

# Decoding Culture and Society in Jane Austen's Novels - An Inquisitive Approach

Dr. Sneha Bhatnagar<sup>1</sup>

<sup>1</sup>Assistant Professor, Fashion Design Dept, National Institute of Fashion Technology, Mumbai, India

**Abstract**—Jane Austen, the celebrated English author, produced only six literary works yet amassed a substantial global readership. Her timeless narratives have been adapted into a significant compilation of films, television programs, and theatrical productions, in addition to being translated into many languages globally. Currently, she maintains significant popularity and is highly regarded as one of the most distinguished literary figures in the history of the English language. This research aims to demonstrate that Austen's work remains a substantial and influential source for adaptation and reinterpretation, in spite of the passage of significant time. Despite the familiarity of the subject matter, directors and writers are innovatively reinterpreting these timeless themes and culture to captivate contemporary audiences. The objective of the research is to study Austen's style with reference to culture and society. Jane Austen's literary legacy demonstrates remarkable versatility and marketability, similar to superhero franchises, offering a plethora of narratives to explore. Thus, the research concludes that Austen's emphasis on character and personality, especially the culture between her female heroines and their society, aligns closely with both contemporary culture as well as with the norms of the 18th century.

**Index Terms**—Adaption, Austen, Culture, Films, Reinterpretations

## I. INTRODUCTION

Austen's writing was shaped by her engaged and affectionate family, which provided a encouraging environment. She integrated this cosmos into the settings, characters, and themes of her novels. Her timeless narratives have been transformed into a substantial array of films, television series, and theatrical performances, and have been translated into numerous languages worldwide. The film Bridget Jones's Diary, which initiated a comprehensive series, is inspired by the literary work of Jane Austen. The narrative includes a character titled Mr. Darcy,

portrayed by Colin Firth, who previously depicted the same role in the 1995 miniseries of Pride and Prejudice. In the 1970s, there was a resurgence of interest in producing television adaptations of Jane Austen's novels, especially as miniseries. The British Broadcasting Corporation (BBC) predominantly produced these adaptations, which gathered positive reception from American viewers on PBS's Masterpiece Theatre. This transpired some years subsequent to the premiere of the 1940s film adaptation of Pride & Prejudice.

## II. OBJECTIVES

This proposed study is to illustrate that Austen's work continues to serve as a significant and influential framework for adaptation and reinterpretation in films and visual media, despite the passage of considerable time. Although the subject matter is well-known, filmmakers and writers are creatively reinterpreting these enduring themes to engage modern audiences.

The objectives of the study are as follows:

1. To determine the interplay of conventional sociocultural and textual practices in Jane Austen's novels to generate narrative drama.
2. To examine Jane Austen's literary style within the context of culture and society.
3. To reaffirm that social conventions, have significance for Austen's character development.

## III. ABOUT AUSTEN'S WRITINGS

The English author, whose life was prematurely ended at 41, is regarded with infusing literature with a distinctly modern quality by depicting ordinary folks in their daily lives. Austen composed four novels during her lifetime: Sense and Sensibility (1811), Pride and Prejudice (1813), Mansfield Park (1814), and Emma (1815). Persuasion and Northanger Abbey

were published posthumously in 1817 as a single volume. Austen depicted early 19th-century English middle-class life with remarkable clarity and precision. Her literary works exemplified the genre of novels portraying the social habits and practices of the times. Furthermore, these works have persisted as enduring classics, maintaining renown and appeal nearly two centuries after her death. In the 2007 film *Becoming Jane*, Anne Hathaway depicted a young Jane Austen. In the same year, the film *The Jane Austen Book Club* was released, starring Maria Bello and Emily Blunt. The film focuses on a cohort of women who embark on the endeavour of reading the complete works of Jane Austen, with their personal experiences reflecting the narratives within Austen's literature.

Jane Austen, who wrote six novels before her death in 1817 at the age of 41, is often considered the feminine counterpart to Shakespeare among writers. The adaptability of her art is apparent through its continual transformation into various forms. Her narratives and characters are a significant source of inspiration for numerous writers, both deliberately and occasionally subconsciously. Notwithstanding her limited oeuvre, her impact is apparent, especially in the domains of film and television. Austen excelled at creating will-they-or-won't-they tension and a love-hate dynamic, while expanding the female perspective in a society that enforced male dependency on women. Austen's progressive sensibility, thematic complexity, sharp critique, well-developed characters, and deep engagement with the human experience resonate with modern society, making them suitable for fascinating cinematic adaptations.

#### IV. ADAPTIONS OF AUSTEN'S WRITING

In Hollywood, it is well recognized that any esteemed narrative including a nuanced and romantic female lead, intentional relationship dynamics, and humorous supporting characters will ultimately be transformed into a film adaptation. To understand Austen's influence, it is essential to recognize that at least nine films have been adapted from *Pride and Prejudice*, including the 2005 version starring Keira Knightley. *Bridget Jones's Diary*, a film that spawned a whole series, is inspired by the literary works of Jane Austen. The character Mr. Darcy, depicted by Colin Firth, originally portrayed the same role in the 1995

miniseries *Pride and Prejudice*. Notable adaptations encompass *Sense and Sensibility* (1971), *Persuasion* (1971), *Emma* (1972), *Pride and Prejudice* (1980), *Sense and Sensibility* (1981), *Mansfield Park* (1983), and *Northanger Abbey* (1987).

The cinematic adaptation of *Pride and Prejudice and Zombies*, with Lily James and Bella Heathcote, premiered in 2016. Since 2020, two notable and acclaimed film adaptations have directly shown the novels of Jane Austen. *Emma*, released in February 2020. *Emma* despite a brief three-week theatrical run before closure owing to the COVID-19 pandemic, achieved an impressive global revenue of \$26.5 million and garnered nominations for two Academy Awards in Best Costume Design and Best Makeup and Hairstyling. *Persuasion*, starring Dakota Johnson, was the second film released on Netflix in the summer of 2022. Moreover, Jane Austen's literary works remain a wellspring of inspiration for modern adaptations. In 2022, *Fire Island* premiered, offering a modern retelling of *Pride and Prejudice* cantered upon a group of men navigating the gay vacation destination. The lasting appreciation for Jane Austen's literature continues today, as demonstrated by Brett Goldstein, the Emmy-winning actor from *Ted Lasso*, who amusingly suggested a combination of the *Muppets* and *Pride & Prejudice*. While unlikely, given The *Muppets'* popular adaptations of *A Christmas Carol* and *Treasure Island*, it would undoubtedly be enjoyable to observe. Austen is depicted as a character in the current novel *Jane Austen Cannot Marry* by May McGoldrick, which holds the possibility for successful film adaptation. Austen's literary works will undoubtedly continue to be adapted for years, continually drawing a devoted audience.

The initial film adaptations of Jane Austen's literature commenced in 1938 with a televised rendition of *Pride and Prejudice*. In 1940, the novel *Pride and Prejudice* was adapted into a film starring Greer Garson as Elizabeth Bennet and Laurence Olivier as Mr. Darcy. Notwithstanding the film's positive critical reception and commercial success, adaptations of Austen's novels received minimal attention, except from sporadic television adaptations, until the 1970s. In the last fifty years, adaptations of Austen's works have developed into a unique genre, encompassing several subgenres. As Hollywood transforms and filmmaking evolves, along with the shifting status of cinema stars,

the adaptations of Austen's works have similarly seen changes and advancements.

During the 1970s, there was a revival of Jane Austen adaptations as miniseries, predominantly produced by the BBC and appreciated by American audiences on PBS's Masterpiece Theatre. This occurred several decades subsequent to the premiere of the 1940s film rendition of *Pride and Prejudice*. Demonstrating steadfast dedication, certain individuals stick so rigidly to the original material that, paradoxically, the core ideas and characters get completely lost. The traditional Austen adaptations of the 1970s and 1980s lack prominent cinema stars in their casts. Their aesthetic mirrors that of a theatrical production, defined by minimalist sets, elaborate costumes, British actors with professional training, and a conspicuous lack of modern interpretations or themes. The strict and idealized representation of the historical period in Austen's novels, devoid of contemporary or new elements, makes them appear unengaging in retrospect, especially when compared to later adaptations of her writings.

During the 1970s, miniseries adaptations of Jane Austen's literature, especially *Pride and Prejudice*, experienced a resurgence. The BBC predominantly created these adaptations, which were extensively viewed by American audiences on PBS's Masterpiece Theatre. These exhibit a steadfast dedication to the source material, to the degree that concepts and characters are humorously neglected. The Austen adaptations of the 1970s and 1980s lack any prominent cinema actors in their casts. Their aesthetic mirrors that of a theatrical production, defined by minimalistic sets, ostentatious clothes, classically trained British performers, and a conspicuous lack of modern interpretations or concepts.

In the 1990s, there was a notable increase in the popularity of adaptations of Jane Austen's works, especially within the realm of contemporary romantic comedies. This period signifies the emergence of Jane Austen adaptations in Hollywood, comedy, and cinematic icons. The comic aspects present in Austen's works are heightened in adaptations, which examine diverse issues and alter tone to forge new interpretations, so establishing the Jane Austen adaptation as a distinct genre with several subgenres, including romantic drama and teen comedy. Emma Thompson's Academy Award-nominated screenplay for the film *Sense and Sensibility*, directed by Ang

Lee, diverged from the original narrative and altered several characters to enhance the adaptation's suitability for the medium and its emotional resonance with a modern audience. In contemporary times, there are remarkable performances by actors in Austen adaptations, including Gwyneth Paltrow as Emma and, significantly, Colin Firth's iconic representation of Mr. Darcy. Both Paltrow and Firth subsequently attained the honour of winning Academy Awards.

#### V. EMOTIVE THEME IN AUSTEN'S NOVELS

The extensive admiration for Austen's literary style arises from her global allure, wit, genuineness, and timelessness, all of which enhance the enjoyment of reading her novels today. Furthermore, these attributes elucidate the inclusion of her works in educational curricula globally. Modern critics are enthralled by the commanding structure and precise organization of the works. A woman's imagination is remarkably nimble; it rapidly shifts from admiration to love, and from love to marriage, in an instant, as articulated in another quotation from *Pride and Prejudice*. Relatable and flawed characters like Elinor Dashwood, Emma Woodhouse, and Fanny Price are widely coveted roles in Hollywood. Thus, it is unsurprising that Austen's works have often been transformed into historical dramas. The most effective adaptations integrate flawless casting, magnificent costumes, and adept staging of the iconic and frequently cited monologues. The romance genre is highly favoured, which is perfectly rational. Affection, emotional turmoil, and metamorphosis are intrinsic elements of human existence. However, not all love films impart a positive message to their sometimes impressionable and youthful audiences. Works like *Twilight* have encountered much criticism for romanticizing dysfunctional relationships. Similarly, the *Kissing Booth* trilogy, *Fifty Shades* trilogy, and *After* films have faced analogous criticism and questions like What is the justification for placing the burden of rehabilitating the problematic male character on the introverted female protagonist?

Unlike relationships marked by abuse, Jane Austen had the capacity to recognize and confront harmful behaviour, proposing ways to foster a healthy and harmonious relationship. The responsibility for transforming a problematic individual is largely with the individual, not their romantic partner. Individuals

who take responsibility for their behaviours are rewarded with a satisfying partnership, rather than imposing punishment on their partner for interacting with someone unable to control their anger. If this feature does not already inspire admiration for her work, it certainly should at this juncture. Jane Austen is an author whose influence is evident in numerous ways.

## VI. INTERPRETATIONS OF AUSTEN'S NOVELS

Notable film adaptations of Jane Austen's books comprise *Metropolitan* (1995), *Sense and Sensibility* (1995), *Clueless* (1995), *Persuasion* (1995), *Pride and Prejudice* (1995), *Emma* (1996), *Jane Austen's Emma* (1996), and *Mansfield Park* (1999). In the early 2000s, Austen adaptations, albeit less frequent than in the 1990s, continued to adhere to a comparable trajectory. *Bridget Jones' Diary*, published in 2001, is a daring and candid reinterpretation of *Pride and Prejudice*. It is derived from the 1996 novel, a pivotal year for Jane Austen's acclaim. The film expands upon the notion of *Clueless*, which adeptly transposed Austen's enduring themes and characters into a modern context. *Pride and Prejudice: A Latter-Day Comedy*, released in 2003, is situated in a modern Mormon community in Utah. The pivotal moment occurred in 2005 with the publication of Joe Wright's *Pride & Prejudice*, starring Keira Knightley and Matthew Macfadyen. *Clueless*, released in 1995, reinterprets the narrative of *Emma* within the contemporary context of a Beverly Hills high school. *Clueless* garnered significant commercial success at the box office and has since become a quintessential teenage comedy, often regarded as one of the best in its genre. Released in 2009 by Seth Grahame-Smith, *Pride and Prejudice and Zombies* inspired later horror mash-ups of Jane Austen's books, including *Sense and Sensibility* and *Sea Monsters*. Significant adaptations encompass *Kandukondain Kandukondain* (2000), *Bridget Jones' Diary* (2001), *Bride & Prejudice* (2004), *Bridget Jones: The Edge of Reason* (2004), *Pride & Prejudice* (2005), *Mansfield Park* (2007), *Northanger Abbey* (2007), *Persuasion* (2007), *Sense & Sensibility* (2008), and *Emma* (2009). The 2010s saw a downturn in romantic comedies in favour of high-budget superhero films and other intellectual creations that, unlike Jane Austen's works, did not necessitate additional examination. As romantic comedies were progressively eclipsed by

superhero films and high-budget productions, mid-budget adaptations of Austen's novels experienced a similar fate, albeit with a few exceptional instances. Items emblematic of the 2010s gained popularity, including the film *From Prada to Nada*, featuring Camilla Belle and Alexa Pena Vega, which was inspired by *Sense and Sensibility*; a web series based on *Pride and Prejudice*; and the film *Pride and Prejudice and Zombies*, starring Lily James from *Mamma Mia! Here We Go Again*. Kate Beckinsale, recognized for her depiction of *Emma* in the 1990s, reprised her character in *Love & Friendship*, a cinematic adaptation of Austen's epistolary novel *Lady Susan*, alongside Chloë Sevigny. Notable adaptations including *Aisha* (2010), *From Prada to Nada* (2011), *The Lizzie Bennet Diaries* (2012–13), *Pride and Prejudice and Zombies* (2016), and *Love & Friendship* (2016).

Presently in the nascent phase of the 2020s; nonetheless, the occurrences and advancements throughout these two years have exerted a profound influence, comparable to that of several decades. Over the last twenty years, there has been a steady and favourable revival of adaptations of Jane Austen's works. Joe Wright's *Pride & Prejudice* has begun to encourage filmmakers to produce high-quality adaptations of Austen's works. Autumn de Wilde's cinematic adaptation of *Emma*, starring Anya Taylor-Joy, is charming, passionate, astute, and visually striking, setting an optimistic benchmark for future films of the same era. *Fire Island* is a distinctive and modern reinterpretation of the oft-adapted novel *Pride and Prejudice*, situated within the lively and unorthodox context of *Fire Island* and its LGBT community. In Netflix's rendition of *Persuasion*, Dakota Johnson embodies a figure that directly faces the camera in a historical context. She retains her customary haircut and applies makeup that imparts a fresh and natural look. Furthermore, she employed modern vernacular, as illustrated by the expression, "We're worse than exes: We're friends." Notable adaptations comprise *Emma* (2020), *Fire Island* (2022), and *Persuasion* (2022).

Austen's literature and Hindi-language films both demonstrate a mutual fascination with elaborate romantic scenarios, extensive familial structures, social hierarchies, the concept of opposites attracting, and enduring love. Gurinder Chadha's *Pride and Prejudice* combined Jane Austen's classic with

Bollywood elements, creating a juxtaposition of Indian and American traditions, resulting in a whimsical and pleasurable experience that others may find somewhat outdated. *Aisha* is a 2010 Indian Hindi film set in the rich world of Delhi, India. It is a romantic comedy-drama adapted on Jane Austen's 1815 novel, *Emma*. The film shares a comparable tone with the well-known Hollywood movie *Clueless*, which is likewise an adaptation of Austen's novel. Jane Austen film adaptations are universally recognized for their outstanding costume design. The costumes in these adaptations have significantly contributed to the enhancement of the enduring narratives of this pioneering author. The film *Bride & Prejudice* presents a nuanced interpretation that adeptly illustrates the fusion of cultures and the intricate equilibrium between individual identity and familial ties through its attire.

#### VII. AUDIENCES CONNECT WITH AUSTEN'S NOVELS

Despite the considerable historical gap between Austen's time and the contemporary day, the situations—specifically, the dilemmas—faced by Austen's characters are strikingly analogous. Most readers may identify with the experience of engaging in ostensibly courteous conversations regarding inheritance, marriage, and social standing, whether with relatives or colleagues. Austen's six published novels reflect these contemporaneous situations. Austen's novels have persisted for decades owing to her passion and proficiency in subverting societal conventions within a romantic context; yet, not all adaptations and interpretations of her works have achieved success.

The esteemed author Jane Austen's oeuvre remains relevant today, with connections between her enduring works and contemporary culture. It is universally acknowledged that any Jane Austen narrative including a contemplative and amorous female lead, deliberate matrimonial arrangements, and comically inept siblings warrants a film or television adaptation. Alongside novellas, early poetry, and unfinished works, the groundbreaking 19th-century author produced six of her era's most celebrated novels. These works encompass *Sense and Sensibility* in 1811, succeeded by *Pride and Prejudice*, *Mansfield Park*, *Emma*, *Persuasion*, and *Northanger Abbey*, with the

latter two published posthumously following Austen's death in 1817. Austen did not nonchalantly position herself with her parchment on the dining room table and swiftly generate several highly acclaimed masterpieces. Virginia Woolf noted in *A Room of Her Own* that Jane Austen obscured her manuscripts, often with a sheet of blotting paper, therefore safeguarding her writing from anybody beyond her immediate family. During this age, it was impractical for most women to sustain themselves on their intellect and creative writing. Consequently, Austen opted to publish her works anonymously, notably attributing them to *By a Lady*.

Austen enabled readers to unexpectedly experience the grandeur of Pemberley's halls, navigate the expansive estate of Hartfield, and face the deep anguish of unreciprocated affection at Northanger Abbey. Austen captivates readers through several courteous dialogues over inheritance, marriage, and social standing involving the Bennets, the Woodhouses, and the Elliots, deriving pleasure from the societal disputes that enhanced their lives in the absence of social media. Relatable and imperfect characters like Elinor Dashwood, Emma Woodhouse, Fanny Price, Elizabeth Bennet, Anne Elliott, and Catherine Morland are highly coveted roles in Hollywood. Austen's works are often transformed into historical dramas, with the most effective adaptations featuring exceptional casting, magnificent costuming, and adept staging of pivotal monologues. It is essential to acknowledge that not all adaptations of Austen's oeuvre possess great quality. Netflix's latest adaptation of *Persuasion* fails to qualify for inclusion on this list for the following reasons. Here are some favoured adaptations that have served as steadfast partners amid periods of romantic sentiment, academic evaluations, and challenging experiences.

The work of the esteemed author Jane Austen remains relevant in contemporary times, as her ageless books exhibit parallels to present-day culture. Austen literature and Hindi-language films both exhibit a shared captivation with complex romantic situations, large families, societal stratification, the notion of opposites attracting, and long-lasting affection. This part also explores Hindi movies that draw inspiration from Austen's novels. *Bride and Prejudice* Gurinder Chadha infused Jane Austen's timeless classic with a Bollywood flair, introducing a clash between Indian and American traditions, resulting in a light-hearted

and enjoyable experience that may be perceived as rather antiquated by some. *Aisha* is a 2010 Indian Hindi-language film that takes place in the affluent society of Delhi, India. It is a romantic comedy-drama and is based on Jane Austen's 1815 novel *Emma*. The film has a similar tone to the popular Hollywood movie *Clueless*, which is also an adaptation of Austen's novel.

#### VIII. CONCLUSION

Thus, Austen's oeuvre, when examined within the framework of her contemporary environment and her references to societal and cultural norms, demonstrates the extent to which she adapted her writing methods to conform to the dominant patterns of her period. Nonetheless, although the identification process is essential and advantageous, these tendencies alone fail to reveal the most critical elements of Austen's work; they are secondary to the overarching concept of culture. Upon re-examining Austen's works, which exemplify her lasting impact, it is evident that Austen utilizes the persistent concept of society to develop her own literary and narrative style. Consequently, it is apparent that Austen's objective is to stir up both amusement and sentiment in her readers, as illustrated by her use of well-known emotional clichés. Austen's literature remains an invaluable and influential foundation for adaptation and reinterpretation in cinema and visual media, despite the elapse of substantial time. Despite the familiarity of the subject matter, directors and writers are innovatively reinterpreting these timeless themes to captivate contemporary audiences.

#### REFERENCES

- [1] Anna Karenina: The Novel and Its Screen Adaptation - Free Essay Example - Edubirdie. Edubirdie, <https://edubirdie.com/examples/anna-karenina-the-novel-and-its-screen-adaptation/>.
- [2] Assomull, S. (2023, October 23). How Bollywood's imaginative, fantastical fashion has evolved over the years - Harper's bazaar. Harper Bazaar; Harper's Bazaar India. <https://www.harpersbazaar.in/culture/story/unraveling-the-legend-of-imaginative-fantastical-fashion-which-bollywood-has-mastered-over-the-years-698907-2023-10-23>
- [3] Austen, J., Black, A. K., & Brim, K. (2003, December 5). *Pride and Prejudice* [Comedy, Romance]. N/A. N/A
- [4] Austen, J., & McGrath, D. (1996, August 30). *Emma* [Comedy, Drama, Romance]. N/A. N/A
- [5] Austen, J., & Rozema, P. (1999, December 25). *Mansfield Park* [Comedy, Drama, Romance]. N/A. N/A
- [6] Austen, J., & Thompson, E. (1996, January 26). *Sense and Sensibility* [Drama, Romance]. N/A. N/A
- [7] Bancroft, Alison. *Fashion and Psychoanalysis*. Bloomsbury Publishing, 2012.
- [8] Barnard, Malcolm. *Fashion Theory*. Routledge, 2020.
- [9] Barthes, Roland. *The Fashion System*. Vintage Classic, 2010.
- [10] *The Language of Fashion*. A&C Black, 2013.
- [11] Barthes, R. (2010). *The Fashion System*. Vintage Classic.
- [12] Berneen, S. (2011). *Fashion and Identity*. In J. Wolfendale & J. Kennett, *Fashion Philosophy for Everyone*. Wiley-Blackwell Publishers.
- [13] Breward, C. (2003). *Fashion*. Oxford University Press.
- [14] Daly, S. (2022). *Kashmir Shawls in Mid Victorian Novels*. *Victorian Literature Culture*.
- [15] Davidson, H. (2019a). *Dress in the Age of Jane Austen*. Yale University Press.
- [16] Davidson, H. (2019b, November 1). *The Fashion of Jane Austen's Novels*. PublishersWeekly.Com. <https://www.publishersweekly.com/pw/by-topic/industry-news/tip-sheet/article/81614-the-clothing-of-jane-austen-s-novels.html>
- [17] *Evolution of fashion in India through Bollywood's leading actresses: India Independence Day Special - Entertainment News*. (n.d.). WION.
- [18] *Fashion History Timeline*. (n.d.). Fashion History Timeline | A Hub for Fashion Research. <https://fashionhistory.fitnyc.edu/1740-1749/>
- [19] *TheCostumeVault*, <http://costumevault.blogspot.com/2017/03/gone-with-wind-birth-of-costume-drama.html>.
- [20] Harper, B. (2020). *The influence of Jane Austen's Work on Societal Attitudes Regarding Women and Marriage, Education and Slavery from early nineteenth to twentieth centuries*.

- [21] Holmes, L. (2015). Making Georgian and Regency Costumes for Women. Crowood.
- [22] Irshad, I., & Yamin, M. (2022). Feminism and Literary Translation: A systematic review. Elsevier.
- [23] Ivey, M. (2021, January 20). The 10 Best Regency Era Romances, Ranked. ScreenRant; Screen Rant. <https://screenrant.com/best-regency-era-romances-ranked/>
- [24] Looser, D. (2022, August 7). Fashion in Jane Austen's Era. Wondrium Daily; <https://www.facebook.com/Wondrium/>. <https://www.wondriumdaily.com/fashion-in-jane-austens-era/>
- [25] McDowell, C. (2013). The Anatomy of Fashion. Phaidon Press.
- [26] Mckee, M. (n.d.). The eighteenth-century challenge to narrative theory.
- [27] McNeil, P. (2018). A Cultural History of Dress and Fashion in the Age of Enlightenment. Bloomsbury Publishing.
- [28] Mida, I. E. (2021). Reading Fashion in Art. Bloomsbury Publishing.
- [29] Milam, J. D. (2011). Historical Dictionary of Rococo Art. Scarecrow Press.
- [30] Nagle, C. (2019). Mansfield Park by Kate Hamill and Jane Austen. ABO: Interactive Journal for Women in Arts, 1640-1830.
- [31] Northanger Abbey. (2007).
- [32] Nicole. The Costumes of Jane Eyre (2011): Film Fashion Inspiration - The Artyologist. The Artyologist, 3 Nov. 2021, <https://www.theartyologist.com/the-costumes-of-jane-eyre-2011-film-fashion-inspiration/>.
- [33] Pryor, M. (2022, July 16). 7 Best Jane Austen Adaptations on Streaming Right Now. TV Insider. <https://www.tvinsider.com/gallery/jane-austen-movies-tv-shows-streaming/>
- [34] Reynaud, Floriane. The Secrets behind Vivien Leigh's Red Dress in 'Gone with the Wind' | Vogue France. Vogue France, Vogue France, 6 Nov. 2020,
- [35] Rocamora, Agnès, and Anneke Smelik. Thinking Through Fashion. Bloomsbury Publishing, 2015.
- [36] Rococo. (n.d.). Encyclopædia Britannica; Encyclopædia Britannica. Retrieved October 19, 2023, from <https://www.britannica.com/art/Rococo>
- [37] rococo | History of Costume. (n.d.). History of Costume. Retrieved October 19, 2023, from <https://historyofeuropeanfashion.wordpress.com/tag/rococo/>
- [38] Rococo - epochs-of-fashion: Costume and dress through the ages. (n.d.). Epochs-of-Fashion: Costume and Dress through the Ages Rococo — Google Arts & Culture. (n.d.). Google Arts & Culture; Google Arts & Culture.
- [39] Savill, R. (2021). Everyday Rococo.
- [40] Sutherland, K. (2021). Where history says little, Fiction may say much: the historical novel in women's hand in the mid twentieth century.
- [41] Stedman, A. (2013). Rococo Fiction in France, 1600-1715. Rowman & Littlefield.
- [42] Thinking Through Fashion. Bloomsbury Publishing, 2015.
- [43] Simmel, Georg. Georg Simmel. 2020.
- [44] The Fashion of Film: How Cinema has Inspired Fashion - Amber Butchart - Google Books. (n.d.). Google Books.
- [45] The Most Iconic Fashion Films of All Time. (2023, October 30). Hayden Hill; <https://www.facebook.com/HaydenHillLondon>. <https://hayden-hill.com/blogs/journal/fashion-movies>