

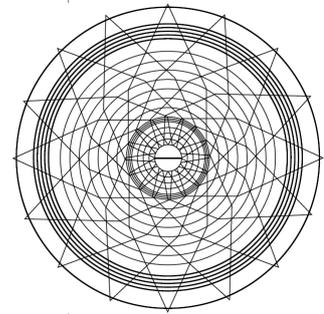
[Scientific Articles]

Lapina-Kratasyuk E. G., Gromovetskaia A. F.

Digital Adaptation of a Regency Novel in Emma.

(2020, dir. Autumn de Wilde):

History, Irony and Palimpsest in Contemporary Period Drama



DIGITAL ADAPTATION OF A REGENCY NOVEL IN EMMA. (2020, DIR. AUTUMN DE WILDE): HISTORY, IRONY AND PALIMPSEST IN CONTEMPORARY PERIOD DRAMA

Lapina-Kratasyuk E. G.

Candidate of Sciences in Cultural Studies,
Associate Professorat at the National Research University
Higher School of Economics
(Moscow, Russia)
elapinakratasyuk@hse.ru

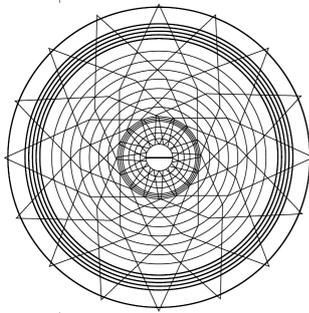
Gromovetskaia A. F.

Bachelor of Media Communications
(Moscow, Russia)
gromovetskaia.anna@gmail.com

Abstract:

This article, developed around the case study of *Emma*. (dir. de Wilde, 2020), based on the eponymous novel by Jane Austen, examines the phenomenon of digital adaptation, which traces the influence of previous adaptations of the same text on those created in the era of digital cinema and streaming platforms. The intertextuality in the film *Emma*. (2020), which is the result of dialogue and controversy with adaptations of eponymous novels created in other socio-cultural circumstances, is complemented by new elements arising from the influence of technical innovations (the digital nature of the film) and new forms of broadcasting and watching movies (a full-length film on streaming services). The study shows that *Emma*. (2020) is based on the principle of palimpsest, which corresponds to the conventions of digital culture and ensures the revisitability of the picture: the viewer returns to it again in search of new subtexts and quotations. Such an approach to film creation, on the one hand, provides an intellectual and educational subtext and, on the other, corresponds to the model of film distribution (including the possibility of viewing it on streaming services), enhancing its economic advantages.

Keywords: digital adaptation, Jane Austen, *Emma*, digital cinema, period drama, regency novel



[Scientific Articles]

Lapina-Kratasyuk, E. G., Gromovetskaia, A. F.
Digital Adaptation of a Regency Novel in Emma.
(2020, dir. Autumn de Wilde):
History, Irony and Palimpsest in Contemporary Period Drama

“Adaptation has run amok.”

– Linda Hutcheon

Introduction

This paper, which aimed to discuss the aesthetic and industrial reasons for the revival in popularity of Regency novel adaptations (though limited by a thorough study of only one case, the 2020 film *Emma*.), is founded on intersections and combinations of three main theoretical approaches: the theory of adaptation, the study of historical film or—widely—historiophoty (White 1988) and the conceptualisation of digital cinema as a new stage in the history of cinema or even new audio-visual art.

The specific subject of this paper is the newest adaptation of Jane Austen’s Regency novel, *Emma* (1816), the movie *Emma*. (a full stop [.] at the end of the film’s title in American English refers to the film as a period drama, historical film). While the reasons for the popularity of Regency novels and their adaptations in cinema throughout 1980–2000 have been widely discussed by scholars, the question of the specific forms of and reasons for adapting Jane Austen’s works in 2020 has not been posed yet. However, we think answering this question is necessary, as Regency novels and Regency romances (as specific contemporary genres using Austen’s novel plots turned into conventions of popular belletrist) have gained a new wave of popularity in recent years, especially during the pandemic, when streaming became one of the main modes of movie and serial consumption. One of the recent remarkable examples is Netflix show *Bridgerton*, adaptation of Julia Quinn eponymous Regency romance series of books. Despite conflicting reviews from critics and viewers *Bridgerton* has become Netflix hit.

Our hypothesis is that the specificity of *Emma*. (2020) is not only for evident and inherited reasons, such as the author’s style and intertextual connections with previous famous adaptations, but also for specific aesthetics, combining a historical approach to material culture reproduction (costumes, interiors etc.) with conventions of the postmodern (irony and palimpsest) and digital culture. We suggest also that this approach to Regency fiction adaptation is expected to become a new stage in the politics of intertextuality (Hutcheon, 2006, p. xii) and can be extrapolated to other genres’ adaptations; therefore, we use the notion of ‘digital adaptation’ to stress the idea of this new stage and new quality of contemporary adaptations.

We start with short defining basic terms. In further chapters of our paper, we analyse *Emma*. using the methodology of the postmodern theory of adaptation (including some glimpses into feminist critique) developed by Linda Hutcheon and augmented by quotes from Lev and Welsh (2007), Murray (2012), Naremore (2014) and

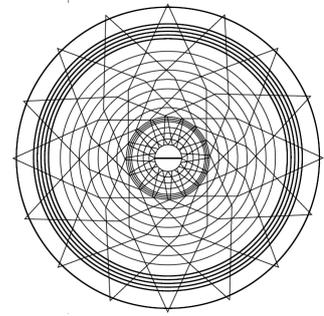
[Scientific Articles]

Lapina-Kratasyuk E. G., Gromovetskaia A. F.

Digital Adaptation of a Regency Novel in Emma.

(2020, dir. Autumn de Wilde):

History, Irony and Palimpsest in Contemporary Period Drama



Snyder (2011). Then, we analyse the industrial and creative approaches to producing Emma. and the movie's distribution and reception. Finally, in the last part of our paper, we attempt to interpret the new approach to Regency novel adaptations in terms of digital culture. We conclude by presenting our explanation of the novelty of the readaptation approach in Emma., which in our opinion allows to be combined productively a) the cultural meaning of digging into the original text of the novel, b) subtle ways of including the growing amount of historical knowledge in the movie's tissue, and c) consideration of the new rules and conditions of contemporary media consumption and the industrial distribution of movies.

Defining the notion of digital adaptation

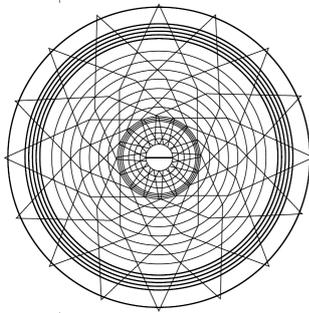
The most common understanding of adaptation is a novel transferred into a film, but, as Linda Hutcheon mentions at the beginning of her book *Theory of Adaptation* (2006), this has never really been the case, and especially nowadays, adaptation can by no means be described as novel–film interrelations:

The Victorians had a habit of adapting just about everything—and in just about every possible direction; the stories of poems, novels, plays, operas, paintings, songs, dances, and tableaux vivants were constantly being adapted from one medium to another and then back again. We postmoderns have clearly inherited this same habit, but we have even more new materials at our disposal—not only film, television, radio, and the various electronic media, of course, but also theme parks, historical enactments, and virtual reality experiments. (p. xi).

Even though our paper discusses a novel (re)adapted into a movie, the all-direction model of the adaptation process is also clearly reflected in the film's body. Therefore, as a definition of the term adaptation, we chose a statement by Linda Hutcheon: 'Adaptation is a form of repetition without replication' (Hutcheon, 2006, p. xvi).

Since the 1990s, the film market has been overflowing with numerous remakes (Eco, 2005). One of the most evident industrial explanations of this process is the transformation of film and serial production and distribution systems over the last decade, such as the quick spread of streaming services, portable consumption, etc., and the constantly expanding opportunities of digital culture, such as continuous improvements to visual and audio quality (which, for example, was one of the main reasons for producing the newest remakes of classic Disney animation films, such as *Lion King* [2019] and *Aladdin* [2019]).

Most 21st-century adaptations are the first digital versions of earlier-adapted literary works. Therefore, while aesthetically digital adaptations are influenced by their predecessors (sometimes by two or even more), technically, they must find new ways of



[Scientific Articles]

Lapina-Kratasyuk, E. G., Gromovetskaia, A. F.
Digital Adaptation of a Regency Novel in Emma.
(2020, dir. Autumn de Wilde):
History, Irony and Palimpsest in Contemporary Period Drama

transferring the story to the screen. Nevertheless, we would like to distinguish between the terms ‘remake’ and ‘digital adaptation’ in our paper, as the former refers mostly to technological reproductions, while the latter also implies cultural interpretations.

It is also important to distinguish between ‘adaptation’ and ‘extension’, the term used in transmedia studies to refer to new methods of audience engagement with literary works and other sources. Meanwhile, following the ‘no-adaptation rule’ (Dena, 2019), extension implies much freedom and co-creation in retelling of the story, while (digital) adaptation remains closely connected to the literary source. Thus, despite transmedia storytelling and postmodern adaptation theories are highly similar in their notions, we chose to use the more traditional term ‘adaptation’.

According to Linda Hutcheon’s methodology of postmodern adaptation analysis, we borrow the main questions: What? (Forms), Who? Why? (Adapters), How? (Audiences), Where? When? (Contexts). This will help to structure such a study, and the questions will be answered in the following chapters.

Revisitations of prior works and the original: “what” of digital adaptation in Emma.

Being one of the most celebrated among Austen’s works, *Emma* depicts an atypical Austenian heroine. Following the first words of the story, Emma Woodhouse is ‘handsome, clever, and rich, with a comfortable home and happy disposition that seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her’ (Austen & Wells, 2015). Following the idea of Irvin (2005), we attribute this new type of heroine to the ‘difference, not only between herself [Emma] and other women, but in the plot of her novel, whose culminating marriage will have some other type of ideological work to do than that of its predecessors’ (p. 75). Accordingly, transferring the story of such a heroine reveals the same change in ‘ideological work to do’, as Irvin calls it, and in adaptations of *Emma* in the second part of the 20th – beginning of 21st century transformation of the notion of feminism it can be traced.

The interest in Austen’s works in the popular culture of the second half of the 20th century has often been identified as a reaction to the spread of feminism. In her book *From Fidelity to History: Film Adaptations as Cultural Events in the Twentieth Century* (2013), Anne-Marie Scholz studies this trend as so-called ‘Janemania’ in chapter four. Between 1995 and 1996, six films based on Austen’s stories were released: *Clueless* (dir. Heckerling, 1995), a loose adaptation of *Emma* (1815); *Persuasion* (Michell, 1995); *Sense and Sensibility* (Lee, 1995); *Pride and Prejudice* (Langton, 1995); and two other adaptations of *Emma*: one British, directed by Lawrence (1996), and the other American,

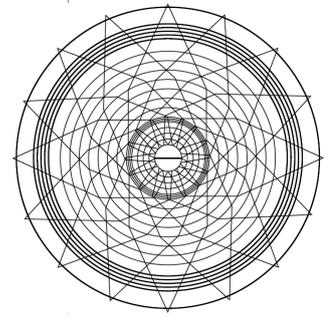
[Scientific Articles]

Lapina-Kratasyuk E. G., Gromovetskaia A. F.

Digital Adaptation of a Regency Novel in Emma.

(2020, dir. Autumn de Wilde):

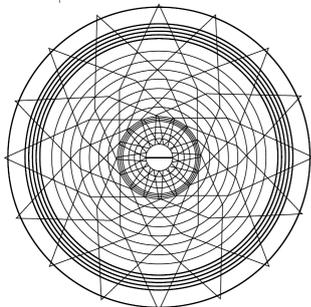
History, Irony and Palimpsest in Contemporary Period Drama



directed by McGrath (1996). Some scholars attribute the prerequisites for this Austenian boom and achievement of international audiences to the 1980s success of Merchant Ivory Productions (Pidduck 1998: 118). Scholz (2013) also mentions them while discussing ‘a consistent trend toward highly aestheticized “historical” dramatizations’ of the period (p. 126). Meanwhile, she adds that the industrial reason for ‘Janemania’ was the lack of leading roles for women in screenplays at the time (Scholz, 2013). However, and most importantly in terms of our study, Scholz attributes the Austen boom to the feminist ‘postmodern liberation’ of the 1990s, which made Austen’s narratives relevant for (mainly female) audiences again. By liberation, Scholz (2013) means the idea of a woman’s possibility and an expected aspiration for both a successful career and a family. It is reflected in the motto of this period, that is, ‘to have it all’.

As the feminist agenda changes throughout its development, its reflection in the popular culture changes too. In this paper, we do not aim to discover new vectors of the feminist movements of today; rather, we stress how the logic of adapting Jane Austen has changed since the ‘90s, including in the technical and contextual spheres. Thus, continuing with the latter, we would stress a paradox about modern popular culture. On the one hand, retelling Austen’s stories identifies either or both industrial and audience interest in these narratives: without economic benefits and audience interest in particular stories, they would not be adapted. On the other hand, the latest released and announced adaptations of Austen are either her late or unfinished works, which depict, as mentioned above, atypical Austenian heroines. Apart from *Emma.*, other examples could be the television series *Sanditon*, created by industrial expert in Austen, Andrew Davies (who previously adapted *Pride and Prejudice* [1995], *Emma* [1996], and *Sense and Sensibility* [2008]), or *Persuasion* with Dakota Johnson, which is currently filming (eponymous novel was published along with *Northanger Abbey* at the end of 1817, six months after Austen’s death).

The case of *Emma*’s adaptations somehow corresponds with Lisette Szwydky’s (2020) words in her book *Transmedia Adaptation in the Nineteenth Century*: ‘Specific texts or authors become iconic because of adaptation, not the other way around’, as the success of American versions of the novel in the ‘90s made the story of Emma Woodhouse widely recognisable (p. 13). They also influenced the screenwriter of the newest adaptation (*Emma.*, 2020), Eleanor Catton. In one of her interviews, she said that before writing the script, she had not read the original story but was familiar with it through two adaptations, namely, *Clueless* and the American version of *Emma*, produced by Miramax (Catton, 2020). It leads to the crucial aspect of our study: adaptation is a work that inherits some features of two or more of its predecessors, not



[Scientific Articles]

Lapina-Kratasyuk, E. G., Gromovetskaia, A. F.
Digital Adaptation of a Regency Novel in Emma.
(2020, dir. Autumn de Wilde):

History, Irony and Palimpsest in Contemporary Period Drama

not just the original work. In this specific case of Catton's script, referring to her words above, such an approach might be employed not only on purpose (as a method of reflection, for instance), but due to the specific cultural and industrial situation when there are already numerous adaptations of the same text.

While in general comparing the narratives of a literary work and a film is unproductive due to the different modes of expression in each of the mediums, we decided to undertake a partial comparative analysis of storylines and characters' representations in the original novel and filmic adaptations to reveal the screenwriter's perspective in adapting the 19th-century novel to contemporary social and cultural conventions (as advised by Diane Lake in her text *Adopting the Unadoptable* (2012, pp. 408–415).

Before starting, we should remind the plot of the original novel in Irvin's (2005) description, as it is the most lapidary one:

Wealthy Emma Woodhouse interferes to prevent her much poorer friend Harriet Smith marrying a farmer, to the fury of the local landowner, Mr Knightley, who is close to Emma but can see her faults. Emma herself flirts with Frank Churchill, the son of a local man who has grown up with relatives elsewhere. Realizing that things are not as good as they might be with Frank, she hints to Harriet that he might be attracted to her; but Harriet takes the hint to refer to Knightley himself. Moreover, Frank turns out to have been secretly engaged to Jane Fairfax, a girl in the village with whom Emma has never got on. Shocked by the possibility of Knightley ending up with Harriet, Emma is forced to realize that she herself loves Knightley. Knightley, having been forced to a similar realisation through the threat of Frank, proposes to Emma and is accepted; Harriet ends up with her farmer after all. (p. 72)

Regarding the plot, it is significant to identify the novel's capacity to reward rereading. According to William Galperin, in *Emma*, 'Rereading is a protocol imposed by the novel directly - through the suppression, in this instance, of the courtship narrative involving Jane Fairfax and Frank Churchill ... to research the novel for details regarding the courtship that were overlooked and of which every other character, apart from Knightley, remains ignorant' (Galperin, 2011, p. 189). In other words, an enigma that is revealed only in the final part of a novel stimulates further rereadings of the story to find all the hints that were already present in the novel but were not noticed by the reader. We argue that the film *Emma*. accordingly intensifies revisions by implementing the same capacity not only in the narrative, but also in the visuals of the film. To explain this method, we use the term "palimpsest" (Pramaggiore, 2013), applied to both references to earlier adaptations and complexity of historic details reconstructed in the film diegesis. Because *Emma*. refers not only to the original story, but also to other films

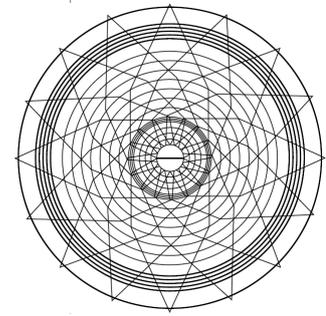
[Scientific Articles]

Lapina-Kratasyuk E. G., Gromovetskaia A. F.

Digital Adaptation of a Regency Novel in Emma.

(2020, dir. Autumn de Wilde):

History, Irony and Palimpsest in Contemporary Period Drama

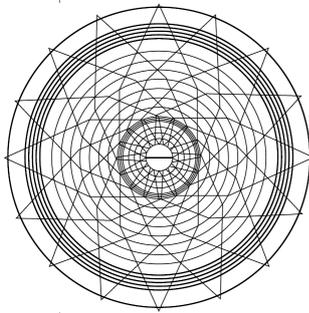


based on it, the non-narrative features of the latter also become inherited. To illustrate briefly, shots of the film are overloaded with numerous details, most of which have their own (hi)story. Therefore, watching this film only to follow the narrative is not enough. Instead, it requires a close examination and a thorough visual inspection. It is somewhat more like going to a museum than to the cinema (we provide more details on this issue in the following chapters of our paper).

Returning to comparative narrative analysis, we would like to draw attention to a tendency in adapting *Emma* to the screen. There is a typical approach to avoiding some concrete details and even storylines of minor characters to adapt the original story to the film's script (Lake, 2012). In *Emma.*, many episodes with John Knightley and his family, Miss Bates and Mrs. Elton's relatives are omitted due to industrial restrictions (while in a book, there are only a few more lines, the film would require additional sets, actors and screen time). However, when the script ignores episodes from the novel with leading (or, at least, important) characters, it indicates a reevaluation of these characters' roles. The latter is illustrated by Jane Fairfax's storyline. In Austen's novel, Jane can be read as the embodiment of an Austenian girl, namely a girl in a weak or unfaithful condition who finally gets the man of her life due to her virtues. While her life is of considerable interest in the novel, adaptations usually shrink or even ignore her storyline. For example, she as a character is absent in *Clueless*, the loosest "upgrade" of Austen's *Emma* adaptations. In this film, Christian, whose prototype is Frank Churchill, Jane's beloved, is gay. Therefore, Jane as a character cannot even appear in this film. Not as radically but still quite consistently, Jane's line is abandoned in the American version of *Emma* (1996) and the newest adaptation by Autumn de Wilde (2020). The latter film has reduced a detailed story of Jane's past life to a short comment from Frank Churchill that 'she is poor and with no consequence' (de Wilde, 2020, 00:56:52).

Returning to the character of Jane Fairfax, we regard the tendency to abandon her storyline as an indicator that her character as a typical Austenian girl might not be appealing to screenwriters and producers as no longer coinciding with the conventions of popular culture. Jane, who is virtuous, humble and devoted, has vanished from the contemporary adaptations, while the story of the vain, untalented, arrogant (from Austen's era point of view), but brave and independent Emma experiences a metamodern revival.

As for the specific characteristics of the newest version of the novel, in *Emma.*, a detailed presentation of anyone except for the main characters, i.e. Emma, Harriet Smith and Mr. Knightley, is avoided. These characters illustrate the ideals of friendship and love that are slightly changed compared to the original source and surprisingly correspond with the logic of depicting these issues in *Clueless* (1995). For instance, at



[Scientific Articles]

Lapina-Kratasyuk, E. G., Gromovetskaia, A. F.
Digital Adaptation of a Regency Novel in Emma.
(2020, dir. Autumn de Wilde):
History, Irony and Palimpsest in Contemporary Period Drama

the end of the original novel, Emma planned to reduce her friendship with Harriet to a good acquaintance. Emma wanted to arrange Harriet's marriage, and when it was done (even though against Emma's plans), there were no reasons for her to continue an intense communication with Harriet. Besides, in the times of Austen, there was quite a different attitude towards friendship. As Irvin (2005) suggested, "Friendship" in Emma often refers to relationships where one party is in a position of power, is able to do favors for the other', while '[t]o claim intimacy with someone, on the other hand, is to claim an equal social status with them' (p. 76). After Emma finds out that Harriet's father is a merchant, the novel stresses the trajectory of their acquaintance as a declining one.

The 2020 film presents a different approach. In Emma., Harriet herself reveals to Emma that her father is a merchant and does so with a defiant look, as if inviting Emma to clarify immediately how she will behave with Harriet after such news (and probably expecting that she will reject the acquaintance). Emma, surprisingly, tells Harriet that her father will be warmly welcomed in Hartfield. Such a twist could hardly be imagined in the times of Jane Austen due to a different societal structure and the conduct that structure imposes. Instead, Emma's actions in the film correspond to the contemporary notion of friendship, and this also works with the love issue in the film.

The times of Jane Austen are famous for separate fields, when the worlds of men and women intertwined rarely in daily life. This is reflected in that Jane Austen does not describe any of Mr. Knightley's routine. In fact, her novel is about basically one person (Emma herself). The film, on the contrary, focuses on two people, or a couple that we attribute to the modern aspiration for a balanced representation of the sexes.

Again, Jane Austen did not describe the routine of Mr. Knightley in her novel, but in the film, we witness, for instance, how he deals with his business affairs (field inspection scene). In addition, the emphasis on both Emma and Mr. Knightley is evident in that both have the most intense expressions of emotional tension (he has a panic attack, and her nose is bleeding in a thrilling moment), and both appear nude behind a mirror in the film. This is also reflected in the film's win of the 2021 Women Film Critics Circle Award for Best Equality of the Sexes. Accordingly, the balance between male and female representations can be found in the film's cast. Autumn de Wilde stated that she was 'tired of these leading men being cast only for women's desires' and therefore she took Johnny Flynn as an actor whom 'men also tend to obsess over' (Galuppo, 2020).

In summary, the narrative of the film, Emma., refers not as much to the original story, but more to the previous adaptations of the same source. What is genuinely Austenian in the newest adaptation of Emma is the style. In his lectures on foreign literature, Nabokov (1998) notes that Jane Austen inherited 'graceful, precise and refined style, which was then in use' in France and enriched it with particular features (p. 97). Such

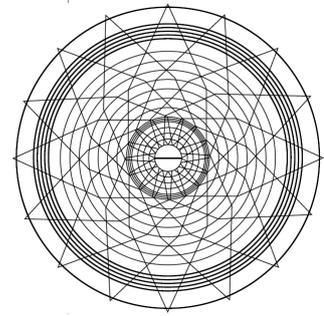
[Scientific Articles]

Lapina-Kratasyuk E. G., Gromovetskaia A. F.

Digital Adaptation of a Regency Novel in Emma.

(2020, dir. Autumn de Wilde):

History, Irony and Palimpsest in Contemporary Period Drama



features are the subtle irony hidden between the direct informative parts of the sentence, which Nabokov compares with ‘a delicate ironic dimple in the author's pale virgin cheek’, and the epigrammatic intonation of Austen’s works, which can be defined by ‘a certain rigid rhythm with an elegant and ironic presentation of a slightly paradoxical thought’ (Nabokov, 1998, p. 96). We argue that both not only repeated in Emma., but also transferred to the screen according to the specific language of this medium.

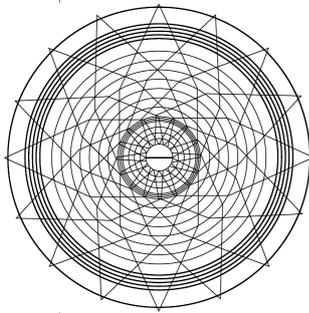
As for the irony, in Emma., it achieves a reflective scale because it is evident not only in Emma’s misunderstandings and eventual problems, to which they lead, but also in a specific flirtation with the character’s types. For instance, Mr. Woodhouse, at the very end of the film, pretends that he is afraid of the draft and installs screens all over him (de Wilde, 2020, 1:48:28). He wants to enclose the lovers (Emma and Mr. Knightley) seated in front of him and give them space for intimate conversation. This detail can be missed during the first viewing of the film because it is introduced through only one mischievous look from Mr. Woodhouse at Emma and Mr. Knightley. However, those who notice it will be glad to discover how the original character of the inattentive and hypochondriac Mr. Woodhouse is shown with irony and reflection, changed and, eventually, deepened in this adaptation.

As for the second feature, perfectly described by Nabokov, in de Wilde’s Emma., a specific rhythm is achieved through a memorable and impactful music accompaniment. In fact, each character has their own musical theme.

Besides, the film’s close attention to each detail and scrupulous reconstruction of individual markers of the epoque make a film highly tactile, which corresponds with the handicraft-ness of Austen’s works, also mentioned by Nabokov (1998, p. 96).

Producing Emma.: creators’ view and industrial considerations (“who” and “why” of digital adaptation)

The initial idea to make a modern adaptation of Emma (1815) came from the production companies (Galuppo, 2020). Emma. was co-produced by Blueprint Pictures and Working Title, the latter of which was founded in 1984 and has already produced some historical dramas (Mary Queen of Scots [2018], Les Miserables [2012], Anna Karenina [2012]). Working Title Films gained success both in the financial matters of the released films and their critical recognition. According to the official website, films produced by Working Titles have grossed 56 over \$7.5 billion worldwide in total and have won 14 Academy Awards, 40 BAFTA Awards and numerous prizes at the Cannes and Berlin International Film Festivals (Working Title Films, n.d.). As for Blueprint Pictures, this company has been producing film and television dramas for international



[Scientific Articles]

Lapina-Kratasyuk, E. G., Gromovetskaia, A. F.
Digital Adaptation of a Regency Novel in Emma.
(2020, dir. Autumn de Wilde):
History, Irony and Palimpsest in Contemporary Period Drama

audiences since 2005. Apart from *Emma*. (2020), this company has already released a film about Jane Austen (*Becoming Jane*, 2007). Notably, the budget of *Becoming Jane* is the second largest among the films produced by them (the most highly budgeted is *The Mercy* [2017], at around \$16,500,000). This fact can be read as a company's reliance on the potential of adaptations of Jane Austen's novels. Meanwhile, as Autumn de Wilde stated in one of her interviews, both Blueprint Pictures and Working Title gave her enough room for creative expression instead of imposing their decisions (Fink, 2020, para. 17). *Emma*. (2020) maintains the balance between the industry-oriented approach (caused by the producers' initiative to film) and relatively unlimited artistic expression. The latter is also reflected in the numerous (56) nominations for international awards, which this film has acquired.

The estimated budget for *Emma*. (2020) was \$10,000,000, while the box office was \$26,399,220 (IMDb, n.d.). The budget corresponds with the average for adaptations of Jane Austen, which vary from 5 to 15 million dollars. As for the box office, *Emma*. earned more than the American version in 1996 (\$26 million versus \$22 million). However, the cumulative gross of the American adaptations from the 1990s matches their gross in the USA, and if we look at the gross of *Emma*. on the American market only, we will notice a strikingly low amount in comparison to the two other versions (a British version is not considered, as it was produced for TV, so there is no information about its costs in the open sources). However, such a difference indicates not the film's failure in terms of finances, but repercussions from the COVID-19 pandemic, an exceptional historical situation during which the film was released.

The release of *Emma*. (2020) in some European countries, including the UK, was on 13–14 February 2020. Thus, the film was dedicated to St. Valentine's Day and was targeted at couples who would spend this day at the cinema. At least, similar messages are evident in the social media of the film's cast before its release (Taylor-Joy, 2020). However, the pandemic was spreading, and cinemas in the USA and other countries were closing. In the countries that were the most affected by coronavirus (such as Italy or Spain), the film was released only via the internet. In the USA and Canada, the film's release was limited. Therefore, although *Emma*. (2020) earned more than \$15,000,000 in profit eventually, we suggest this film did not achieve its fullest potential on the cinema market due to the closures and restrictions in effect around the time the film was released.

However, such impediments forced producers of this film to find new methods of promotion or to intensify existing ones. Consequently, the film was released online on 19 May 2020, three months after its official release. According to our tracking, the film has added an additional \$1 million, approximately, to its box office since that time. Even

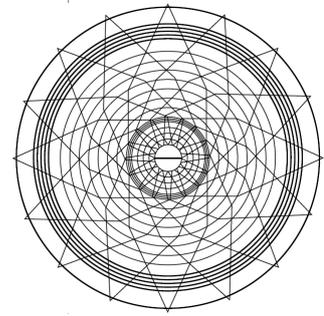
[Scientific Articles]

Lapina-Kratasyuk E. G., Gromovetskaia A. F.

Digital Adaptation of a Regency Novel in Emma.

(2020, dir. Autumn de Wilde):

History, Irony and Palimpsest in Contemporary Period Drama



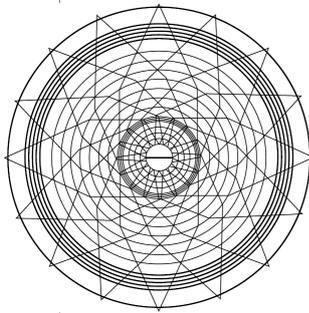
though the information on money transitions in online cinemas and streaming services, such as Netflix, HBO and others, is not disclosed, we suggest that in the case of *Emma*. (2020), online distribution added (and, probably, will continue to add) a valuable amount for the film's profit.

Streaming services usually purchase movies on different terms. It can be a targeted purchase of a specific movie or a batch purchase, when a less relevant movie is sold at a lower price in addition to a more in-demand movie. The same is true with consumption: the movie can be watched by subscription or purchased separately. We have witnessed numerous reviews of *Emma*. (2020) on film sites, social media, and YouTube that reveal the audience's aspiration to rewatch this film. While some people stated that they were disappointed to watch *Emma*. only once in the cinema, others noted that after the second watching at home, they finally bought the digital version to rewatch it more. Apart from the original's capacity for rewarding rereadings, we attribute this effect to the film's visual aesthetics. In fact, *Emma*. meticulously reconstructs the historical period of the original novel with an exceptional detailing of costumes and make-up, as well as interiors, decor and even etiquette. The film, in turn, requires closer observation or revisiting to see such details. This aspect makes the film a sought-after product for streaming services and increases its chances of additional profit from the sale of electronic copies (for example, through Amazon). Besides, it establishes another logic of consumption, namely not the only one watching.

Aesthetics of *Emma*.’s diegesis: “how” of digital adaptation

As we pointed out earlier, even though the idea to make a new adaptation of Austen's *Emma* came from the production company, the producers allowed Autumn de Wilde to express her artistic vision in the story. This led to the film becoming not a product of the closed logic of a novel adaptation, but rather a loose but multifaceted creative statement. As we showed earlier, the versatility (or palimpsestness) of this film rewards film rewatching and is therefore economically beneficial.

We would like to focus on the aesthetic approach to achieve this versatility. *Emma*. earned an unprecedented number of nominations for excellence in production design (17), costumes (16), makeup and hairstyle (8). This reflects Autumn de Wilde's encouragement of genuine representations of the historical period, which was the goal for costume designer Alexandra Byrne (O'Brien, 2020). With her vast experience in photography, de Wilde enriched the film visually, overloading its shots with details and references that go beyond the original story (the cross on *Emma*'s chest is a copy of the original Jane Austen cross, for instance). At the same time, the director gives the film stylistic unity based on an accurate reproduction of the historical era (even the colour



[Scientific Articles]

Lapina-Kratasyuk, E. G., Gromovetskaia, A. F.
Digital Adaptation of a Regency Novel in Emma.
(2020, dir. Autumn de Wilde):
History, Irony and Palimpsest in Contemporary Period Drama

palette corresponds to the Georgian period). Besides, the cast was also selected by de Wilde herself (Galuppo, 2020), and it helped to include the actors' appearances in the general visual style of the film. This stylistic unity and dynamically built love story keep the film together tightly and prevent it from becoming fragmented due to the abundance of detail and the rapid change in different narrative lines of the plot.

With her vast experience in clip-making for many famous musicians, Autumn de Wilde significantly enriched the musical component of the film. Music in the film is an integral part of this adaptation's general concept of creating a historical feeling with the help of the contemporary tools. de Wilde asked composers David Schweitzer and Isobel Waller-Bridge for musical accompaniment according to the era and asked them to implement country music (Schwedel, 2020). This approach also includes the song in the end credits, written and performed by Johnny Flynn, who plays the lead male character and who is a popular contemporary artist. What is most notable for us about Autumn de Wilde's approach is her desire to give each character a distinct music theme. She asked the composers to attribute each character with a specific tone and sound, as in Prokofiev's *Peter and the Wolf* (1936). This underlines not only the aesthetic elaboration of various areas of this film, but also the general desire to balance the story. Regardless of gender and role in the story, characters get their own sound, as opposed to the unequal treatment of female and male characters in some Hollywood films (McDonald, 2016, p. 112).

Among the other discussed adaptations, *Emma*'s nominations for international awards are the most diverse. Previous adaptations were mainly nominated for the female roles, best comedy and decor and costumes, while *Emma* is also recognised for its musical score, screenplay and success as a period drama. It confirms our thesis about the versatility and greater complexity of this work.

As for the audience response, the film has a 6.7 on IMDb, 87% from reviews, and an audience score of 72% on Rotten Tomatoes. Often, reviews on popular internet sites imply either praise or harsh denial of the adaptation approaches of *Emma*. This may indicate essential aspects of working with the target audience of the film and its distribution. For example, English-language reviews are generally more complimentary and accentuate the film's innovations, while Russian-speaking reviews (taken from Kinopoisk and Russian-language social networks) often reveal that *Emma*'s break from the original is inappropriate. That only proves that usual mistake which is long ago overcome in theory continue to be a way to judge adaptations in popular reviews:

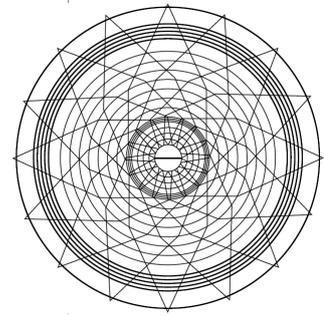
[Scientific Articles]

Lapina-Kratasyuk E. G., Gromovetskaia A. F.

Digital Adaptation of a Regency Novel in Emma.

(2020, dir. Autumn de Wilde):

History, Irony and Palimpsest in Contemporary Period Drama



<...> as Robert Stam has noted <...>, all the various manifestations of “theory” over the last decades should logically have changed this negative view of adaptation. There are many shared lessons taught by Kristevan intertextuality theory and Derridean deconstruction and by Foucauldian challenges to unified subjectivity and the often radically egalitarian approach to stories (in all media) by both narratology and cultural studies. One lesson is that to be second is not to be secondary or inferior; likewise, to be first is not to be originary or authoritative. Yet, as we shall see, disparaging opinions on adaptation as a secondary mode—belated and therefore derivative — persist. (Hutcheon, 2006, p. xii-xiii)

Digital cinema traits in Emma.: “when” and “where” of adaptation

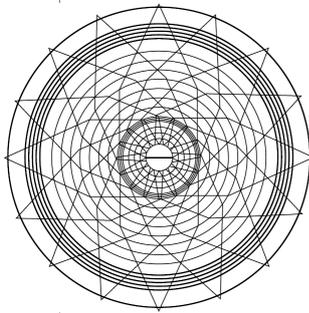
One of the first scholars to focus on the specific nature of digital cinema was Lev Manovich. In his book *The Language of New Media* (Manovich, 2001), which became a modern classic, he claimed that digital cinema is in its nature not cinema anymore, but rather a type of animation, which leads Manovich to the conclusion that digital cinema is a different medium, not just continuation of analogue cinema’s evolution; thus, the rules of digital cinema production, as well as the methodology of its study, should involve changes (from slight to fundamental) (Manovich, 2018, p. 355).

A thorough examination of digital cinema’s changed nature was provided 14 years later in Elsaesser and Hagener’s book *Film Theory: An Introduction Through the Senses* (2015). According to Elsaesser and Hagener’s (2015) concept of film theory, the body and the senses of a viewer are put at the centre of the film experience, and digital cinema gives a new dimension to this sensuality:

‘Whether it is the feeling of bodily presence created through digital sound, the sensory overload and profusion of detail achieved by high-definition digital images when projected in an IMAX theater, or the “freedom” to have “movies to go” on portable devices, and control their sequence and flow with our hands. (p. 171).

While the portability and change in both the distribution and consumption of *Emma*. has been already discussed, the sensory overload and a higher degree of detalization lie in the unprecedented reconstruction of the historical period in the film. To illustrate, the cinematographer of *Emma*., Christopher Blauvelt, stated in his interview that because they were shooting in a period setting (castles, for instance), it was significant to choose the most suitable format and technique to capture ‘the scope and scale of everything’, from the fabric on the furniture to the wallpaper on the walls (ARRI Rental UK, 2020).

However, Elsaesser and Hagener attribute all the previously mentioned features of digital cinema specifically to the viewer’s body and senses. Indeed, it is the viewer who



[Scientific Articles]

Lapina-Kratasyuk, E. G., Gromovetskaia, A. F.
Digital Adaptation of a Regency Novel in Emma.
(2020, dir. Autumn de Wilde):
History, Irony and Palimpsest in Contemporary Period Drama

might experience a sensory overload of the shots or the bodily presence due to the quality of the digital sound. Meanwhile, we argue that digital technologies influence the body and senses not only of the viewer, but also of the characters in the film.

While comparing the photographic and post-photographic, or digital, image, Elsaesser and Hagener referred to Bazin's concept of reality in cinema and stated that the film is perceived as realistic due to unique cinematic methods employed to create a sense of realism (namely, long takes and deep-focus techniques) and the film's attribution to the actual world:

The photograph, as a physical portrayal, is dependent upon the presence of a pre-existing real object, whose appearance is automatically reproduced by means of optics, mechanics, and photochemistry (or electronics, in the case of video). The photographic image is therefore indexically bound to the actual world. The photographic is an analogue of the real. (as cited in Buckland, 2002, p. 209)

Therefore, apart from Bazin's specific approaches, which help build the realism, photographic images or film cinema are tightly connected to reality. Digital images, on the other hand, are not as dependent on reality:

The digital (or post-photographic) image is not determined or limited to the actual world in the same way [as the photographic image is]' (as cited in Buckland, 2002, p. 209).

However, following this logic, it is not only less limited but also less connected to reality. We assume a physical manifestation might add reasonable value to establishing realism in digital cinema.

The case of corporeality in *Emma.* is unprecedented, though this issue is of significant concern in Austen adaptations in general. This phenomenon, according to Irvin (2005), is rooted in the idea that when voice-over (which is specific to Austen's narratives, but usually abandoned in adaptations) is rejected as a technique, more emphasis is put on 'look, gesture and movement to express non-verbalized thought and feeling' (p. 151). This, in turn, demands that all characters 'become physically and transparently expressive', which is usually vividly depicted in male characters in films, as their 'subjectivities are hardly ever the focus of Austen's narratives in the first place' (Irvin, 2005, p. 151). The newest version of *Emma* is the first digital adaptation of this novel, and it provides extremely saturated examples of both male and female corporeality. For instance, concerning the former, in the novel, on the morning after the ball, Harriet is attacked by gypsies and then rescued by Frank Churchill. He takes her to Hartfield, and she soon recovers, but Emma starts to plan Harriet and Frank's wedding. In the film, this episode is shown differently. At the ball, sexual and sensual tension between Emma and Mr. Knightley reveals their true feelings for each other, and this is

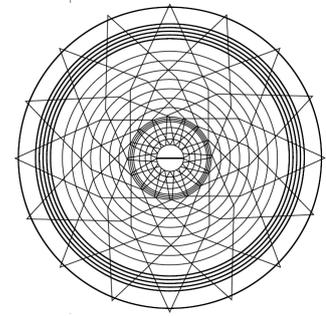
[Scientific Articles]

Lapina-Kratasyuk E. G., Gromovetskaia A. F.

Digital Adaptation of a Regency Novel in Emma.

(2020, dir. Autumn de Wilde):

History, Irony and Palimpsest in Contemporary Period Drama

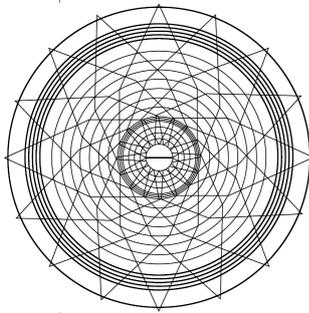


obvious to both the viewer and the characters. The guests leave the ball almost in the morning, and Mr. Knightley runs after the carriage that takes Emma to Hartfield. When he reaches the estate, Frank, who has just rescued Harriet, appears with her to get help. Though Mr. Knightley is absent during the meeting of Harriet, Frank and Emma in the book, in the film, he is there, and he misinterprets Emma's request for Frank to stay and help. He takes it as Emma's expression of sympathy for Frank. In fact, Emma wants Frank to pay attention to Harriet, but Mr. Knightley does not understand and becomes jealous. He returns to the abbey, violently rips off a piece of his outer garment and lies on the floor (de Wilde, 2020, 1:19:48). The sexual tension that started to rise during the ball reaches its peak and is revealed through a contemporary reaction, namely a panic attack.

As for the female physical manifestation, it is evident in the final scene of the confession between Emma and Mr. Knightley. It takes place at the very end of the film, where not only the happiness of both heroes, but also the denouement of the story depends on the outcome of this dialogue. However, both Emma and Mr. Knightley believe their feelings are unrequited, because their own assumptions mislead them about each other. Therefore, the tension climaxes, and suddenly Emma has a nosebleed (de Wilde, 2020, 1:43:25). Anya Taylor-Joy had an actual nosebleed during this episode, but it was simply a coincidence with the initial plan written in the script (thecoolidge, 2020). This detail deconstructs not only a subsequent dialogue between the two characters (who cannot ignore Emma's state) but also the typical attributes of such episodes. In the beginning, this scene follows general 'rules', such as in the natural yet intimate set under the tree and the slow pace of the dialogue. However, with Emma's nosebleed, the pace accelerates, and the whole atmosphere of romantic awe is disturbed by means of physical manifestation.

In fact, the other characters in this film also show their emotions in a way that would not be suitable for 19th-century England. To illustrate, after Mr. Elton confesses to Emma after the ball and she disapproves, he furiously knocks on the roof of the carriage and shouts to be stopped (de Wilde, 2020, 0:42:12). After, we see that the carriage stops in the middle of the snowy road, and he walks home, which shows the emotionality and absolute irrationality of his act. Even the baby (a daughter of Isabella and John), whom Emma shakes in her arms, makes a very unpleasant sound, like a burp. To compare, in other adaptations, this scene is more idyllic and has no disturbing or unpleasant voices, not to mention apparent manifestations of childish corporeality.

Thus, the corporeality in this film is exclusively anachronical. To clarify, despite contemporary characters in movies suffer from panic attacks or nosebleeds, it is hardly imagined that screened characters of 19th-century England would face the same



[Scientific Articles]

Lapina-Kratasyuk, E. G., Gromovetskaia, A. F.
Digital Adaptation of a Regency Novel in Emma.
(2020, dir. Autumn de Wilde):
History, Irony and Palimpsest in Contemporary Period Drama

problems. John Caughie's words about previous Austen adaptations are fair to the case of *Emma*. In that 'while furniture, costumes, and decorations might be faithful to the XIX century or even authentic, the gestures and the very body of the actor are inevitably the ones from contemporary times' (as cited in Pidduck, 1998, p. 126; concerning how actors 'update' the body of Austen's characters, see Sadoff, 2010, 87–88). Postmodern historiography takes it not as a fault but as an advantage of period film, arguing that this irony (or parody) meanings enrich our sense of history (White 1998; Hutcheon, 2003).

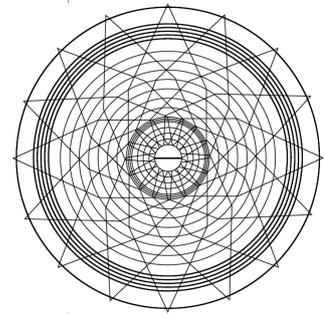
Consequently, while the film's emphasis on historical accuracy (even a full stop [...] at the end of the film's title refers to the film as a period drama (Carr, 2020)) establishes its faithfulness to the original epoch, the modern (and, thus, contradictory to the presented epoch) corporeality increases the sense of realism and comprehensibility for the modern viewer.

Conclusion

In a specific cultural situation when there are already numerous adaptations of the same text, each new adaptation inherits not only the original story, but also the achievements of its predecessors. For example, there are noticeable overlaps between the appearances of the heroines in *Emma*. and the American versions from the 1990s (Clueless and McGrath's *Emma* [1996], though in the book, it is not described directly). In addition, there are links with contextually close fields, such as Jane Austen's life. Consequently, *Emma*'s intertextuality, together with its rich visuals and unprecedented attention to the historical epoch, creates the conditions for a new way of consuming adaptations, namely not a single viewing but multiple revisions, as noted by users in reviews and on social networks. Encouraging revision, in turn, is consistent with the development of portable consumption and makes the film economically attractive by increasing interest in it among streaming services and online cinemas. The original novel's text implies rereading, while palimpsest of historical and cultural details in the movie's diegesis strengthen this desire to revise the story and turns rereading into rewatching, and streaming platforms make this rewatching convenient providing viewer's journey from big cinema theatre's screens to screens of laptops and other gadgets. Both aesthetically and economically, *Emma* combines the advantages of a large-budget film for cinema theatres and a film for streaming platforms: the latest adaptation of Jane Austen's novel is a high-budget attraction with stars, music, expensive historical reconstructions, etc. and the example of an author's masterpiece, including complex intertextuality, built on the principle of palimpsest (or, following digital theory terminology -- archive) and encouraging audiences to solve historical riddles and decipher quotations.

[Scientific Articles]

Lapina-Kratasyuk E. G., Gromovetskaia A. F.
Digital Adaptation of a Regency Novel in Emma.
(2020, dir. Autumn de Wilde):
History, Irony and Palimpsest in Contemporary Period Drama

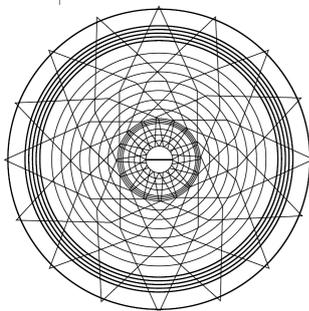


FILMS

De Wilde, A. (Director). (2020). *Emma*. [Film]. Working Title Films, Blueprint Pictures
Heckerling, A. (Director). (1995). *Clueless* [Film]. Paramount Pictures
Lawrence, D. (Director). (1996). *Emma* [Film]. A+E Networks
McGrath, D. (Director). (1996). *Emma* [Film]. Miramax

REFERENCES

- ARRI Rental UK. (2020, February 25). Shooting "Emma." in large format [Video file]. <https://www.facebook.com/ARRIRentalUK/videos/191137165452621>
- Austen, J., & Wells, J. (2015). *Emma: 200th-anniversary annotated edition*. New York, NY: Penguin Books. (Original work published 1815–16)
- Carr, Flora (2020, February 18). *Emma*. director Autumn de Wilde explains the film's unusual punctuation. RadioTimes [video]. <https://www.radiotimes.com/movies/emma-title-full-stop-period/>
- Cardwell, S. (2002). *Adaptation revisited: Television and the classic novel*. Manchester University Press.
- Catton, E. (2020, February 8). 'I hadn't actually read the book': Eleanor Catton on daring to adapt Jane Austen's *Emma*. *The Telegraph*, Para. 1. <https://www.telegraph.co.uk/films/0/hadnt-actually-read-book-eleanorcatton-daring-adapt-jane-austens/>
- Dena, C. (2018). Transmedia adaptation. Revisiting the no- adaptation rule. In M. Freeman & R. R. Gambarat (eds.), *The Routledge companion to transmedia studies* (pp. 195–206). New York: Routledge.
- Eco, U. (2005). Innovation & repetition: between modern & postmodern aesthetics. *Daedalus*, 134(4), 191–207.
- Elsaesser, T., & Buckland, W. (2002). Realism in the photographic and digital image (*Jurassic Park* and *The Lost World*). In *Studying contemporary American film: A guide to movie analysis*. New York: Oxford University Press.
- Elsaesser, T., & Hagener, M. (2015). *Film theory: An introduction through the senses*. Routledge.
- Galperin, W. (2011). Adapting Jane Austen: The surprising fidelity of "Clueless". *The Wordsworth Circle*, 42(3), 187–193.
- Galuppo, M. (2020, February 24). 'Emma' director Autumn De Wilde knows there is a cry for every occasion. *The Hollywood Reporter*, Para. 16. <https://www.hollywoodreporter.com/movies/movie-news/emma-director-autumn-de-wilde-knows-is-a-cry-occasion-1280680/>



[Scientific Articles]

Lapina-Kratasyuk, E. G., Gromovetskaia, A. F.
Digital Adaptation of a Regency Novel in Emma.
(2020, dir. Autumn de Wilde):
History, Irony and Palimpsest in Contemporary Period Drama

Hutcheon, L. (2003). *The politics of postmodernism*. Routledge.

Hutcheon, L. (2006). *A theory of adaptation*. Routledge.

Irvine, R. P. (2005). *Jane Austen*. ProQuest EbookCentral.

<https://ebookcentral.proquest.com>

Lake, D. (2012). Adapting the unadaptable – The screenwriter’s perspective. In D. Cartmell (ed.), *A companion to literature, film, and adaptation* (pp. 408–415). Wiley-Blackwell.

Leitch, T. (2012). Adaptation and intertextuality, or, what isn’t an adaptation, and what does it matter? In D. Cartmell (ed.), *A companion to literature, film, and adaptation* (pp. 87–104). Wiley-Blackwell.

Lev, P., & Welsh, J. M. (2007). *The literature/film reader: Issues of adaptation*. Scarecrow Press.

Manovich, L. (2001). *The language of new media*. Cambridge, Mass.: MIT Press.

Manovich, L. (2018). *Yazyk novyh media [The language of new media]*. Ad Marginem.

McDonald, K. (2016). *Film theory: The basics*. Routledge.

Murray, S. (2012). *The adaptation industry: The cultural economy of contemporary literary adaptation* (Vol. 32). Routledge.

Murray, S. (2012). The business of adaptation: Reading the market. In D. Cartmell (ed.), *A companion to literature, film, and adaptation* (pp. 122–140). Wiley-Blackwell.

Nabokov, V. (1998). *Lekcii po zarubezhnoj literature: Osten, Dikkens, Flober, Dzhhojs, Kafka, Prust, Stivenson [Lectures on literature]*. Nezavisimaya Gazeta.

Naremore, J. (2014). The reign of adaptation. In *An invention without a future* (pp. 33–48). University of California Press.

O’Brien, Alden. (2020). The costumes in ‘Emma’. Willow and Thatch.

<https://www.willowandthatch.com/costumes-in-emma-2020-movie/>

Pidduck, J. (1998). Of windows and country walks: frames of space and movement in 1990s Austen adaptations. *Screen*, 39(4), 381–400.

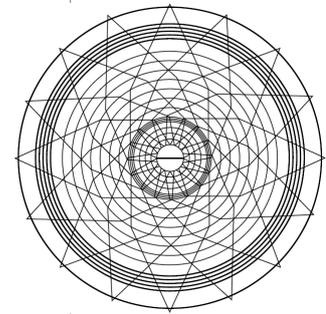
Pramaggiore, M. (2013). History as Palimpsest: Stanley Kubrick’s *Barry Lyndon* (1975). In Rosenstone, R.A. and Parvulescu, C. (eds) *A companion to the historical film*. Malden, MA: Wiley-Blackwell. pp. 30–52.

Sadoff, D. F. (2010). Marketing Jane Austen at the megaplex. *Novel: A forum on fiction*, 43(1), 83–92.

Scholz, A. M. (2013). From fidelity to history: Film adaptations as cultural events in the twentieth century (Vol. 3). Berghahn Books.

[Scientific Articles]

Lapina-Kratasyuk E. G., Gromovetskaia A. F.
Digital Adaptation of a Regency Novel in Emma.
(2020, dir. Autumn de Wilde):
History, Irony and Palimpsest in Contemporary Period Drama



Schwedel, H. (2020, March 5). How working with rock stars prepared Autumn de Wilde to direct 'Emma'. Slate, Para. 17–19.

<https://slate.com/culture/2020/03/emma-movie-autumn-de-wilde-interview-jane-austen-beck.html>

Snyder, M. (2011). Analyzing literature-to-film adaptations. Bloomsbury.

Szwydky, L. L. (2020). Transmedia adaptation in the nineteenth century. Ohio State University Press.

Taylor-Joy, A. [@anyataylorjoy]. (2020, January 18). Come spend Valentine's Day with us! EMMA comes out February 14th in the UK.... no more love and [Photograph]. Instagram.

<https://www.instagram.com/p/B7dyWGhpsWN/>

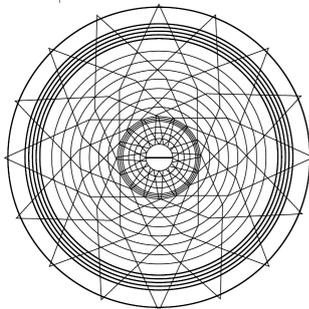
thecoolidge. (2020, February 25). Anya Taylor-Joy & director Autumn de Wilde on EMMA. | Full Q&A [HD] | Coolidge Corner Theatre [Video]. YouTube.

<https://www.youtube.com/watch?v=QyDhhwDq-S4>

White, H. (1988). Historiography and historiophoty. *The American Historical Review*, 93(5), 1193–1199.

Working Title Films. (n. d.). About.

<https://www.workingtitlefilms.com/about/>



[Scientific Articles]

Lapina-Kratasyuk, E. G., Gromovetskaia, A. F.
Digital Adaptation of a Regency Novel in Emma.
(2020, dir. Autumn de Wilde):

History, Irony and Palimpsest in Contemporary Period Drama

ЦИФРОВАЯ АДАПТАЦИИ РОМАНА ЭПОХИ РЕГЕНТСТВА В ФИЛЬМЕ “ЭММА.” (2020, РЕЖ. ОТЕМ ДЕ УАЙЛД): ИСТОРИЯ, ИРОНИЯ И ПАЛИМПСЕСТ В СОВРЕМЕННОЙ КОСТЮМНОЙ ДРАМЕ

Лапина-Кратасюк Е. Г.

кандидат культурологии, доцент
Национального исследовательского университета
«Высшая школа экономики»
(Москва, Россия)
elapinakratasyuk@hse.ru

Громовацкая А. Ф.

бакалавр медиакоммуникаций
Национального исследовательского университета
«Высшая школа экономики»
(Москва, Россия)
gromovetskaia.anna@gmail.com

Аннотация:

В этой статье на примере фильма «Эмма.» (реж. де Уайлд, 2020), созданного по мотивам одноименного романа Джейн Остин, рассматривается феномен «цифровой адаптации» литературного источника, в которой прослеживается влияние предыдущих адаптаций, и созданной в эпоху цифрового кино и стриминговых платформ. Интертекстуальность в фильме “Эмма.” (2020), являющаяся результатом диалога и полемики с адаптациями одноименного романа, созданного в других социокультурных обстоятельствах, дополняется новыми элементами, возникающими под влиянием технических инноваций (цифровой природы фильма) и новых форм вещания и просмотра кино (доступность на стриминговых сервисах). В ходе исследования показано, что фильм «Эмма.» (2020) строится по принципу палимпсеста, что соответствует конвенциям цифровой культуры, и обеспечивает пересматриваемость картины: повторное возвращение к нему зрителя в поисках все новых подтекстов и цитат. Такой подход к созданию фильма обеспечивает, с одной стороны, его интеллектуальный и образовательный подтекст, а с другой соответствует модели дистрибуции фильма, включающей показ на стриминговых платформах, и усиливая ее экономические преимущества.

Ключевые слова: цифровая адаптация, Джейн Остин, Эмма, цифровой кинематограф, костюмная драма, роман эпохи Регентства