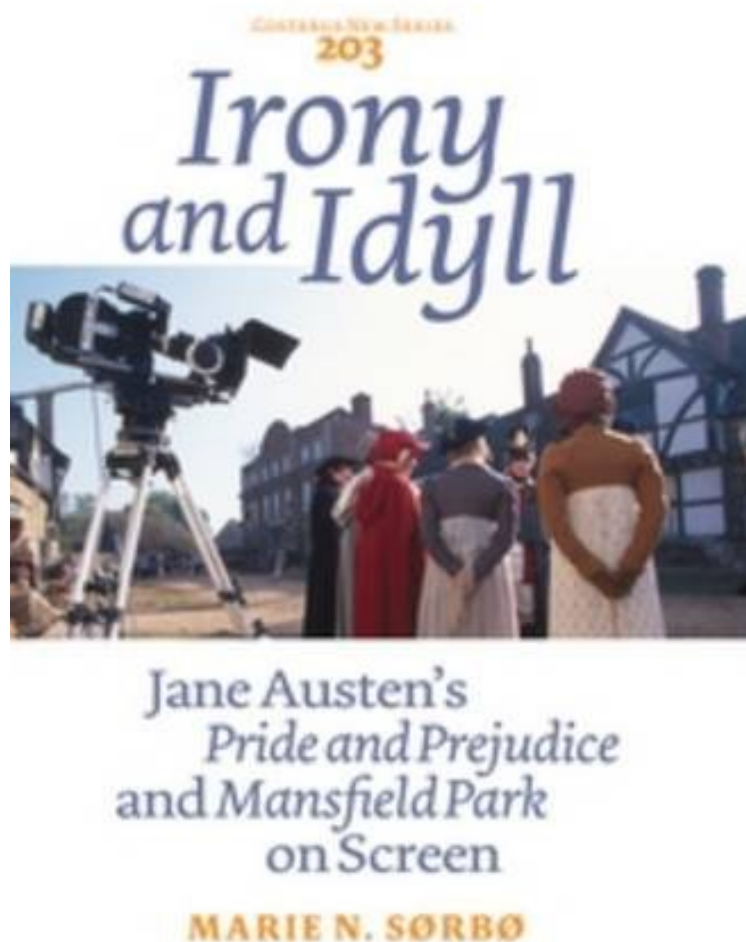


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Irony and Idyll (Costerus New)

Marie N. Srb

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Marie N. Srb : Irony and Idyll (Costerus New) before purchasing it in order to gage whether or not it would be worth my time, and all praised Irony and Idyll (Costerus New):

Jane Austen's worldwide popularity is not least due to the remaking of her novels for the visual media. Of the fifty-odd Austen related productions since 1938, forty-three of them adapt her novels to the various screens of cinema,

television, computer and tablet. However, her attraction for film-makers is undoubtedly promoted by her own qualities. As a novelist, Jane Austen has been particularly recognized for her ironic voice, which dominates all her stories and gives the readers a peculiar perspective on her world. Do film-makers want this, and if so, how do they transmit her attitude of amused distance? In the present book, Marie N. Srb investigates the function and targets of irony in two novels and seven films. *Irony and Idyll* is the first book-length study of Austen's irony since 1952, and the only comparative analysis of all the available screen adaptations of *Pride and Prejudice* and *Mansfield Park*. On the bicentenary of their publication, these novels continue to influence modern culture.

Sorbo raises the possibility that the greatest irony in *Mansfield Park* is that Fanny marries the wrong guy after all. This is great stuff, an interpretation that explains why so many readers are dissatisfied with the novel. [] Its value lies in Sorbo's close reading, which enables new insights about the texts she considers. More can be learned about Austen, irony, and film after all. -Nora Nachumi, Stern College / Yeshiva University, in *JASNA News*, Vol.31.3 2015, pp. 21

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About the Author Marie Nedregotten Sorbo has taught English literature at Volda University College, Norway, for many years, including courses on film and fiction. For her doctoral degree she wrote a dissertation on the reception of Jane Austen on screen. Sorbo has contributed the Norwegian chapters to the volumes on *The Reception of Jane Austen in Europe* (2007) and *The Reception of George Eliot in Europe* (forthcoming, 2015). She was part of the leadership of the European COST Action "Women Writers in History" (2009-13), and is a Principal Investigator in the HERA funded project "Travelling Texts 1790-1914: The Transnational Reception of Women's Writing at the Fringes of Europe" (2013-16).