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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references, filmography and index.
Nota di contenuto	Preliminary Material -- RESPONSES TO AUSTEN'S NOVELS -- THE NOVEL: AUSTEN'S IRONIC VOICE -- THE NOVEL: COURTSHIP COUCHED IN IRONY -- THE 1940 FILM: OLD ENGLAND INVOKED -- THE 1980 MINISERIES: FAITHFUL TO THE FEMINIST PERSPECTIVE? -- THE 1995 MINISERIES: FAITHFUL TO THE FEMALE AUDIENCE -- THE 2005 FILM: EVERYBODY LOVES THE BENNET FAMILY -- THE NOVEL: CLASS AND PATRIARCHY UNDERMINED -- THE NOVEL: MARRIAGE AS A GAME OF SPECULATION -- THE 1983 MINISERIES: THE BEAUTY OF TRADITION -- THE 1999 FILM: AIMING FOR AUSTEN'S VOICE -- THE 1999 FILM: THE TARGETS OF IRONY--RACISM, SEXISM AND CLASS -- THE 2007 TV FILM: "SOME MUCH NEEDED SIZZLE" -- THE VOICE OF IRONY AND THE URGE FOR IDYLL -- FILMOGRAPHY -- BIBLIOGRAPHY -- INDEX -- Appeared earlier in the COSTERUS NS series.
Sommario/riassunto	Jane Austen's worldwide popularity is not least due to the remaking of her novels for the visual media. Of the fifty-odd Austen related productions since 1938, forty-three of them adapt her novels to the various screens of cinema, television, computer and tablet. However, her attraction for film-makers is undoubtedly promoted by her own qualities. As a novelist, Jane Austen has been particularly recognized for her ironic voice, which dominates all her stories and gives the readers a peculiar perspective on her world. Do film-makers want this,

and if so, how do they transmit her attitude of amused distance? In the present book, Marie N. Sørbø investigates the function and targets of irony in two novels and seven films. *Irony and Idyll* is the first book-length study of Austen's irony since 1952, and the only comparative analysis of all the available screen adaptations of *Pride and Prejudice* and *Mansfield Park*. On the bicentenary of their publication, these novels continue to influence modern culture.

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