

Even though Austen's novels may seem to be a kind of modern fairy-tales, enabling an emotional escape from everyday life to a world immune of contemporary uncertainties, in fact, they are intellectually satisfying for their witty, bitter and critical dialogues and the satire of the authorial commentary. Austen who submitted to the conventions of her age seems to have accepted her position in the narrow society she lived in and yet she looked at it with humour, which in her works often becomes the effect of her irony. Nevertheless, the usage of the means of humour and irony, to comment on the socio-economic position of women and the inner world of women is slightly different in Jane Austen's novels and in the film/television adaptations.

While readers, viewers or critics compare a novel and its adaptation, many of them consciously or subconsciously prefer the originary text above its screen version. Even though sometimes the success of the film overshadows the popularity of its fictional model, films are still regarded the lesser art, incomparable to literature. Films seem to be undemanding when we imagine the effort one has to produce while decoding meanings from fiction. Yet, both fiction and film have become strongly interconnected and almost inseparable. Directors have been able to strike the reading public by their original interpretations of the base texts aiming at reaching for the reality of expression by quite other means than novelists. The visual has proven to be as complicated and challenging for the viewer as the written for the reader.

Deciphering the various types of irony in the Austen's texts and their screen versions allows one to explore the religious morality of the author from which her irony seems to emerge. Austen's characters not only challenge themselves in the ironic discourse conceived by the author but they are also tested by the satire of the narrator. Moreover, irony is often revealed more inconspicuously by the movements, sounds or even silence both in the Austen's novels and the adaptations of them.

Although deeply rooted in her writing, both Austen's morality and the satire with which she lightens her moral views are transformed in the recent film adaptations to fit the expectations of the contemporary audience. Nevertheless, even though it may seem that the contemporary viewer admires Austen's heroines only due to their individualism, projected on them by the filmmakers, he or she may actually feel more enlightened by the set of values so interconnected with the heroine's story. Therefore, the changes made to achieve popularity with the audience seem not to obscure Austen's values.