakespeare is trying to finish the play that his friend Phillipe Henslowe asks for him that it soon will be performed. Jane is having a hard time finishing the piece of letters that she will read in the celebration of her sister's engagement celebration.

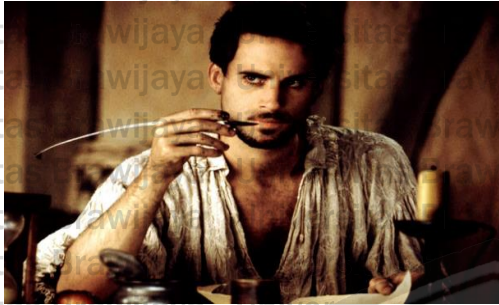


Figure 3.21 Shakespeare's writing
(Source: minutes 00.04.46)



Figure 3.22 Jane Austen's writing
(Source: minutes 00.02.15)

b) The middle

Like most of Jane Austen and William Shakespeare films, the ball is something that should be performed to show the passionate love between the characters. In *Becoming Jane* the movie, the ball becomes the stipulation moment for Jane to declare her love to Tom. After talking to Lady Gresham, Jane walks to the garden and meets with Tom. Tom congratulates Jane for her engagement to Mr. Wesley. Not only revealing the truth about she does not engage to Mr. Lefroy, Ms. Austen bravely kisses Mr. Lefroy on the lips declare the love that she has for him.

In *Shakespeare in Love*, Shakespeare amazes with the presence of Viola. Immediately, they both start to fall in love with each other and the sparks fly. Similar with Tom and Jane, the ball also becomes the moment when they declare their love.

Both *Becoming Jane* and *Shakespeare in Love* telling about love triangle and the love is presented clearly in the ball. As Anne Hathaway said in her interview a ball is a moment to know your future partner in such short amount of time. When they are doing the dance they can speak to each other privately without dragging too much attention from others.



Figure 3.23 The meeting
(Source: minutes 00.29.50)



Figure 3.24 The Passionate Dance
(Source: minutes 00.53.55)

c) The Ending

Both *Becoming Jane* and *Shakespeare in Love* do not have a happy ending.

They both have to be separated because of family issues. Juliette is not allowed to marry a man below her class while Tom is not allowed to marry a woman author that has no dowry and nothing to offer for the marriage prospect. Jane and Juliette feel heartbroken when they left their love ones. However, they earn the happy ending when Juliette moves to Virginia to become a free soul and Jane becomes someone that she wants to be, a writer.



Figure 3.25 The Separation
(Source: minutes 01.16.19)



Figure 3.26 Jane's goodbye
(Source: minutes 01.33.15)

In a similar way, the thesis compares side by side between Jane and Elizabeth Bennet. There are many aspects of Jane Austen's life that can be used to make a cinematic form such as, the writing process, the family story, her relationship with Cassandra Austen, her relationship with Eliza de Feuillide, and her relationship with a gentleman named Tom Lefroy. In the movie *Becoming Jane*, Jullian Jarold chooses the love story between Jane and Tom as his main theme. It raises a question from what point of view the love between Jane and Tom is interesting. We can start from the point about a lady who writes love stories but ends up alone all her life. An ironic fact about Jane Austen life is that it is explored and dramatized by filmmaker in *Becoming Jane* the movie. The works of Jane Austen mostly consist of love story, from her juvenilia to her serious work. Since the beginning, Jane Austen works concern with social issue, family relationship and love story. For example, in the story of *Sense and Sensibility* that is telling about two women who are disappointed with their men. They share the same pain as sisters in dealing with social gossips about their love story failure. Since long time ago, Jane Austen focuses on criticizing social issue in a light way by using love story as the package. Unlike other author in her era, Jane successfully wrote social critics not in gloomy way but in a light, witty, sarcastic way.

Since many main role characters in Jane Austen's works have love adventure, the love story about the author herself becomes very appealing. How an author of romantic stories is never going to the aisle? It leads us to the story between Jane and Tom that might or might not happen between both of them. As we can see in the biography of *Becoming Jane Austen*, from twelve chapters, it is only one chapter telling

about Jane and Tom. If we see how the love story of Jane Austen is made into the movie, it can be concluded that the love story of Jane Austen is an attempt for dramatization.

a) The Beginning



Figure 3.27 Tom's criticism
(Source: minutes 00.17.57)

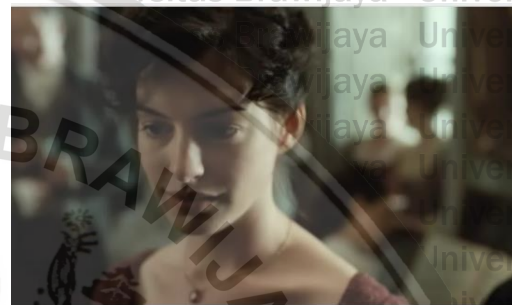


Figure 3.28 Jane's anger
(Source: minutes 00.18.12)

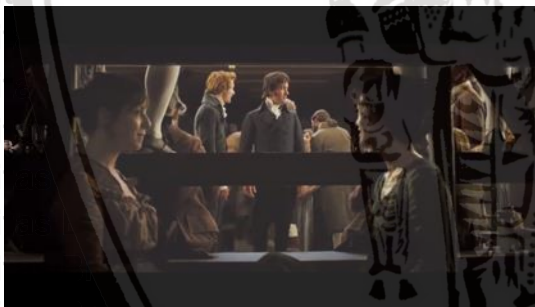


Figure 3.29 The gossip
(Source: minutes 00.10.16)

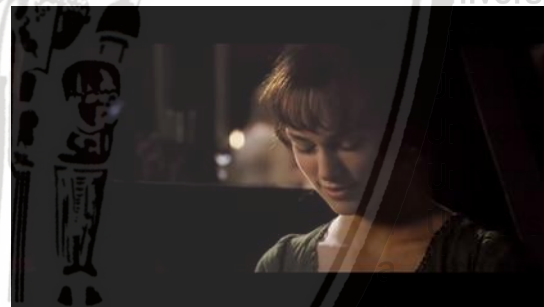


Figure 3.30 The humiliation
(Source: minutes 00.10.30)

The first meeting of Jane Austen and Tom Lefroy happens in Austen residence in Steventon, Hampshire. In her biography *Becoming Jane Austen* it is explained that the meeting between Jane and Tom happened in Christmas and New Year's season when Tom Lefroy is having breaks from his college activity in Lincoln Inn, London.

The meeting happens in winter, while in the movie it occurs on summer. The selection of summer as the time they meet must have some considerations such as summer is a beautiful season with sunlight, something that is not always happen in England. Summer also allows them to go outside and do outside activities such as sport scene.

Summer is also the time when the weather is not very cold. So the characters especially the woman character will be able using an attractive dress without being coated so many layers. Their first meeting is leaving good impression to Jane different from what is described in the movie.

In the movie *Becoming Jane*, the meeting between Jane and Lefroy is not very delightful. Tom Lefroy comes late to the Austen's residence when Jane is reading her description about her sister that soon will be a bride. Tom interrupts Jane, makes her stop reading, and even almost makes her lose her concentration. But the show is continuing and Tom is forced to listen to Jane's writing. Tom looks very bored as he turns his head down like he is going to sleep. Jane sees him and looks a little bit insecure because that kind of reaction is something that Jane never sees before. After Jane finishing reading her writing, people in the room are clapping, but Tom. He claps the last time when people are not doing it anymore. Although it seems like an insulting behavior, Jane is still able to ignore him as she is a strong woman. But her confidence is hampered when the conversation between Mr. John Warren and Mr. Tom Lefroy.

Mr. Warren : What do you think about her writings? Excessively charming I thought.

Lefroy : What accomplished perhaps, but metropolitan mind may be less susceptible to extended juvenile self-regard

Jane is furiously going to her room and rips her writing before she burns it.

From Jane reaction, the criticism from Tom must be her first. From this scene, Jane Austen pride is wounded. Because only people with high pride and hoping for high expectation from her surroundings will be hurt when listening to other's criticism.

Jane is not the only woman with pride, the character of Elizabeth Bennet also has the same issue with her man. The first meeting between Lizzie and Mr. Darcy is also not going well. At first, Lizzie feels exciting to meet Mr. Darcy and interesting to know him personally by asking his opinion about the ball. However, Mr. Darcy's unwanted respond makes Lizzie changes his opinion about Mr. Darcy, especially when he personally shows his opinion about Lizzie. Charlotte and Lizzie are having conversation on their secret place in every ball, when Mr. Darcy and Mr. Bingley having the conversation about Jane and her sister Elizabeth. Mr. Darcy says "You are dancing with the only pretty girls in the room". The positivity that Mr. Bingley has makes him says "Her sister Elizabeth is also agreeable". Mr. Darcy replied "She is tolerable" The last sentence that leaves wound in Elizabeth Bennet as a woman. The word tolerable may use by a man who sees so many beauties before in her environment such as Mr. Darcy. Tolerable seems like a gentleman answer for saying a girl not beautiful. Lizzie who is very cheerful and light person looks very sad listening to Mr. Darcy's opinion about her. Later, she tries to forget it and shows Mr. Darcy something that she knows much, opinion about the ball. After the insult, Lizzie has opportunity to ask Mr. Darcy his opinion about ball. After he shares his opinion Lizzie gives hers by saying ". It is some kind of a debate that Lizzie has planned for Mr. Darcy that surely

will be won by her. After she has done testing Mr. Darcy thought she leaves with satisfaction and big smile on her face. It shows the pride and intelligence of a character Elizabeth Bennet who gracefully manage the insult she gets.

b) The Middle

Both Jane and Lizzie have rough relationships with their men in the movie. It started with hate and misunderstanding in the beginning and love grows on the process.

No wonder, in the middle of the film they eschew themselves from Mr. Darcy and Mr. Lefroy to avoid uncomfortable situation. However, the continuous meeting leads them to the new feeling from what they feel in the beginning, stubborn women meet unbearable men.

In the film *Becoming Jane*, Tom Lefroy is an annoying character who always stimulates, tests or maybe just to annoy Jane. As a young law student from London he feels he is better than Jane in terms of experience and knowledge about broader literature. For Jane, Tom's nature drives her to the madness because deep down she knows she is tested by him. One scene in the middle of the film show, how Jane is annoyed by Tom Lefroy and his knowledge about literature. When Jane is going to take a book in library, she unintentionally meets Mr. Tom Lefroy. Forcing the conversation to happen, Mr. Lefroy is asking if Jane has read an adult literature.

Jane: Propriety commands me to ignorance

Tom: Condemns you to it and your writing to the status of female accomplishments. If you wish to practice the art of fiction to be the equal of masculine author experience is vital

Jane: I see. And what qualifies you offer to this advice?

Tom: I know more of the world

Jane: (laughs sarcastically) A great deal more I gather.

Tom: Enough to know your horizons must be... widened

Jane is forced to read the literature to learn from other authors in order to catch up her retardation in literary knowledge. Not only learning about the current literary works, Jane who is previously a conservative young lady in terms of her manner with a man is offered sexual experience to read an adult literature. The book that Jane reads make her learn about man, woman and sex, something that she never learns before. Later on, her experience in reading an adult literature encourages her to kiss Mr. Lefroy on the lips by his intention. Jane's courage must be shown in the movie to make her as an attractive character for audience especially women nowadays. Since in the Regency period a young Lady supposed to be a passive person.

Dissimilar with Jane's fate on the film, the character of Elizabeth Bennet in *Pride and Prejudice* is being the person who annoys the man. If in *Becoming Jane*, the character of Jane is having a hard times answering and responding the criticism and questions from Mr. Lefroy, the character Elizabeth Bennet is a person who has roles to annoy her man. The similar pattern is found here, a stuffy character like Jane and Mr. Darcy are annoyed by a wild minded, crazy tester such as Mr. Lefroy and Elizabeth who ask for more and more opinion from interlocutors. This formula is classic, but always work. A love-hate relationship and a growing love between the pairs.



Figure 3.31 Direct criticism
(Source: minutes 00.35.33)



Figure 3.32 Lizzie's criticism
(Source: minutes 00.22.55)



Figure 3.33 Passionate dance
(Source: minutes 00.53:29)



Figure 3.34 Where the love begins
(Source: minutes 00.39.47)

c) The Ending

Different from the beginning and the middle of the movies, *Becoming Jane* and *Pride and Prejudice* the movie have contrary endings, one has happy ending, another must accept sad ending. This is because the actual fact is Jane Austen is never married, so it is impossible to make it another way like so many happy endings for her heroines in the novels. However, this opportunity is used by Jarold to make an ironic, blue, sorrowful ending for a character of Jane Austen.

The pain and the sorrow that the character of Jane Austen experiences in the movie elevate her to another level as a kind portrait of "feminist", a representative of a young, strong lady that may be suitable for the taste for audience today. In the ending

of *Becoming Jane* the movie, Jane chooses to leave Tom after they have opportunity to run away together when Tom Lefroy's uncle is not blessing their relationship because of Mr. John Warren telling Mr. Lefroy about Jane Austen's poor condition. Jane Austen chooses to leave Tom Lefroy because of the guilty feeling that she has for Tom's family. Tom who is under his uncle's control must marry woman that his uncle wants because if he did not do that, he will not inherit his uncle's wealth. It will impact the entire family, because Tom is the oldest son who takes the family financial burden.

Jane's chooses to run away driven by her affection and love for Tom. On the other hand, her logic does not let her to sacrifice Tom's family. She thinks the guilty feeling that she has for Tom will damage the love they have for each other. Jane's decision in the movie, leads the audience to the conclusion of Jane Austen as a logical woman whereas other woman may lose their logic when they are in love. Jane on the other side, sacrifices her feeling for the goodness of others. It implies Jane as a selfless person and a woman with a big heart.



Figure 3.35 The Separation
(Source: minutes 01.55.43)



Figure 3.36 The proposal
(Source: minutes 01.55.14)

In the end of *Pride and Prejudice* the movie, Mr. Darcy proposes Elizabeth in the dawn. He comes to the Bennett's residence by walking which is the same thing that

Lizzie does when she comes to Pemberley. Everyone in Bennet family is thinking Lizzie hates Mr. Darcy no wonder they all surprise with the news of engagement between Lizzie and Mr. Darcy. Contrary with Lizzie's condition, Jane family is surprised by Jane decision to come home and annuls her engagement with Tom Lefroy.

Both families are surprised by the character of the main roles, Jane and Lizzie. They both are described as unpredictable women.

3.2 Jane Austen for Everyone - Commentaries About *Becoming Jane* the movie

Jane Austen popularity was started after her first biography was published in 1870 by her nephew. It happens after her death. It shows people tendency to canonize the death figure. As we know, Jane Austen was published her work with anonymity during her life. After her biography was published, people started to know the figure of Jane Austen and started to have interest in her life too. The public space that facilitates people to speak their minds also helps gaining and popularizing Jane Austen's image until now.

Jane Austen seems matter to the contemporary audience especially women. As shown in the book entitled *Everybody's Jane* by Juliette Wells, she interviews some women in Jane Austen's House Museum in Chawton, Hampshire. "Jane Austen represents the ideal woman. Unusual of the time, she was able to create a life without a husband and felt no obligation to perform the expected female duties. I find her very inspiring" (Girl, under 18, from the US). "She was a great writer- teaches me/ us about being a human being" (Woman, 50s, from Denmark). Even, the rising actress Anne

Hathaway also shows her admiration to Austen as she said “Jane Austen is not only a British icon but also a genius” (CBS, 2007). From those opinions that are taken the admiration of Jane Austen’s figure is shown. She remains living in people’s minds, even for this contemporary period.

The character of Jane Austen seems very important for her fans that mostly is women. Jane Austen characters that are represented in the movies and biography through biopics, biographies and also her adaptation movies send the message to her fan around the world about the value desired by her fans.

Jane Austen’s posthumous popularity leads to the popularity of any work related to her, including the biopic *Becoming Jane*. People’s attraction to a figure of Jane Austen make people very concerns to the originality in telling her life. They are afraid of misconception about Jane Austen’s life because of the zealotry they have for Jane Austen. Jane Austen is a main protagonist in the movie *Becoming Jane*. In the movie, Jane is attributed with the qualities that ideally a woman nowadays must have such as strong- willed, independent, intelligent and kind- hearted. All of those qualities are addressing the message to the women audience that Jane Austen is their heroine in fiction or even real life. Jane Austen is used as the commodity in the film industry as a heroine for other women around the world with the same oppression problem.

In this era, film is used as the embodiment of the literary work so does Jane Austen that is made many times into film whether her literary works or her life in form of biopics. One of them is *Becoming Jane* the movie directed by Julian Jarrold. Although this movie is telling about Jane Austen personal life, not everyone pleases

with the movie's viewpoint. Because this movie is made from a biography written by a scholar John Hunter Spence, audience expect the movie will be translated and visualized the biography into screen. However, the movie turns out to be different from the biography and it ignites various opinions, reactions and responds, from viewer, movie critics and Austen manias.

To respond all reactions that are coming, we must look at the opinion of the film crews about why this movie was made? And what were their expectation of the movie? Many people speculate the making of *Becoming Jane* is a following success of the previous classic costumed movie entitled *Pride and Prejudice*. The movie reviewers from ABC Margaret and David assume the movie is similar to *Pride and Prejudice* the movie "It seems like a retrograde version of *Pride and Prejudice*." (ABC.com, 2007). While the regular audience have strong opinions about the movie related to the its faithfulness to biography as follows:

1. "Becoming Jane Austen became famous or notorious as the basis for the film, Becoming Jane, starring Anne Hathaway & James McAvoy. I quite liked the movie but it didn't completely satisfy me. Some of the plot elements seemed unbelievable although I did like the relationship between Jane & Cassandra & between Jane & her mother." (Lyn, Australia)
2. "It is a speculative fiction based upon a few facts. Speculation was aroused by the fact that a woman who never married and apparently never had a love affair came to have such a deep and intelligent understanding of relationships.. While

he was in the country Jane Austen would have almost certainly met Mr. Lefroy; while on a journey to see her sister she had a rather long stop off in London during which time she began writing *Pride and Prejudice* and there was the mention of some letters.” (Esther, Australia).

3. “Let me start off by saying I was more than a little bothered by the movie produced based on this novel. Did I watch it? No... I REFUSE!!!! The movie tells a completely made up story with the premise that Jane almost eloped with a man (didn't happen) and that it took him to spark her brilliance (offensive). What bothers me most is that many people will believe the fiction of the movie and think they know Jane Austen.” (Danielle from good read review)

Julian Jarrold the director of *Becoming Jane Austen* admits that he has been attracted to Jane Austen since long time ago. On his interview with TMP Jarrold said “I’ve always been interested in Jane Austen, but I was cautious about doing another of one of her novels” he confessed. “But this screenplay came along and... it allowed us to sorts of little insight into how she wrote her novels”. Those insight is the relationship between Tom Lefroy and Anne Hathaway “I hope the film enriches their understanding of Jane Austen,” Jarrold offers to the audiences who’ll see the movie in theaters. “I just hope people will go back to the books and read them again and again”. Jarrold said to the interviewer that he wants the audience to see other aspects of Jane Austen’s life.

The rising actress Anne Hathaway on her interview explains “She may not be Jane Austen that we know or studied” (BBC, 2007). Since most people concerns about the

authenticity of Jane Austen's love story with Tom Lefroy, Hathaway explains "Jane Austen supposedly wrote four to five thousand letters in her lifetime and we have 1.063 and Tom Lefroy is mentioned in two of them. So we don't have enough information to draw conclusive story to be fair. So what our film does we take the evidence we do have and imagine what would've happened if there had been relationship between two of them and there had been the true love" (CBS, 2007).

A scholar from New York University Prof. Richard Brown amazes by the imaginations of the screenwriter Sarah Williams and Kevin Hood as he said "And in this case what Sarah Williams created is a rich tapestry of Jane Austen's life. She did two things, she borrows the characters from *Sense and Sensibility* and *Pride and Prejudice*. She borrowed the situation from those films and that is clever concede. And out of that we should know that this all her imagination, this all fabricated, but it is possibility" (Brown, 2007). On the other side, other scholars speculate that the emergence of *Becoming Jane* the movie follows the success of *Pride and Prejudice* and *Shakespeare in Love* the movie. As a scholar from St. Andrews University and University of Murcia "Jarrold's *Becoming Jane* is particularly interesting as it follows the path opened by John Madden's *Shakespeare in Love*" (Lopez, Marina C. & Periago, Maria G, 2008)

In hence, some audience relate *Becoming Jane* the movie to *Pride and Prejudice*, and *Shakespeare in Love* and some audience relate it to its biography *Becoming Jane Austen*. To argue this statement about originality, I must emphasize the creative process of the filmmaker such as director and screenwriter who own the story

as it is. In this case, originality of Jane Austen's life must not be highly considered since the role of cultural space that creates the meaning of Jane Austen more than as an English author in Regency Era. The cultural space has important roles in popularizing Jane Austen in contemporary audience by making various meaning of her through new works, such as *Becoming Jane* the movie.

3.3 Overlapping of Jane Austen with the Hollywood Stars

The so-called stars hold a major part in film industry and play pivotal role in movie production and marketing. We often confused by the term star and actor. However, those two terms are not similar. In a movie, a good star can play characters on screen, and a good star can create complex characters (Prammagiore & Wallis, 2015, p. 356). A star does not just make her character believable, a star also possesses the attractiveness that appeals the audience and leaves the impression as they finish watching the movie (Prammagiore & Wallis, 2015, p. 356). Star may have this magnetism automatically, but studio, talent agency, and publicity increase fans' admiration.

Many Hollywood's films draw the audience's interest by accentuating the leading roles (Fiske, 1987, p. 149) played by the well-known actress or actor. They are used eventually to promote the movie. Hollywood's star culture shows the film industry relies on stardom to draw the audience to the theater by marketing the actor. For producer, writer and director stars are raw material who capable producing a consistent and worthy performance (Prammagiore & Wallis, 2015, p. 356). They devise a movie

and think about certain actor or actress on their minds, hoping to capitalize audience expectation and growing the stars' reputation. They tend to search the actress or actor that in their assessment will be able to attract audience's attention based on many considerations. It can be their performance, beauty and also personality that match to the role they play. In this case, there two Hollywood's stars that are chosen to play two period movies; Keira Knightley and Anne Hathaway.

It is believed that Star has two different characteristics that differs and juxtaposes the stars with their fans. Stars represent ideals of beauty, dreams of wealth, and models of masculinity or femininity (Pramaggiore & Wallis, 2008, p. 356). In this case Keira Knightley and Anne Hathaway are selected to play on the film based on that considerations. First is beauty. Since the movie's time setting happens in the Regency or Victorian Era in Europe and the production happens in Hollywood the filmmakers cast the women with classic Eurocentric beauty which is pale skin, wide- coloured eyes, coloured hair, tall and slender. European beauty is universally accepted and significant for many people around the world. Although beauty is a matter of subjectivity and every country has unique different beauty standards, it is not happen that way afterall.

As an article about beauty standards explains "The idea that different countries have different standards of beauty is a widely accepted one. But as technology continues to make the world a smaller place- we all celebrate the same popstar, repost the same women crush" (Opiah, 2015, para. 1). Both stars whether Knightley or Hathaway is considered to have the standards that are required. The second part is wealth. The big stars for particular gain their wealth from starring big movies. *Pride and Prejudice* the

movie gains worldwide income \$121,147,947 and *Becoming Jane* the movie receives \$37,311,672 worldwide. It is not mentioned explicitly how much the actresses are paid for the roles. However, the estimation of the stars in total are expalined as follow; Keira \$50 million and Hathaway \$35 million. Third, stars represent ideal femininity. The roles that are played by Keira Knightley and Anne Hathaway in the movie are slightly about a tomboy girls. In the reality they are also not a very feminine type of person. They are more casual and simple. It means that form the roles and also stars' personality, they bring the certain standard of femininity, that are beautiful in simple way.

While the stars' characteristics usually differentiate them from regular people, stars also show their personality in public to create the sense of closeness with audience. As it is mentioned by Pramaggiore and Wallis, "audiences do not just appreciate a star's performance on the screen they also consume the public image that a star gradually acquires over the course of a career" (Pramaggiore & Wallis, 2008, p. 356). Stars' personality is very important since it affects their carrier and the movie they are played. According to Richard Dyers, "the star phenomenon depends upon collapsing the distinction between the star as a person and the star as a performer". The success of a star in playing a role is when they can make an audience believe their performance on screen as they are not the person who plays the movie. The collapsing that is mentioned by Dyers means that a character that is played by a star is somehow is so believable until in the certain point the character is viscous on her image. In this case, the character of the stars affects the plausibility of the character on the film.

Although we may not be able to assess the character of the stars immediately, we can see how media expose them and how they present themselves in the media.

In this case, both Anne Hathaway and Keira Knightley are not scandalous stars. Unlike they star peers who like to party at night, Keira Knightley admits that she prefers cook for her friends at home instead of going out and partying. “Unlike other actresses of her generation, Knightley does not crave the nightlife and instead prefers to cook for friends when she has free time” (Bio, para.14). Keira Knightley is highlighted because of her achievements not because of her scandals. It positioned her in the A class of celebrity status.

Keira Knightley is loved by public mostly because of her light and charming personality. It can be seen from many interviews that she does. She looks very relaxed, unguarded and spontaneous. However, Knightley does not like her private life to be exposed. On every interview, she warns the interviewer that she does not want be asked about love life and beauty routine. In the interview with independent newspaper London, Knightley is described as a “friendly, articulate and seemingly unguarded woman”. Knightley said attitude is also part of the job as a star that she must be “emotionally available” that is why Knightley’s personality is like a mix of spontaneity and reticence. It implies to the selection of Elizabeth Bennet. Knightley who looks like a cheerful woman is match with the personality of Elizabeth Bennet in the movie that is somehow blurred the lines between Knightley as a person and the character of Elizabeth Bennet.

“Knightley’s performance is so light and yet fierce that she makes the story almost realistic; this is not a well “Masterpiece Theater” but a film where strong willed young people enter life with their minds at war with their hearts” (Rogerbert, 2005, para. 6).

“But all the nice scenery in the world cannot save a movie so heavily entrenched in character study, so it is with a lot of apprehension that people have taken to the idea of Keira Knightley in the lead role of Elizabeth. Fortunately, Knightley copes well in the part, bringing life to the only interesting one of the Bennet siblings. While that wacky grin she cannot seem to keep from her face for much of the movie occasionally gets a little grating, she centers what is going on around her, which otherwise could have teetered between too stuffy (the verbose talky scenes) or too silly (whenever Mrs. Bennet on the screen). Keira manages convincingly convey the struggle between her attraction to Darcy and her contempt for his apparent unwavering, humorless snobbery” (Rogerbert, 2005, para. 9).

Some characters of Elizabeth Bennet somehow match Keira Knightley as a person. The appearance of Knightley as Elizabeth Bennet seems real for audience. The line between Knightley as a person and Bennet as a character is blurred. Anne Hathaway and Keira Knightley are both new mothers of their children. The publication of Keira Knightley as a person is not much different with Anne Hathaway as a person. Similar with Knightley, Hathaway also live away from the nightlife. She prefers spends time with her family rather than partying at night. Anne Hathaway that is known today is a good girl with nearly perfect image with a smile like a toothpaste advertisements star. The perfect girl image of Anne Hathaway is achieved because of her attitude is a setting as the media reported. One of the examples is when she gives speech in Oscar when she receives *Best Supporting Actress* in her film *Les Miserable* in 2013. She opens her speech by saying “It comes true” and uses the word “lionhearted” the word that according to media show how she sets her Oscar speech (NY mail, 2013).

Perfect and good girl image of Anne Hathaway leads people to the conclusion of Anne Hathaway as a remarkable actress even in her real life. Although Anne Hathaway is more likely to be hated today, her image in the past is quite peaceful as a rising star when the movie of *Becoming Jane* is made. Because of her personality that demands the perfection and plans, Anne Hathaway can be said as a stiff person as well as a planner. It goes along with the character of Jane Austen in *Becoming Jane* the movie. Her interview with press shows that Jane Austen's character is not necessarily as bright as Lizzie in *Pride and Prejudice*, "The night before the second audition, my dog decided to eat the hotel slipper, so she was up the whole night vomiting. I slept maybe an hour." And her disheveled appearance gave her credibility. She adds "When I arrived at the interview, I was tired and wasn't in a very good mood. I guess Julian (Director Julian Jarrold) realized that I wasn't the bright, happy, smiley, untroubled girl from *The Princess Diaries*. He offered me the role after that." (CBS, 2007).

One aspect of a star's appeal is her performance on screen. The reason why the audiences memorize a star's performance is because the performance is really memorable. Scholar analyzes on what makes particular performance memorable. Stars create a memorable character and her persona, as cited in Pramaggiore and Wallis (2008, p. 360) it is explained that:

Two elements of that persona are the roles a star plays and the techniques she uses to create these roles. While character actors play a variety of different roles and experiment with various acting techniques depending on the type of characters they play, many stars often play one type of character and perfect one style of performance.

Keira Knightley has been Jane Austen's fan since she was seven years old. So does Anne Hathaway. She admits that she has studied Jane Austen since she was in high school. Both of them declare their love for Jane Austen. However, to play the role as Jane Austen in *Becoming Jane* the movie, Anne Hathaway did a special research for the role. Anne Hathaway did a research in library and reading directly the letters that Jane Austen wrote in order to gain the sense of Jane Austen. She even stayed in the countryside for two months to deepen the feeling living in the Regency era. She released the mobile phone she had in order to feel how the life in Regency era before technology was found. She replaced the mobile phone with letters to communicate with her family and friends so that she could practice her hand-writing at the same time (Carnevale, 2007).

Anne Hathaway performance as Jane Austen in *Becoming Jane* receives different responds. The selection of Anne Hathaway for the roles is considered as a controversial move since Jane Austen is a prominent figure in English Literature. Before Anne Hathaway is selected for the role, some big actresses were nominated for it such as Keira Knightley, Natalie Portman and Kate Winslet. Julie Walters an actress and producer of *Becoming Jane* the movie gives her commentary about the issue. She said that Anne Hathaway is a very good actress and also well determined for the roles, something that they are looking for. Julian Jarrold the director of *Becoming Jane* the movie said "We wanted somebody young and feisty. Annie had such qualities, and happened to be a complete expert on Jane Austen. It wasn't hard, really, to cast her".

The selection of the role that is given to a rising star also acceptable since the movie will not spend more cost in using Anne Hathaway instead of three other stars.

On her interview Anne Hathaway opinion related to the characterization of Jane Austen's character in the movie shows that Jane is not as bright as Lizzie's character in *Pride and Prejudice*. She told press, "The night before the second audition, my dog decided to eat the hotel slipper, so she was up the whole night vomiting. I slept maybe an hour." And her disheveled appearance gave her credibility. "When I arrived at the interview, I was tired and wasn't in a very good mood. I guess Julian (Director Julian Jarrold) realized that I wasn't the bright, happy, smiley, untroubled girl from *The Princess Diaries*. He offered me the role after that." (CBS, 2007).

Anne Hathaway in her interview with BBC mentions the love that she has for Jane Austen until in the certain point she is scared that the roles will not be successfully played. When the interviewer asks her about her willingness to play on other adaptation movie of Jane Austen, she answers without doubtful that she wants to play on the adaptation of *Sense and Sensibility* because she thinks the story is the best of all time.

It can be concluded that she is personally adores Jane Austen. Because of her love for Jane Austen, Hathaway admits that she fears to see the reaction of Austen manias about the movie. However, on her interview with ABC, Hathaway emphasizes Jane Austen that she played on the movie is merely a fictional character.

Not only Anne Hathaway that madly in love with Jane Austen, Keira Knightley the main star in *Pride and Prejudice* also has the same feeling for the English Literature figure. When she is offered for the role of Elizabeth Bennet she said that it is possible

to refuse to do the role “You are not going to read a script that has a fantastic story and characters and decide not to do it because it was set 200 years ago”. For Knightley, Jane Austen is a hero for her. When she suffers dyslexia when she was younger, her mother helps her with Jane Austen works (Daily mail, 2005). Although their confessions can be part of publicity and promotion, James Macfayden the cast of Mr. Darcy in *Pride and Prejudice* does the opposite thing. He admits that he does not know Jane Austen well and he never read her novels at all. He merely learns the character of Mr. Darcy from the script that is given.

To see the selection reason of Keira Knightley for the role of Elizabeth Bennet is easier than Anne Hathaway for Becoming Jane. Keira Knightley has been known for the roles of classic characters and costumed drams such as *Oliver Twist*, *Village Affair*, *Princess of Thieves*, *Anna Karenina*, *A Dangerous Method* and *Anna Karenina*. Most of Knightley’s performance receives positive responds including her role in *Pride and Prejudice*. She is nominated for the Best Leading Actress for Oscar in 2008. Anne Hathaway is also a talented actress since her appearance on the screen. She has played 31 titles of movies so far. Some of them are also the classic costumed dramas such as *Nicholas Nickleby*, *Alice in Wonderland*, *Alice through the Looking Glass*, *Colossal*, *The Princess Diaries 1 & 2*, *Ella Enchanted* and *Les Miserable*. Her best achievement is Oscar for Best Supporting Actress in 2013 for the movie *Les Miserable*.

Jane Austen’s characters in the movies are portrayed as an outspoken, close to her family, independent, and strong. How do we relate those characteristics with Keira Knightley and Anne Hathaway? We must look at the way media portrays both stars

through publicities and articles, since it is impossible to know them personally. If we talk about outspoken character, Keira Knightley is known as an outspoken and spontaneous person as explained previously. While Anne Hathaway is known as an outspoken person when she speaks gender equality and sexual abuse. Even United Nation chooses her as Women's Goodwill Ambassador (Guardian, 2016). Both Hathaway and Knightley are successful actress but also close to their families. Hathaway on her interview with Jimmy Kimmel explains her closeness with her family that she spends every Christmas with them. She said "We had a fabulous time. We all cook together. We drank a lot together" (Daily mail, 2015). Keira Knightley closeness with her family is proved when she was dealing with dyslexia in the young age. As reported by Daily mail she said that her mother helps her overcome the difficulties by teaching her to read *Pride and Prejudice* Novel (Daily mail, 2014).

In relation with the strong characters that the heroines have on the movies, both stars also have the same trait. Anne Hathaway as already explained is a least favorite actress because people assumes that her life is also an act. She has group of people who hate her and named themselves as 'Hathahaters'. To deal with such hatred from many people takes confidence and strength. Especially after her Oscar speech in 2013. Many people addressed the hate towards her as she mentioned the word 'lionhearted'. As reported in Independent Women Celebs News, Hathaway was rumored to stop working on the show business because of the pressure that she got from her haters (IWCN,2013).

However, the rumor did not prove anything, until nowadays she still plays on number of titles. Not only Hathaway that receive many critics from her haters, even the

spontaneous Keira was called a diva by *Begin Again* director John Carney that once worked with her on the film. He said “I’ll never make a film with supermodels again” (Dailymail, 2016). When Knightley did not respond the accusation that Carney addressed to her. In fact, the director of *Never Let Me Go* Mark Romanek defended Knightley as he explained “My experience with #keiraknightley was utterly spectacular on every level. I have no clue what this guy is talking about. #arrogants--thead,” (NY Daily news, 2016). For Knightley for not respond the accusation shows her grace and strength in facing the problem related to her name.

As Anne Hathaway campaign against sexual abuse, Knightley also campaigns against the bully for women about their body objectification of women body. Knightley previously had trouble with Interview magazine when her breasts were enlarged by Photoshop. She argued “OK, I’m fine doing the topless shot so long as you don’t make them any bigger or retouch.’ Because it does feel important to say it really does not matter what shape you are.” (Boston Globe, 2014). She explained to the Independent Newspaper that “Women’s body is a battleground” (Independent, 2014). She against the rigid standard of beauty that media usually represents. From the campaigns, both Hathaway and Knightley are strong women with independent thought.

The significant of the character Elizabeth Bennet and Jane Austen in the movies to the contemporary audience can be seen from the films that emerge in the same era in 2000- 2016. The movies from that era mostly using the heroines instead of hero such as Lara Croft: Tomb Rider (2001), Marry Poppins (2004), Bride War(2009),

Miss Congeniality (2000 and 2005) and Mad Max and Fury Road (2015).



CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

Jane Austen as one of famous authors in English Literature is still popular until nowadays. Her influence is even equated with William Shakespeare's. Her influence in contemporary period is caused by the usage of her name and her works for entertainment and education. She is studied in Universities and it leads to the creation of a biography written by Jon Hunter Spence who is a scholar for Jane Austen's Studies. Austen even becomes greatly popular in international showbiz. As widely known, her works are made into screen such as *Emma*, *Pride and Prejudice*, *Northanger Abbey*, *Sense and Sensibility*, *Persuasion* and *Lady Susan*. Not only her works, her life also brought to screen by Julian Jarrold in 2007 by the movie *Becoming Jane*.

Since this movie is claimed based on the biography of *Becoming Jane Austen* written by a Jane Austen's Scholar Jon Hunter Spence, audiences expect the movie to be faithful to its biography. However, it does not happen that way. So this movie receives various opinion from regular audience, Austen manias and scholar. This phenomenon can be explained by the new way of thinking about how an adaptation movie should be made. People usually hopes the remake of a movie from written text (novel or biography) will be merely translated in form of film. In fact, a making process of a film is involving the creative process from the crews such as screenwriter, producer, director, etc. A movie is a new form of work and it has its own right to be as

creative as possible. An adaptation movie must publish its inspiration, but there is no obligation to be faithful to the source.

In adaptation movies and biopics related to Jane Austen, they use many stars as its main heroine. In this case, there are two stars' appearance in the movie of *Becoming Jane* and *Pride and Prejudice* that mold the new image of Jane Austen in contemporary period. They are Keira Knightley and Anne Hathaway. The selection of the stars is effected by the existing image of Jane Austen that previously simply as a respected woman author from England. So there are contigen and overlapping among the image of Jane Austen, Keira Knightley and Anne Hathaway. Because the image of both actresses and the roles that are given to them affects how Jane Austen is represented by the movie. The representation of the two heroines in the movies is suitable for audience from 2000- 2016. The movies on the era when *Pride and Prejudice* and *Becoming Jane* were made using the heroines as the main characters. While the transformation from the biography into screen is important because it gives the contemporary audience new perspective of Jane Austen's life. This movie also indirectly popularizes the name of Jane Austen.

4.2 Suggestion

There are four suggestions proposed to the next researchers. First, the researcher may compare the characterization between Jane Austen's heroine characters in movies or novels. Second, the researcher may explore about social norms that are shown in the novels or movies to reveal the characterization of the

heroine. Third, the researcher may explore the characterization of Jane Austen's male characters in movies or novels. Fourth, the researcher may also explore the relationships between women in the Jane Austen's movies and novels.



REFERENCES

- Adams, Carol. (2015). The Value of Fiction: Jane Austen as a Life Guide. https://http://www.nytimes.com/2015/12/26/opinion/the-value-of-fiction-jane-austen-as-a-life-guide.html?_r=0. Retrived April 9th 2016.
- Barthes, Rolland. (1977). *The death of The Author*. Trans Stephen Heath.
- Barry, Elizabeth. (2008). *Celebrity, Cultural Production and Public Life*. Journal of Cultural Studies, Volume 11(3): 251- 258.
- Becoming Jane Interview. (2008). <https://www.youtube.com/watch?v=Yg8ocu6c448>. Retrieved April 1st 2016.
- Bellanti, Claire and Lutz, Iriz. (2015, December 16th). Jane Austen: 6 Interesting Facts About the Beloved English Author. Retrieved from <http://www.biography.com/news/jane-austen-biography-facts>. April 14th 2016.
- Cartmell, Deborah. (2012). *A Companion to Literature, Film, and Adaptation*. Wiley-Blackwell Publication.
- Carnevale, Rob. (2007). Becoming Jane- Anne Hathaway Interview. <http://www.indielondon.co.uk/Film-Review/becoming-jane-anne-hathaway-interview>. Retrived June 1st 2016.
- Chavez, Paul. (2015). 'We drank a lot': Anne Hathaway reveals how hosting her family over the holidays lead to the creation of 'chardonogg'. <http://www.dailymail.co.uk/tvshowbiz/article-2898492/We-drank-lot-Anne-Hathaway-reveals-hosting-family-holidays-lead-creation-chardonogg.html#ixzz4FZdfKRfb>. Retrieved July 27th 2016.
- CBS News. (2007). Hathaway as Jane Austen. [Video]. Retrieved from <https://www.youtube.com/watch?v=0lnUPiJzlSk>
- Community Reviews. (2008). https://www.goodreads.com/book/show/636674-Becoming_Jane_Austen. Retrieved April 1st 2016.
- Crossley, Nick and Roberts, John (Eds). 2004. *After Habermas: New Perspectives on the Public Sphere*. Blakwell Publishing.
- Dailymail. (2005). <http://www.dailymail.co.uk/tvshowbiz/article-361640/Interview-cast-Pride--Prejudice.html>. Retrived June 1st 2016.

Dailymail. (2014). <http://www.dailymail.co.uk/health/article-2664469/Health-Notes-Keira-Knightley-conquers-dyslexia-little-help-Jane-Austen.html>. Retrieved July 27th 2016.

Dostis, Melanie. (2016). <http://www.nydailynews.com/entertainment/movies/directors-defend-keira-knightley-john-carney-comments-article-1.2655122>. Retrieved July 27th 2016.

Dyer, Richard. (1998). *STARS*. British Film Institute Publishing.

Fiske, John. (1987). *Television Culture*. Routledge Publishing.

Gledhill, Christine (Ed). (1991). *STARDOM Industry of Desire*. Routledge Publishing.

Grandi, Roberta. (2015). *Screening Jane: When History, Biography and Fiction Create a Cinematic Life*. Undergraduate Thesis, Published. Milan. Catholic University of Milan.

Hassler, Dan and Nicklas, Pascal (Eds). (2015). *The Politics of Adaptation: Media Convergence and Technology*. Palgrave Macmillan.

Hutcheon, Linda. (2006). *Theory of Adaptation*. Routledge Publishing.

Herman, Claire. (2013). Jane Austen: an Influential Woman. Stylist Magazine. Retrieved from <http://www.stylist.co.uk/books/jane-austen-an-influential-woman>. April 14th 2016.

Hirschorn, Michael. (May 25th 2013). Why Pop Stars Rule the World and Movie Stars Are Hardly Matter. <http://www.vulture.com/2013/05/why-pop-stars-rule-the-world.html>. Retrieved April 18th 2016

IWCN. (March 21st 2013). Anne Hathaway targetted by 'Hathahaters' after Oscar speech. Retrived 27 July 2016.

Janosik, Erin. (2013). 10 Ways to Celebrate 200 Years of Pride and Prejudice. BBC America. Retrieved from <http://www.bbcamerica.com/anglophenia/2013/06/10-ways-to-celebrate-200-years-of-jane-austens-pride-and-prejudice/>. April 14th 2016.

Jarrold, Julian. (2007). *Becoming Jane*. Miramax Picture.

Kordich, Catherine. J. (2009). *How to Write about Jane Austen*. Bloom Literary Criticism: An imprint of InfoBase Publishing.

Lopez, Marina C. & Periago, Maria G. (2008). *Becoming Shakespeare and Jane Austen in Love: An Intertextual Dialogue between Two Biopics*. *Journal of Jane Austen of North America*, Volume 29, NO. 1.

Lyn. (2011). I prefer Reading *Becoming Jane Austen* - Jon Spence. https://file:///D:/Jane%20Austen/I%20prefer%20reading_%20Becoming%20Jane%20Austen%20-%20Jon%20Spence.html. Retrieved March 29th 2016.

Madden, John. (1998). *Shakespeare in Love*. Miramax Picture.

Marshall, David and Redmond, Sean (Eds). 2015. *Acompanion to Celebrity*. Wiley Blackwell.

Masters, Tim. (2013). *Pride and Prejudice: Jane Austen fans celebrate novel's 200th anniversary*. <https://http://www.bbc.com/news/entertainment-arts-21078941>. Retrieved April 9th 2016.

McDonald, Paul. (2000). *The Star System: Hollywood Production of Popular Identities*. Wallflower Publishing.

Opah, Antonia. (2015). *How Women in Europe Define Beauty*. http://www.huffingtonpost.com/antonia-opiah/how-women-in-europe-define-beauty_b_8206644.html. Retrieved August 4th 2016.

Parker, Heidi. (2016). <http://www.dailymail.co.uk/tvshowbiz/article-3615510/Keira-Knightley-s-Begin-director-slams-beauty-s-skills-accuses-entourage-getting-way.html#ixzz4FZjF0GAP>. Retrieved July 27th 2016.

Perisic, Bojana. (2010). *Heritage Film and Heritage Culture: Jane Austen Adaptations*. Master Thesis. Published. Berlin. Humboldt University zu Berlin Center for British Studies.

Pramaggiore, Maria & Wallis, Tom. (2008). *Film: A Critical Introduction Second Edition*. Laurence King Publishing.

Pride and Prejudice review. (2005). <http://www.rogerebert.com/reviews/pride-and-prejudice-2005>, Retrieved May 27th 2016.

Prof. Brown's "Becoming Jane" Lecture (2007 - Audio only). <https://www.youtube.com/watch?v=yfEzIlhIa3o>. Retrieved June, 20th 2016.

Rojek, Chris. (2001). *Celebrity*. London: Reaktion.

Smith, Nigel. (2016). *Anne Hathaway appointed as latest UN women's goodwill ambassador*. <https://www.theguardian.com/film/2016/jun/15/anne-hathaway-united-nations-women-goodwill-ambassador>. Retrieved July 27th 2016.

Spence, Jon. (2003). *Becoming Jane Austen*. Bloomsburry Academic.

The Biography.com website. <http://www.biography.com/people/keira-knightley-15508372>. Retrieved April 1st 2016.

Vickery, Amanda. (2011). 200 years on, why Jane Austen's lovers find new reasons for their passion. <https://www.theguardian.com/books/2011/dec/18/jane-austen-plain-jane-feminist-star>. Retrieved April 2nd 2016.

Wells, Juliette. (2011). *Everybody's Jane Austen in Popular Imagination*. Continuum International Publishing Group.

White, Rebecca. A. (2010). *The Classic-Novel Adaptation from 1995 to 2009*. Doctoral Thesis. Published. Durham University.

William, Alex. (2013). Do We Really Hate Anne Hathaway? <http://www.nytimes.com/2013/04/07/fashion/what-is-anne-hathaway-doing-wrong.html>. Retrieved June 1st 2016.

Woolf, Virginia. 1926. *The movies and the reality*. New Republic 47.

Wright, Joe. (2005). *Pride and Prejudice*. Universal Pictures, UK and USA

The logo of Universitas Brawijaya is a shield-shaped emblem. It features a central figure, likely a deity or a personification of wisdom, holding a book and a torch. The figure is flanked by two smaller figures, possibly representing students or scholars. The entire emblem is set against a background of a repeating pattern of the text "Universitas Brawijaya".

APPENDIX

APPENDIX



Appendix 1 Berita Acara Bimbingan Skripsi

BERITA ACARA BIMBINGAN SKRIPSI

1. Nama : Elfira Diana
2. NIM : 125110100111061
3. Program Studi : Sastra Inggris
4. Topik Skripsi : Jane Austen's as Fictional Character
5. Judul Skripsi : Making Up Jane Austen: From Biography to Screen
6. Tanggal Mengajukan : 21 September 2015
7. Tanggal Selesai revisi : 5 Agustus 2016
8. Nama Pembimbing : Henny Indarwaty, M.A.
9. Keterangan Konsultasi:

No	Tanggal	Materi	Pembimbing	Paraf
1.	21 September 2015	Mengajukan Judul	Henny Indarwaty, M.A.	
2.	30 September 2015	Outline Bab 1	Henny Indarwaty, M.A.	
3.	28 Oktober 2015	Mengajukan Bab I	Henny Indarwaty, M.A.	

No.	Tanggal	Materi	Pembimbing	Paraf
4.	1 Desember 2015	Mengajukan Bab 2	Henny Indarwaty, M.A.	
5.	10 Desember 2015	Konsultasi Bab 2	Henny Indarwaty, M.A.	
6.	12 Januari 2016	Revisi Bab 2	Henny Indarwaty, M.A.	
7.	19 Januari 2016	Konsultasi Bab 2	Henny Indarwaty, M.A.	
8.	20 Januari 2016	Revisi Bab 2	Henny Indarwaty, M.A.	
9.	25 Februari 2016	Revisi Bab 1 dan 2	Henny Indarwaty, M.A.	
10.	21 Maret 2016	Mengajukan Bab 3	Henny Indarwaty, M.A.	
11.	28 Maret 2016	Konsultasi Bab 3	Henny Indarwaty, M.A.	
12.	4 April 2016	Revisi Bab 3	Henny Indarwaty, M.A.	
13.	7 April 2016	Konsultasi Bab 3	Henny Indarwaty, M.A.	
14.	14 April 2016	Revisi Bab 3	Henny Indarwaty, M.A.	
15.	20 April 2016	Konsultasi Bab 3	Henny Indarwaty, M.A.	
16.	26 Mei 2016	Revisi Bab 3	Henny Indarwaty, M.A.	
17.	27 Mei 2016	Mengajukan Bab 4 dan Abstrak	Henny Indarwaty, M.A.	
18.	11 Juli 2016	Revisi Skripsi Keseluruhan	Henny Indarwaty, M.A.	
19.	21 Juli 2016	Revisi keseluruhan setelah semhas	Henny Indarwaty, M.A.	

No.	Tanggal	Materi	Pembimbing	Paraf
20.	26 Juli 2016	Revisi skripsi keseluruhan setelah kompre	Henny Indarwaty, M.A.	
21.	5 Agustus 2016	ACC Penjilidan	Henny Indarwaty, M.A.	

10. Telah dievaluasi dan diuji dengan nilai:


A

Malang, 5 Agustus 2016

Mengetahui,
Ketua Jurusan Bahasa dan Sastra

Dosen Pembimbing


Ismatul Khasanah, M.Ed., Ph.D.
NIP. 19750518 200501 2 001


Henny Indarwaty, M.A.
NIP. 201312 770503 2 001