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III. ročník – prezenční studium

Obor: Anglický jazyk se zaměřením na vzdělávání -

Environmentální výchova se zaměřením na vzdělávání

**PRIDE AND PREJUDICE – COMPARISON OF THE
BOOK WITH ITS FILM ADAPTATIONS**

Bakalářská práce

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OLOMOUC 2016

Prohlašuji, že jsem tuto bakalářskou práci zpracovala samostatně a použila jen uvedených pramenů a literatury.

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I would like to thank Mgr. Andrea Hoffmannová, Ph. D. for her support and guidance throughout the writing process.

ABSTRACT

The focus of this thesis is to introduce Jane Austen's most famous and beloved novel *Pride and Prejudice* and to compare it with its film adaptations. It concentrates mainly on the differences in adaptations through the comparison of the chosen scenes with the novel and the ability of the adaptations to portray the novel credibly. This thesis also informs about the life and work of the author and describes the life at the turn of the 18th and 19th centuries. The last chapters focus on the novel and the film adaptations. Analysis of the chosen scenes and the final comparison of the two adaptations is provided in the last chapter of this thesis.

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INTRODUCTION

Jane Austen's novel *Pride and Prejudice* belongs among the most beloved and most read books in the English literature. The success of the novel is rooted in the Austen's ability to write about such a simple looking story with the more appealing way, using irony, wit and sarcasm. As the reader proceeds through the story, he is met with the realization that the story is not as simple as it might have seemed. *Pride and Prejudice*'s major theme is not only the searching for love but Austen managed to incorporate the criticism of the society as well into her novel. This novel also deals with the position of women and the issues such as morals, prejudices of the society and the marriage itself.

The popularity of the book had been probably the reason why so many filmmakers decided to make their own adaptation of *Pride and Prejudice*. On the one hand, there are some adaptations, which follow the story quite exactly. For example, Langton's adaptation from 1995 or Wright's adaptation from 2005, which were both chosen for the comparison with its literary original in this thesis. On the other hand, some directors changed the story quite a lot and therefore the adaptations can be considered loose. One of them is the *Bridget Jones's Diary*, where the main character is played by Colin Firth, who plays Mr Darcy in Langton's adaptation, and the other modern adaptation is *Bride and Prejudice* which is a Bollywood's style adaptation.

The focus of this thesis is to analyse and to compare two adaptations with the novel, highlighting on the differences in each adaptation through the comparison of the chosen scenes. The main aim is to assess which adaptation managed to portray the book more credibly.

This thesis consists of five chapters. In the first chapter, the historical background of the novel is introduced. The second chapter deals with the life and work of Jane Austen, and explains her connection to Feminism. The novel itself is presented in the next chapter, followed by the fourth chapter where the serial and film adaptations are introduced. In the last chapter, the chosen scenes are described and compared to the novel. The chosen scenes are: The opening scene, At the ball, Rosings and the piano scene, The First marriage proposal, Visiting Pemberly and The ending. The final comparison of the two adaptation is also provided there.

1. HISTORICAL CONTEXT OF THE NOVEL

1.1. Historical background

Jane Austen's life and work falls within the period of the late eighteenth and nineteenth centuries. The first half of the eighteenth century in Great Britain is often referred to as the era of relative domestic peace and prosperity. However, the second half of the eighteenth century was unstable due to the French Revolution whose ideas of liberty, equality and brotherhood led in to the Napoleonic Wars in 1803. England remained at war with France until 1815 when Napoleon Bonaparte was defeated in the Battle of Trafalgar by English navy led by Admiral Lord Nelson. The English victory only confirmed the world-wide leadership of the British navy (McDowal, 1989, p. 107).

The post-war situation in Britain had some positive aspects on the one hand and some negative on the other. With its powerful navy, Britain did not have the problems with controlling its new large trading empire, which provided much needed capital for an agricultural and industrial revolution (Allen, 1996, p. 139). Although Britain gained the most advanced economy in the world and some people enjoyed wealth, many others had to face hunger, unemployment and very difficult living and working conditions. During the beginning of the industrial revolution many people moved into cities to find work in one of the factories. Due to that, small farms disappeared. Men, women and children could not often afford to pay the rent to live in the flats so they ended up living in the slums, which appeared in the cities of London, Birmingham and Manchester (Branam, 1999, p. 25).

The industrial and agricultural revolutions changed the society completely. At the very beginning of the eighteenth century, England and Wales had a population of about 5 million, countryside was full of small villages and the towns were dangerous to health. There were no drains so the streets were centres of disease. Poor people were also buried in groups in the large holes in the ground, which were not covered immediately (Allen, 1996, p. 141). All these alarming facts led into the efforts to make the towns healthier and more effective. At the end of the eighteenth century, towns taxed people in order to afford cleaning service and provide lightning. With the improving health conditions, people lived longer and population grew quickly. Also the invention of the steam engine, which had crucial influence on the power driven machinery, made life less complicated. New inventions, improvements and large-scale factories made it possible to meet the domestic and foreign demand for merchandise and food (McDowal, 1989, p. 141-142).

1.2. Position of women in Jane Austen's era

The status of women is a common theme in Jane Austen's novels. During the turn of eighteenth and nineteenth century, there was a big difference between the position of men and women in a social life. Men could study at the universities, choose the profession of their liking, own property and moreover, live an independent live. If a young woman of the genteel class wanted to become independent, she would have a few options to do so. Women could not attend universities so their education was often provided by their families or tutors. In order to that, their education was not proper and only few professions were open to them. One of the possibilities was becoming a governess, who were teachers for the young children or daughters of the family but this position was not highly respected and also was not paid well. Usually, the only way of getting money for a young lady was a marriage or an inheritance. (Pemberly, 2004).

As Froide (2005, p. 17) states, the social status of the woman in this era differ according to their state and therefore women can be divided into three groups - unmarried woman, married woman and widows. The position of an unmarried woman was most difficult. It was impossible for a young not married female to live on her own so they had to live with their families or with some sort of a protector, who was approved by the family. While living with family, ladies were preparing for the role of a wife. They participated in housework and helped with everything from making beds to cooking. It was also important for a young lady to be able to play an instrument, sing, draw, dance and know languages. Women were not supposed to take interest at politic, finance or science. Leaving the family without their approval was considered as an act of revolt and was always taken very seriously. The reason for this escape was usually the marriage to a disapproved husband or entering into an illicit relationship, which Austen writes about in the *Pride and Prejudice*, when Lydia leaves her patrons to run away with Wickham (Froide, 2005, p. 17).

Considering all these facts, some women married willingly in order to free themselves from the family or to be secured financially. This conflict is described clearly in *Pride and Prejudice* by the character Charlotte Lucas who has a really pragmatic view on marriage. When a young lady came out of age, she was introduced in to the society in order to find a husband. As mentioned before, marriages at that time were more often acts of sense than love and only a few women were blessed to marry the man they loved. The qualities parents looked for in their son-in-law were decent family background, respectable social position and financial security (Steinbach, 2005, p. 44).

After the marriage, all the property, which was in a possession of the women before marriage, automatically became her husband's. Married women were supposed to take care of the household, children and be religious. It was believed that there is no need for the women to own a property, take part in finance, politic or social scene generally. When the marriage was not fortunate, not much could be done. Before 1857, the English divorce law was very strict and it was almost impossible for a couple to divorce. If so, the only acceptable reason for the divorce was the infidelity of the wife. The divorce had to be permitted by Parliament and the divorce trial was led between the husband and the wife's lover so the woman was only a bystander. Also only wealthy people could afford to pay for the trial, as it was really expensive. All those were the reasons why marriage at this time was almost always for life (Pemberly, 2004).

A different situation was when a woman became a widow. After her husband's death, she was usually able to take over some of the husband's duties or even inherited a certain amount of money to secure her life financially. Also in the eyes of the society she was considered higher position than women who never married, even though they were both without a husband. Women who were successful in their careers and did not have a husband or family by their side were rare but when they managed to dominate in society, they became really beneficial for the economy. Jane Austen belonged among the women who preferred to stay unmarried. Through her life, she was supported by her family and her brothers and still was able to build a career as a successful writer. Her experience regarding marriage is often the theme in her novels. She criticized the social conventions according to which a young woman had to marry in order to be satisfied and secured (Steinbach, 2005, p. 44).

1. 3. Romantic era

As Barnard (1997, p. 100) states, Jane Austen wrote during the Romantic period which is usually dated from the second half of the eighteenth century to the first half of the nineteenth century. Romanticism originated as a reaction to several political, industrial and social changes in Europe and could be seen not only in literature and art but also in the manner of living and thinking (Barnard, 1997, p. 95-100). There is a definition of Romanticism according to Charles Baudelaire: *"Romanticism and modern art are one and the same thing, in other words: intimacy, spirituality, colour, yearning for the infinite, expressed by all the means the arts possess."* (Baudelaire, 2016).

According to Allen and Smith (1996, p. 143) this movement has its roots in the German movement of the 1770s known as the Sturm und Drang and also in the French Revolution. The Sturm und Drang movement rebelled against the rationalism of the Enlightenment by preferring emotion and intuition, which inspired writers to think individually and reject the social, political and literary system of that time. Moreover, the English authors were touched by the revolutionary ideals of the French revolution which supported freedom and democracy. After realizing the difference between the ideas of the revolution and the reality of the situation, they felt betrayed and the need to rebel against the current social and literary tradition appeared (Allen, 1996, p. 143).

The main changes occurred in poetry. Even though the Romantic poets had certain things in common, they cannot be described as one group belonging to a self-styled movement of the Romanticism because they did not perceive the term romanticism as we do now. Those poets agreed on the importance of the creative imagination on the one hand but on the other hand, they needed to differ from each other (Greenblatt, 2005, p. 5-6). Barnard (1997) claims, that the characteristic features of Romanticism were individualism, imagination, subjectivity, connection with nature and social isolation. Romantic authors did not describe the characters in the connection with other people but focused on the inner self. They admired rebels and people who were on the margins of the society. A romantic hero is often exceptional and differs from other people. He can be often found in the society which he does not belong to and his destiny is usually an unfulfilled love with a tragic end (Barnard, 1997, p. 95-96).

In this period, literature was considered to be a solitary activity therefore connected with nature. The nature was an object of observation instead of cognition. All the Romantics authors used nature in their poetry but each of them in their own way. William Wordsworth, Samuel Taylor Coleridge and Robert Southey belonged among the first generation of the Romantics poets and they saw nature as a source of knowledge, purity of the human soul and also as the place where man can be close to the God. They believed that only in loneliness and close to the nature the great imaginations can fully develop. Those motives are the main theme in the literary work *Lyrical Ballads* which was a collaboration of Coleridge with Wordsworth. The second generation of Romantic authors was represented by John Keats, William Hazlitt, Percy B. Shelley and a lord Gordon Byron. They were all radicals, protesting against the British political order, tyranny and also against the idea of the God as a creator of the destiny. They believe that man itself is responsible for its actions (Greenblatt, 2005, p. 6).

2. JANE AUSTEN

2. 1. About the author

Jane Austen was born on 16 December in 1775 as seventh of eight children to a provincial parish rector George Austen and his wife Cassandra. George Austen was a member of a wealthy family from Kent. They made their living as clothiers and become known as “*the Gray Coats of Kent*”. Being nine years old, George lost his parents and receiving no inheritance he stayed with his uncle Francis Austen. Francis was a successful lawyer and made sure that his nephew led a decent life and was properly educated. Jane’s mother, Cassandra, was the youngest daughter of reverend Thomas Leigh. His older brother, Theophilus Leigh, was well known at the Oxford University as a man of a great wit, cleverness and enjoyable conversations. All those qualities can be also found in Jane Austen’s character (Leigh, 2006, p. 5-7).

The family lived in Steventon, Hampshire where they owned an old rectory which was used as a family house. The house appeared elegant and gave the impression of wealth but the family was not moneyed. As a well-educated man, Jane’s father provided lectures in order to enlarge the family income. Reverend George educated several children from the neighbourhood and also his sons. He really enjoyed teaching so the lectures were interesting and the atmosphere in the school was loving and pleasant. Jane and her older sister Cassandra could not attend the lectures. In 1783, they were sent to Oxford to be educated by a family friend, Mrs. Ann Cawley. The girls moved in with her, but later that year both caught typhus and were sent back home. Their education was provided at home, until leaving for boarding school which included French, needlework, spelling, dancing and music (Jasna, 2015).

In December 1786, Jane and Cassandra had to leave the school because the family could not afford to pay for their education anymore. Since then, Austen’s children were all educated at home. Jane had six brothers and one sister. The oldest of the brothers, James Austen, was one of the founders of a periodical paper, *The Loiterer*, which was published at the University of Oxford. It is believed, that James was the one who provided Jane with books and introduced her to his favourite literature. The less known of all siblings was George Austen, second brother of Jane. He was probably deaf and suffered with epilepsy, although the information about him might not be reliable because he did not live with the family. Edward Austen, the third brother of Jane was adopted by their uncle and changed his name

after him. Edward Austen, renamed Knight, inherited his uncle's property and with his wife and children belonged among the favourite of Jane (Branam, 1999, p. 28).

The fourth brother of her was Henry Austen who moved to London and helped Jane with publishing of her novels. He supported her in the writing and thought very highly of her. Other Jane's brothers, Francis and Charles, were at the British navy, starting as sailors and later promoted to admirals. They provided Jane with a large number of information about the life in the navy and she sometimes used the knowledge in her novels. The last of the siblings and most beloved one was her older sister Cassandra. As their mother said, "*If Cassandra were going to have her head cut off, Jane would insist on sharing her fate*" (Leigh, 2006, p. 17). After becoming more successful, Jane still claimed that her sister was wiser and better than her. Their sisterly love remained untouched and the Austen's sisters lived together until death (Leigh, 2006, p. 12-17).

In 1808, when Jane was 26, her father decided to retire and the family moved to spa town, Bath. Jane disliked it in there. Torn apart from her friends and beloved home, she lost inspiration for the writing. While in Bath, the family went every summer to the seaside for holiday. As Branam (1999, p. 28) claims, this was the time when Jane Austen's mysterious romantic affair happened. She was supposed to fall in love with a young man who gave her the promise of his return but Jane never saw him again. Years later, she heard of his death and this information made her really sad (Branam, 1999, p. 28).

Jane's father died in January 1805 and the family was left with very little money. During this time, Jane's brothers supported them financially and Jane with her mother and sister moved in with her brother, Edward Knight to Chawton in Hampshire. They lived close to her childhood home and the atmosphere of the familiar place inspired Jane so she started writing again. Jane and Cassandra both remained unmarried. Cassandra was engaged once but her fiancé died of yellow fever while in West Indies. He was there to borrow money so they could marry as soon as possible. His tragic death touched Cassandra so deeply that she never married. Jane was also proposed and after accepting the offer engaged but she changed her mind in the very second day and decided to live without husband. With her mother and sister they travelled through England and visited family. However, Jane felt ill during those visits and spent her last weeks in College Street, Winchester. Jane Austen was 41 years old when she died on 18 July 1817. She was buried in Winchester Cathedral (Allen, 1996, p. 175).

2. 2. Literary influences and literary work

Jane Austen belongs among the most famous English writers and her literary works are cherished and adored through generations. But during her life, she was not recognized with such respect. Although she managed to attract some readers in her time, her novels were often refused by publishers. She published her novels anonymously because writing was not considered an appropriate profession for a young lady with her social status. Austen was also known for rewriting her works multiple times (Swatridge, 1985, p. 35).

As Nenadál (2008, p. 297) states, Austen's fascination with books started when she was quite young. Her father owned a library with more than five hundred books and Jane read eagerly everything she could, both the serious and the popular literature of the day. Young girls did not have many opportunities to get a proper education in this period of time. Women were supposed to be educated only in languages, spelling, needlework, dancing, music and drama. But Austen's family provided quite intellectual and supporting background. Their love for books and education encouraged Jane to start with her own writing. She started writing for the amusement of her family when she was fourteen years old. Her first novel was named *Love and Friendship* but it was not published until over a century later (Nenadál, 2008, p. 297-298).

According to Thornley and Roberts (1984, p. 115), Austen is most known for her six novels – *Northanger Abbey*, *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Emma* and *Persuasion*. *Sense and Sensibility* was a letter form novel, first entitled *Elinor and Marianne*, inspired by the style of Richardson and Burney. Jane rewrote the story twice before having it finally published in 1811. *Northanger Abbey*, written in 1797, was a parody to a sentimental gothic work by Ann Radcliffe *Mysteries of Udolpho*. Austen mocked the naïve and romantic imaginations of a young girl when confronting her with the facts of the real world. This novel was sold to a publisher for 10 pounds and after facing some difficulties, published in 1818. Jane's third novel *First Impressions* was written in 1796-97. The manuscript was also rejected so Austen rewrote the story and reoffered the novel to a publisher many years later. The novel was published in 1813 under the title *Pride and Prejudice* (Thornley and Roberts, 1984, p. 115-116).

Swatridge claims (1985, p. 35), that *Pride and Prejudice* has become the most popular one of the Austen's novels. It is due to the clever and beloved main character of the story, Elizabeth Bennet, who has to overcome some difficulties in order to get her love. After facing

three rejections from the publishers, Austen decided to take a creative pause during years 1797-1814. In 1814, *Mansfield Park* is published and there are some changes in her writing. The story is more critical to the society and Jane is more ironical than she was in her earlier novels. *Emma* follows in 1815 and Austen's last novel, *Persuasion*, is published in 1818. It is believed, that the last novel may be a variation to Jane Austen's own life and that she shared some similarities with the main character of the story, Anne Elliott (Swatridge, 1985, p. 35-36).

In order to truly explore the work of Jane Austen, it is necessary to understand the background she came from. As stated before, Jane wrote during the Romantic period and lived through the times of Napoleonic wars and industrial and cultural revolutions. But none of this topic is mentioned in her work. She did not write about politics nor war. She is not even the typical Romantic author, as she is not focused on the nature or the feelings of the individual in character. Jane Austen wrote about the society she was living in. She often criticized the morals of upper and middle class using wit and irony. Austen's family belonged among country gentry and she used her family and her own personal experience as the topics for her work. She even used her family members as an inspiration for the characters in her novels and names of the people she knew. For example, it is believed that in *Pride and Prejudice*, the loving relationship between Elizabeth and Jane was inspired by her own relationship with her sister Cassandra. Elizabeth's character was inspired by Jane herself (Nenadál, 2008, p. 299).

Austen's life was not full of adventure and passionate love as one could assume from reading her novels. She led rather peaceful life, surrounded by her family members and close friends. Jane loved the countryside, long walks and dancing. She was not fond of the city and some could argue that she was quite lonely. Despite all of these things and the fact that she never got married, she managed to write about love and adventures in such a manner that readers from all around the world fall in love with her work for centuries. Austen's writing is unique because she managed to transform domestic novels into something more. She created more complicated work with the usage of different themes, story lines and highly sophisticated, detail rendered characters. In her works, she examines carefully the behaviour of different characters in the society being moved by the morals and expectations of the social classes. The main character in Austen's novels is almost always a young woman, who struggles to find her way to happiness in life through the love, social classes, expectations of the society and morals (Copeland, McMaster, 2011, p. 7-10).

2.3. Austen and Feminism

As proven above, Jane Austen wrote during the time when women were treated as unequal to men in almost every aspect of life. The society propagated the ideology of male dominance and the position of women in the society was rather inferior. On the one hand, it is unlikely to expect that feminism as the idea of women's rights movement was spreading through the society. On the other hand, Austen is often associated with feminism by many literary critics. In this case, it is necessary to understand the development of feminism in this period of time. In the late eighteenth and nineteenth centuries, feminism was not considered a social movement for the women's rights. Its form was literary and usually non-radical. Women authors such as Ann Radcliffe, Fanny Burney, Jane Austen and Mary Wollstonecraft wrote about the identity and role of women in the society dominated by men (Brown, 1973, p. 321).

Mary Wollstonecraft, being considered the "grandmother" of feminism, was the most radical and surprisingly, many feminist critics often connect her with Austen. Mary is the author of *Vindication of the Rights of Woman*, in which she argues for the equality between men and women. Wollstonecraft was bold and openly criticized the system of education pointing out the fact, that women were educated for a subservient role. She claimed that women, given the proper education, would be as rational as men. Her ideas were not received well and her work was considered a threat to the morals of the day (Kirkham, 1997, p. 99-100).

Given all these facts, it might be difficult to see the connection between Austen and Wollstonecraft. Many also argue that there is no valid evidence that Austen even knew about Wollstonecraft's work. But when examined closely, similarity can be found in their works. They both criticized the society for its attitude towards women and recognized the importance of education. They both dealt with topics as marriage, social status, the injustice of inheritance laws and the economic position of women. The main differences between them were the structure and technique of their writing. Austen realized, that being direct and open about feminist issues was not the right way to address them. She was smart and subtle, using irony and satire to mock the ideas of her society (Tauchert, 2003, p. 144-158).

Mayers (1970, p. 225) states, that Austen was a realist who understood the difficult position of women. But rather than describing them as poor, uneducated and fully dependant on their husbands, Austen's heroines are intelligent and energetic characters with their own

ideas and reason. They develop and evolve during the story, becoming stronger and self-sufficient. Minor women characters are sometimes used as the contrast to the main ones. Described usually as simple-minded uneducated women who except their role in the society without thinking, often looking for suitable husbands. The great example of this type of characters are Lydia and Kitty Bennet. They flirt with men carelessly, seeking the only thing that matters to them – profitable marriage (Mayers, 1970, p. 225-232).

To demonstrate the superior role of men in Jane Austen's society, main male characters in Austen's novels are usually represented by men with a higher social status than their female companion. They are often portrayed as senior dignitaries in the military, rich nobles or fathers responsible for the faith of the family. They are proud, educated and have a strong bond with their family legacy. Minor male characters are less fortunate and come from middle or upper middle class. Their behaviour is humbler and they are more respectful to women (Brown, 1973, p. 321-328).

In her novels, Austen criticized the fact that women in her era did not care about serious values as education, personal growth and their legacy but only looked for the financial stability provided mainly by men. Even though it might seem that Austen was against the idea of marriage, she was not. She considered marriage and children as a woman's natural and best aspiration. But only if the choice of the husband was moved by pure intentions and sincere attachment (McDonagh, 1991, p. 74-75).

3. PRIDE AND PREJUDICE

3.1. Authorship of the novel and public reaction

Today, *Pride and Prejudice* is considered masterpiece and as Southam states: “... *undoubtedly the most popular classical novel in the English language*” (Southam, 1976, p. 1). Due to this statement, it might come as a surprise that in the eighteenth century, this novel was not received very well and Austen had to face some difficulties when trying to publish it (Nenadál, 2008, p. 300).

The original title of the novel was *First Impressions* and Austen wrote it during 1796-1797. Austen's father offered the novel to a London publisher Thomas Cadell in the autumn of 1797 but he refused to publish it. After that, Jane started to work on her second novel *Sense and Sensibility*. It was rewritten and published in 1811 and Jane, inspired by the first successful publication, decided to go back to her first novel and also rewrite it. In 1813, the novel was finally published by Thomas Egerton. Austen changed the name of the novel to *Pride and Prejudice* and was successful. Due to the wide advertisement, the book was selling well and received good reviews (Mudrová, 2010, p. 29).

Despite the popularity of the novel, Austen did not become rich or recognized. As Mudrová remarks (2010, p. 29), Jane Austen published her work anonymously and sold the rights for only 110 pounds. She hoped for more but at the end she felt joy because, as she wrote to her sister Cassandra, her “*own darling child*” was published (Mudrová, 2010, p.29). Austen also wrote to Cassandra about her book that she considers it to be: “...*too light, and bright, and sparkling; it wants shade; it wants to be stretched out here and there with a long chapter of sense, if it could be had; if not, of solemn specious nonsense, about something unconnected with the story; an essay on writing, a critique on Walter Scott, or the history of Buonaparte, or something that would form a contrast, and bring the reader with increased delight to the playfulness and epigrammatism of the general style*” (Leigh, 2006).

Since the first publication, *Pride and Prejudice* has been published many times due to its popularity. Even in our modern times, readers can easily adapt to the story of Elizabeth Bennet and Mr Darcy because themes like love, marriage, money, social prejudices and falsity are actual issues in our time. *Pride and Prejudice* is a comedy, dealing with the family relationships and consequences of the life choices from Austen's ironical and realistic point of view (Nenadál, 2008, p. 300).

3.2. Analysis of the story

As stated before, the original title of the book was *First Impressions* and it represented the main idea of the novel perfectly. Observation and evaluation of a character lead to the creation of impression of the character. In this story, Austen deals with the fact that people often tend to project their own prejudices, expectations and feelings into the characters of others when assessing them. She demonstrates how wrong it is to judge someone without really knowing them and shows what problems it brings (Miles, 2009, p. 113-116).

“IT is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife.” (Pride and Prejudice, 1994, p. 3). The famous very first sentence from the novel gives us the impression of the style in which the book is written and also suggest the main topic of the novel.

The main character of the story is Elizabeth Bennet who is the second oldest daughter of Mr Bennet and Mrs Bennet. Elizabeth has four sisters, the oldest one is Jane and the younger ones are Lydia, Kitty and Mary. Mr and Mrs Bennet have very little in common but somehow manage to live happily together. Mrs Bennet is foolish, has no manners and the main purpose of her life is to wed her daughters to wealthy husbands. She is beyond happy when she hears about the arrival of Mr Bingley and she urges her husband to visit him so their daughters can be introduced (Pride and Prejudice, 2008).

Her wishes come true and they meet Mr Bingley during a ball. Mr Bingley did not come alone, he decided to settle at Netherfield together with his two sisters, his brother in law and his best friend, Mr Darcy. While Bingley is very friendly and everybody seems to like him, Mr Darcy is considered arrogant, proud and is criticized for his behaviour. Mr Bingley is attracted to Jane Bennet from the moment he sees her and she likes him as well. The relationship between Elizabeth and Mr Darcy is more complicated. Elizabeth overhears the conversation between Mr Bingley and Mr Darcy and is offended when Darcy claims, that she is not good enough for him (Pride and Prejudice, 2008).

Darcy's first impression of Elizabeth is based on the fact that he does not approve her family. He thinks low of them because of their manners and automatically supposes that Elizabeth is the same. Elizabeth is intelligent, witty and likes to have fun but she is also proud. When Darcy insults her indirectly at the ball, she takes it personally and even though she tries to hide it and makes fun of it, her ego is hurt. She decides not to like him and her family and people around her only support her perception about Darcy. Elizabeth's opinion on

him gets only worse when the regiment comes into the town and she meets Wickham. He is charming, talk active and friendly to everyone so when he claims that Darcy is the reason of his misery, everybody believes him. The last and probably the worst thing that Elizabeth learns about Darcy is, that he was the real reason why has Mr Bingley left her sister Jane. Darcy persuaded Mr Bingley that Jane's intentions were not the same as his and made him believe, that Jane was only flirting and had no deeper feelings for him. After discovering such injustice, Elizabeth is sad, angry and tries to figure out the motives behind Darcy's actions (Mudrová, 2010, p. 30-34).

While Elizabeth's opinion on Mr Darcy was becoming worse and worse, Darcy was experiencing quite the opposite. When Elizabeth came to visit Jane while she was being sick and stayed at Netherfield, he got the chance to see her without her family and started recognizing Elizabeth's qualities and also noticing her beauty. Darcy was charmed by her wit, opinions and manners but when realizing that he was falling for her, he tried to ignore his feelings. His pride did not allow him to love a woman from the lower social class and his arrogance and prejudices towards Elizabeth's family were so strong, that he failed to see Elizabeth as she really was. But as he spends more time with her at the Netherfield's ball and during her visit at Rosings, his judgements are changing and despite his liking, he falls in love with her (Pride and Prejudice, 1994).

The plot climax of their love and hate relationship takes place at Rosings when Darcy is not able to hold his feelings back anymore and reveals his intentions to Elizabeth. He proposes to her but being straight and honest, Darcy also mentions the reasons of his hesitation. He states his disapproval to her family and express the feeling of humiliation because the woman he loves comes from the lower social class. Elizabeth is shocked. Few moments before she had learned about his actions against her sister's happiness and now he is standing before her, claiming his love but at the very same time insults her family and hurts her ego again. Elizabeth refuses his proposal and confronts him with the facts she has against him. Darcy is surprised by the lack of courtesy and also the hateful way Elizabeth is looking at him. He apologizes for his foolish offer and leaves (Miles, 2009, p. 114).

Later that day, Darcy seeks Elizabeth in park and gives her a letter in which he explains himself. Darcy reveals his reasons for the separation of Mr Bingley and Jane, claiming that he cares about Mr Bingley and only wanted to protect him from a broken heart. He also admits his mistake in the judgement of Jane and describes the true reasons for the hostility between him and Mr Wickham. Jane is confused. She does not regret her rejection of his proposal but also realizes how wrong she was with her perception and is ashamed of

herself. From this moment, she starts to see Darcy differently. Stripped from early prejudices, Elizabeth starts realizing other qualities of Mr Darcy (Pride and Prejudice, 2008).

The key situation for the change of her opinion on Darcy was her visit at Pemberly. Not only is she taken by the look of the majestic Pemberly, she also learns about the servant's thoughts on their master, considering him kind and caring. Darcy suddenly appears at Pemberly with his behaviour being completely different than during their last meeting. He asks about her family, is nervous and humble in her presence and talks nicely to her without his usual arrogance. Later on, Elizabeth finds out that it was Darcy who helped her sister Lydia and her family to get out of the troubles. Without even realizing it, she slowly falls in love with him (Pride and Prejudice, 2008).

Their story has a happy ending. After Elizabeth's argument with Catherine de Burgh, Darcy is filled with hope that Elizabeth's feeling has changed. Mr Bingley comes back and propose to Jane. During their engagement, Darcy walks with Elizabeth and they both finally reveal their changed and real feelings. Elizabeth accepts his offer and becomes Mrs Darcy (Pride and Prejudice, 2008).

4. FILM ADAPTATIONS

4.1. Adaptation

As Sanders (2006, p. 20) claims, the term “adaptation” can be understood as a transformation or assimilation of some kind of work into a different form while respecting its original motives, language and composition. Film adaptations transform the literary or dramatic works into the screen. There are many ways of how to create the film adaptation. The Adaptation can be almost identical with its original manuscript or can be loose and therefore some topic from the original can be changed completely (Sanders, 2006, p. 20-21).

What makes the film adaptation good or bad? The analysis of the film adaptation should not be considered only through its comparison to the original source because both, film and book, have their own positives. Literary authors use language and words as the means of expression while film makers use visualization of pictures, action and settings. Other important features of the film are music and sound, cast of the film and also camera and editing (Geraghty, 2008, p. 1-2).

According to Mudrová (2010, p. 39), *Pride and Prejudice* belongs among the books which were adapted into the film versions quite frequently. The first adaptation is from 1938 and it was a British black and white TV version (Mudrová, 2010, 39-43). Other adaptations followed, but this thesis will look closely into the two most successful ones:

- The BBC version from 1995 starring Colin Firth as Mr Darcy and Jennifer Ehle as Elizabeth.
- The film version from 2005 starring Mathew MacFadyen and Oscar-nominated Keira Knightley.

4.2. Langton’s adaptation from 1995

This adaptation is a six-part TV mini-series from the BBC production and was directed by Simon Langton. As Mudrová (2010, p. 42) points out, this adaptation had a great success in its time and was considered insurmountable. It was probably due to its well-chosen cast. Elizabeth Bennet was played by American actress Jennifer Ehle and British actor Colin Firth was introduced as Mr Darcy. At First, Firth was not interested in the role because he had not thought that he is sexy enough. But at the end, after reading the screenplay, he agreed and his Darcy is still considered the “perfect Darcy”. The scene when Firth as Mr Darcy swims

near Pemberly is not the original part of the novel but it became very popular due to his sex appeal (Mudrová, 2010, p. 42).

Jane Bennet was played by Susannah Harker who was pregnant at the time of shooting but her dress fitted well so no one noticed. Dinah Collin was responsible for the costume design. She wanted the actors to feel comfortable and look natural so she was very careful while choosing the fabric and clothes. Crispin Bonham-Carter was introduced as Mr Bingley and Alison Steadman played Mrs Bennet. Miss Bingley is played by Anne Chancellor who is related to Jane Austen (BBC, 2007).

The whole series was filmed in Great Britain. Luckington Court was used as the Bennet's house, interior scenes from Pemberly were filmed in Lacock Abbey in Wiltshire and Sudbury Hall in Derbyshire and Pemberly's exteriors in Lynne Park in Cheshire. Rosings was represented by Belton House in Lincolnshire (Mudrová, 2010, p. 43).

4.3. Wright's adaptations from 2005

After the great success of the BBC adaptation from 1995, no one seemed interested in filming another adaptation. Ten years later, Joe Wright filmed his own version of *Pride and Prejudice* and he did a great job. Wright decided to change some things - the cast was younger and their costumes were much more simple. Joe Wright won the BAFTA award in 2006 for the best director and Dario Marianelli, Italian composer whose music accompanied the whole film, was nominated for an Oscar (Mudrová, 2010, p. 43).

Elizabeth Bennet was played by Keira Knightley and Mathew MacFayden introduced himself as Mr Darcy. At first, Wright had thought that Keira is too attractive for the role of Elizabeth but changed his mind. Mathew MacFayden was the only one from the cast who has not read the book but played Darcy's character well. Jane Bennet was played by Rosamunde Pike. She used to date Simon Woods, who was introduced as Mr Bingley but their past relationship had no influence on their work. The scene where Mr Bingley proposes to Jane was improvised but Woods had played it so well that Wright decided to use it (Mudrová, 2010, p. 46-47).

The film was also filmed in Great Britain but locations were chosen differently. Pemberly is represented by Chatsworth, Bennet's House by Groombridge Place in Kent and the scenes from Rosings were filmed in Burley Hall in Bakewell (Mudrová, 2010, p. 46).

Because of the length of the film, some scenes from the novel had to be taken out and also some of the minor characters were left out as well. Mr Bingley has two sisters and one of them is married but in Wright's adaptation, Bingley has only one sister, Caroline, and has no brother in law.

The ending of the story was also changed for the American audience. In the original version, the story ends after Elizabeth's conversation with her father, when she reveals her feelings towards Darcy and Mr Bennet gives them his permission to marry. In the last shot, Elizabeth walks out of the room and Mr Bennet sits in his chair and is so moved by the happiness that tears can be seen in his eyes.

In the version for the American audience, the story continues after the previous scene. Elizabeth and Darcy are already married and they kiss near the Pemberly while surrounded by lit torches. Mr Darcy asks Elizabeth how is she doing this evening, Elizabeth responds in her witty manner and explains to Darcy how she wished to be called. Elizabeth likes Mrs Darcy the most and so everytime that Darcy calls her Mrs Darcy, he kisses Elizabeth on the face.

5. COMPARISON

The main aim of this comparison is to describe chosen scenes from *Pride and Prejudice* which differ in adaptations and highlight on the differences. The main criterion is the ability to credibly portray the novel. The analysis is based on the Langton's adaptation from 1995 and Wright's adaptation from 2005.

5.1. Chosen scenes comparison

5.1.1. The opening scene

The first scene of the novel is portrayed differently in both Langton's and Wright's adaptation in order to outline the main idea and focus of each adaptation.

Novel

The novel starts with the famous sentence about the marriage, followed by the conversation between Mr and Mrs Bennet. Mrs Bennet is delighted because a young wealthy gentleman has decided to settle at Netherfield and she urges Mr Bingley to visit him so their daughters can be introduced. She is described as a foolish woman with the only interest, marrying her daughters to wealthy men. Mr Bennet is clever, ironical and enjoys teasing his wife. There is no description of their house or notes on appearance of the characters. The story is told through the dialogue between characters or with the support of free indirect speech.

Langton's adaptation

First adaptation starts with the arrival of Mr Bingley and Mr Darcy to Netherfield. The camera is focused mainly on the nature surrounding them as they are riding horses. Mr Bingley comments on Netherfield that it is nothing compared to Pemberly. Darcy's arrogance is presented by his statement about the characters of people in countryside: "*You'll find the society something savage.*" But Bingley replies: "*Country manners? I think they're charming.*" (Langton, 1995). Suggesting that there is a great difference in their characters.

Meanwhile, Elizabeth is walking through the countryside when she notices two gentlemen on horsebacks. She smiles and continues walking, looking free and happy. She is wearing a hat and blue and white dress. When she is approaching her home, the surroundings of the house are shown. The garden is nice and the house looks pretentiously. She hears her

sisters fighting and decides to walk around the house, making an eye contact with her father through a window. Mr Bennet rolls his eyes because he can hear the fighting too and Elizabeth laughs confidentially.

When she walks into the house, she meets Jane and they are both called over by Mrs Bennet. The next shot shows the Bennet's family leaving the church, while Mrs Bennet is being informed that a young gentleman had arrived at Netherfield and she is so delighted by the news that she rushes to Mr Bennet and starts the dialogue authentic to the book. Jane and Elizabeth follow them and Elizabeth is the one, who ironically utters: "*For a single man with a good fortune "must" be in want of a wife.*" Mrs Bennet did not hear the sarcasm in Elizabeth's voice and agrees: "*Yes, he must.*" (Langton, 1995).

The first scene shows clearly that Langton decided to follow the novel quite exactly. Because there is no specification of time in the novel, he chose the nineteenth century because he hoped that it would correspond with the story well. Elizabeth and her sisters are portrayed older than they are in the book and their house and clothes look more glamorous than expected. Langton's version seems definitely more traditional, considering the costumes, surroundings and the whole atmosphere of the first scene.

Wright's adaptaion

In the second adaptation, the view of nature is not so important. The camera is mainly focused on Elizabeth and her face expression as she is walking and reading a book. The title of the book is *First Impressions* so she is, in fact, reading her own story. Wright probably wanted to emphasize Elizabeth's love for books and show her as an educated woman. The piano music is playing for the whole time, accompanying the scene nicely.

Elizabeth arrives home and we can see the house and its surroundings, being much more simple and countryside-looking than in the Langton's version. There are farm animals around the house and as Elizabeth walks towards the house she walks through laundry. The camera is focused on her face almost all the time.

Katty and Lydia are not fighting but running through the house happily. The dialogue about Mr Bingley's arrival is put aside, there is only a short scene of it, while Elizabeth walks into the house. She sees her parents through the window and hears them talking about a young gentleman but when she comes in, she finds Kitty and Lydia spying on their parent's conversation through the open door. Mr Bennet notices that they are listening and closes the door. Lydia and Kitty tell Elizabeth what they have just heard and Jane accompanies them.

The door opens and Mr Bennet and his wife continue in their conversation so the girls can hear. The dialogue is identical to the book but Mr Bennet is not being persuaded just by his wife but Kitty and Lydia please him to visit Mr Bingley too. Mr Bennet tells them that he had already visited him and Mrs Bennet is so delighted, that she rushes to kiss him. Jane, Kitty and Lydia are beyond happy when they find out, that Mr Bingley will be at the upcoming ball and converse joyfully about it. Elizabeth is sitting on the sofa and looks at them with happiness.

This first scene is quite different from the BBC one because Wright's main focus is on Elizabeth. She is portrayed in the more modern way, her clothes being simple and with no accessories. Bennet's sisters are also younger than in Langton's version, which is more authentic to the book.

5.1.2. At the ball

Elizabeth meets Darcy for the first time at the Meryton ball. This scene is portrayed quite differently in the two adaptations because of its time difference and also considering the relationship between Darcy and Elizabeth.

Novel

The novel describes the feelings of people and their thoughts on Mr Bingley, his sisters, brother in law and Mr Darcy. When they enter the ball, Darcy is considered even more attractive than his friend Mr Bingley. His tall figure and handsome features ensure him the attention and his fortune of ten thousand a year makes him a hot topic for conversation. But as the evening proceeds, he is judged for an arrogant behaviour and is considered unsocial because he refuses to dance and does not talk to anybody. On the other hand, Mr Bingley is talk active and nice to everyone so he is praised for his behaviour.

Elizabeth and Darcy are not introduced at the ball. She overhears his conversation with Mr Bingley when Darcy claims, that she was not good enough for him. But after that, there is no further interaction between them. Elizabeth makes fun of Darcy's statement about her but does not take it personally. Mr Bingley dances with Jane Bennet twice and thinks very highly of her. The scene ends when Mrs Bennet and her daughters return home. Mr Bennet stayed at home but is still up so his wife describes to him what has happened at the ball with all the details.

Langton's adaptation

Mr Darcy and Mr Bingley arrived at the ball in a coach together with the two sisters of Bingley and his brother in law. From the very first time, it is clear that Mr Darcy is not pleased to be there. The salon is rather small and there is not a lot of people. The ball room is decorated heavily and the setting is full of light. The costumes are much more accessoried, coming from the early nineteenth century and there is not an obvious difference between the higher and middle class. There is also a classical music accompanying the scene.

The scene opens with the view of dancers as they are having fun. When Mr Bingley and his company enter the room, the music is toned down and everybody looks at them. Mr Bingley is introduced to Sir Williams and he seems delighted to be there. Darcy on the other hand stands in the back looking annoyed. Charlotte stands with Jane and Elizabeth near the Bingley's company and comments on them. Charlotte is the first one, who tells us who they are and later, Mrs Bennet calls Jane and Elizabeth over to inform them about Darcy's and Bingley's fortunes. The thoughts of others are expressed by Mrs Bennet's and Elizabeth's point of view. Mrs Bennet calls Darcy: "*the most handsomest man*" and Elizabeth adds sarcastically that: "*maybe he would not be so handsome, if he was not so rich*" (Langton, 1995). Elizabeth does not find Darcy attractive just because of his fortune, she cares more about the character of the person.

When Mr Bingley and Sir Williams approach them, they are introduced to Mr Bingley while Darcy is standing in the back and does not seem to be interested. Mrs Bennet is delighted by the thought that a young rich gentleman wished to be acquainted with her daughters. She is portrayed as a woman without manners who only seeks profitable marriage for her daughters. Mr Bingley seems to be interested in Jane and asks her if she is engaged for the next dances. Jane says that she is not and Mr Bingley is very pleased to hear that. Mrs Bennet notices Darcy in the back and with the hope that he could dance with her other daughter Elizabeth, asks him if he likes to dance. Darcy, looking almost angry, replies that he rarely dances and leaves.

Mrs Bennet is shocked by Darcy's behaviour and express her feelings towards him quite loudly. She accuses him of being proud and arrogant and comments on his reserved behaviour. Later on, Elizabeth overhears Darcy's conversation with Bingley where he mentions, that she was not pretty enough for him. She is not offended by his statement and smiles while walking past him. He does not show any kind of interest in her, only looks at her

wondering whether she heard him or not. Elizabeth tells Charlotte about the coverstaion and they are making fun of it. Elizabeth has no hard feelings for Darcy but thinks of him as proud and arrogant.

Wright's adaptation

Wright was inspired by the eighteenth century society when filming his adaptation. He considered it to be more accurate setting for the novel and so the differences between the two adaptations are quite visible.

The ball room is bigger and there is more people on the set. The decoration is missing and lights are not as bright, making the room look more cozy. The costumes are simple, earth toned dresses with a high waistline. There are no accessories like fethers or jewellery as could be seen in Langton's adaptation. The only lady wearing gloves is Jane Bennet and she appears more noble due to that. The whole scene with its country look is less glamorous than the BBC one.

The opening scene is filled with music and happiness, the Bennet's sisters are dancing and Mr Bennet and his wife are enjoying themselves. Elizabeth complements Jane on her beauty and they talk together about men. Elizabeth is ironical and Jane says that "*one day she will meet a man who catches her eye and then she will need to watch her tongue*" (Wright, 2005). This statement suggest that Elizabeth is very open, when expressing her thoughts.

The scene when Mr Darcy, Mr Bingley and his sister Caroline appear is more dramatic than the BBC one. As soon as they walk in the music stops and everybody is starring at them. It gives a feeling that they are sort of an attraction for the people at the ball. Sir William is the one who welcomes them but we do not see their reaction because camera focuses on the room. The camera is still behind them so we see the same things as Darcy, Bingley and Caroline. Charlotte informs who is who and Elizabeth coments on Darcy that he looks miserable. Darcy really does look miserable and his expression is hard to read.

When Darcy, Bingley and Caroline walk across the room, Darcy notices Elizabeth and looks at her for some time. Elizabeth is surprised and pleased by his interest and smiles for herself. This is another difference in adaptation because in the novel and the BBC adaptaion Darcy pays no attention to her. Mr Bennet stays also home during the ball but in Wright's adaptation he is present. The introduction of Mr Bingley is also changed. Mrs Bennet forces Jane, Elizabeth, Mary and Charlotte over to meet Mr Bingley. They are introduced by sir

William. Mr Bingley is pleased to meet them and is smiling the whole time, the last person introduced is Mr Darcy.

Darcy is standing near while Jane, Elizabeth and Mr Bingley talk. He has a distant look in his eyes, making obvious that he does not wish to be part of the conversation. Elizabeth can not resist and looks at him from time to time. Jane and Mr Bingley leave to dance and Elizabeth is left alone with Darcy and Caroline. Elizabeth, being friendly and open, asks Darcy whether he likes to dance. He looks surprised by her question and answers that he does not like to dance. Elizabeth does not know what to say to that so she just smiles and leaves.

Mr Bingley is astonished by the beauty of the ladies, Jane especially, and urges Darcy to dance. They lead the same dialogue and again Elizabeth overhears them. But in Wright's adaptation she is not only amused but also offended. As she says later to Charlotte, she would not dance with him even for the whole Derbyshire.

5.1.3. Rosings and the piano scene

Elizabeth arrived at Rosings in order to visit Charlotte. Langton's adaptation follows the novel, but in Wright's adaptation, some scenes had to be cut out because of the length of the film.

Novel

In the novel, Elizabeth is visiting Charlotte when the whole party is invited for dinner at Rosings. Mr Darcy is also among the guests. During the first visit at Rosings, Elizabeth is introduced to Lady Catherine by Mrs Collins in order to make the introduction pleasant. Lady Catherine is interested in her and asks a lot of questions. Elizabeth considered her questions tactless but tries to respond calmly. When Lady Catherine wants to know her age, Elizabeth jokes and does not want to admit it. Lady Catherine is shocked by her answer so Elizabeth surrenders, saying that she is almost twentyone.

Later on, during the second visit, Elizabeth is reminded of her promise to play the piano by Colonel Fitzwilliam. She sits directly to the instrument and begins to play. Mr Fitzwilliam sits close to her but they do not talk as she is beginning to play. Mr Darcy keeps looking at her and after some while, decides to approach the piano. He stands right in front of the piano and Elizabeth begins to tease him. She claims with smile, that she is not scared of him. Their conversation continues but Elizabeth seems to address her attention to Mr Fitzwilliam rather than speaking directly to Darcy.

Elizabeth complains about his behavior during the ball but Darcy explains himself: *“I certainly have not the talent of conversing easily with those I have never seen before,”* (Pride and Prejudice, 1994), which can be considered as an allusion to Wickham. Elizabeth reacts: *“My fingers do not move over this instrument in the masterly manner which I see so many women's do. They have not the same force or rapidity, and do not produce the same expression. But then I have always supposed it to be my own fault -- because I would not take the trouble of practising. It is not that I do not believe my fingers as capable as any other woman's of superior execution”* (P and P, 1994).

She criticizes his attitude using irony but Darcy fails to see it and agrees with her instead: *“You are perfectly right. You have employed your time much better. No one admitted to the privilege of hearing you, can think any thing wanting. We neither of us perform to strangers”* (P and P, 1994). They are interrupted by Lady Catherine and Elizabeth begins to play immediately. It is clear that Darcy is falling for Elizabeth. He admires her and also sees some similarities between them. But Elizabeth fails to see his attraction towards her.

Langton's adaptation

Langton's adaptation is similar to the novel only with few differences. Elizabeth is introduced to Lady Catherine while sitting at a coffee table with the whole party. Lady Catherine interrogates her but Elizabeth is more amused than irritated. She also does not reveal her age, only comments that she is not twentyone.

During the second visit, Elizabeth is not asked to play. The scene is opening with the view of Elizabeth playing the piano while Fitzwilliam is sitting next to her. The scene is quite bright considering that it is supposed to be evening. Elizabeth does not play as eagerly as she did in the book. When she finishes, Lady Catherine lectures her about the importance of practising and offers her that she can come and play the piano here. She also adds that she will not be disturbing anyone in this part of the house while the camera is focusing on Mr Darcy, showing his embarrassment.

During the time while Elizabeth is still playing, Darcy approaches her and their conversation is the same as in the book. But the atmosphere of the dialogue is more relaxed and they are all smiling. When Darcy says that neither of them is capable of the affectation, Elizabeth becomes more serious and thinks about it. They share a moment but are interrupted by Lady Catherine who seeks their attention. The camera is again focused on Darcy and according to his facial expressions, he is quite annoyed by Lady Catherine's interruption.

In the BBC series there is another piano scene, which takes place at Pemberly when Elizabeth meets Darcy's sister. There is some connection between these two scenes. Elizabeth is asked by Georgina to play and she does it without thinking. We see her play with no hesitation and she even sings. Her playing is more confident than it was at Rosings and is evident that she has been practising.

Wright's adaptation

This adaptation vary quite a lot. There is only one visit at Rosings and Elizabeth is introduced by the awkward Mr Collins. During the introduction, Mr Collins talks to Elizabeth when she notices Darcy, who is standing in the back of the room. She is surprised by his presents and asks what is he doing there. Darcy looks at her intensely for the whole time, answering that he is also a guest there. Lady Catherine seems displeased by the fact that they know each other.

During the dinner scene which was added, Mr Darcy sits next to Elizabeth and tries to talk to her. The camera is behind them so we do not see their faces. Their conversation is interrupted by Lady Catherine, asking Elizabeth about her family and education. Elizabeth feels clearly uncomfortable and does not respond as playfully as she did in the BBC adaptation. The whole scene is darker and more serious.

Elizabeth is asked to play by Lady Catherine, while standing alone in the back of the room. Everybody is looking at her and she really does not want to play. She tries to excuse herself and it is clear that she is scared. But Mr Collins insists because Lady Catherine demands it. Elizabeth has no choice. She begins slowly and while Elizabeth is playing, Darcy keeps looking at her. Lady Catherine does not even listen and talks to Darcy instead. In the novel and in the first adaptation Lady Catherine listens to her playing and Elizabeth is offered the possibility to use her piano for practise but in this adaptation, the arrogance of Lady Catherine is expressed strongly and the possibility to train the piano play is offered to Charlotte.

Another difference is, that Elizabeth does not sit next to Fitzwilliam. Darcy approaches her and while they are talking to each other, Fitzwilliam appears and asks about his cousin's behaviour but is called back by Lady Catherine. Elizabeth does not play while talking to Darcy. Darcy tells Elizabeth that it is not easy for him to start conversation with strangers and Elizabeth's response is, that he should have listened to his aunt and practise more. She begins to play the piano loudly, ending the conversation. The camera shows Darcy, standing behind Elizabeth and looking sadly because she did not pay any attention to him.

In this scene, the atmosphere is not friendly. Darcy tries to talk to Elizabeth and wants to share something with her but she is not interested. She only makes fun of him and there is no sign that she would actually think about their conversation.

5.1.4. First marriage proposal

This scene is considered climax of the story because all the feelings of both protagonists are revealed. In the novel and both adaptations, Elizabeth is surprised and offended when Darcy proposes to her. Darcy reveals his feelings towards her, being certain that she will accept his marriage proposal.

Novel

Darcy's proposal is described very well and Austen expressed their feelings in detail. Darcy visits Elizabeth in the house of Mr Collins and is concerned about her health. His visit is very unexpected and Elizabeth, being very angry with him, tries to act politely. Mr Darcy seems very nervous and restless. He sits down and moment after stands again. Elizabeth is confused but waits patiently. Suddenly Darcy turns around, comes closer and tells her angrily about his feelings towards her but while doing so, insults her family and claims that she is not good enough for him.

Elizabeth is shocked. At first, she can not help it and feels flattered but as Darcy continues revealing the reasons for his hesitation, she becomes angry. She waits until he is finished and then refuses his marriage proposal. Darcy did not expect her answer being no, he was sure of her approval. They exchange their opinions on each other and after Darcy realizes the true nature of Elizabeth's feelings for him, he excuses himself and leaves.

Langton's adaptation

Langton's adaptation is not so different from the original. Mr Darcy rushes into the Collins's house, asking Elizabeth about her health. Few moments before his visit, Elizabeth was walking with Mr Fitzwilliam when he informed her about Darcy's actions against Jane's happiness. Feeling sad and angry, she used headache as an excuse to go back to the house. Therefore, the reason for her "illness" is Darcy alone.

Darcy seems quite nervous. He is walking through the room saying nothing. Elizabeth is surprised by his visit but tries to be polite and sits down, asking him to the the same, and waits for him to talk. Darcy sits for a while and looks at Elizabeth but then stands up again. He is restless and obviously struggling with himself. The situation is awkward, almost comic

because neither of them say anything. Darcy finally stops walking, comes closer to Elizabeth and reveals his feelings. The tone of his voice is demanding, angry almost. He confesses his love to Elizabeth but also mentions the obstacles, meaning her family and her social background. Darcy seems very uncomfortable during his speech but he speaks with such certainty that Elizabeth will accept his offer, that there is nothing romantic about his proposal.

The camera is focused mainly on Darcy while he is speaking but every now and then turns to Elizabeth in order to show her feelings, the main focus being on their facial expressions. Elizabeth sits for most of the time while Darcy stands. She has to look up to him, suggesting her lower social position. The room is bright and the singing of birds can be heard. Even though the atmosphere is filled with tension, there is no passion between them. On the one hand Darcy says that he loves Elizabeth and can not stand the torture anymore but on the other hand, he gives no visible sign of his feelings.

Elizabeth refuses Darcy's marriage proposal with no hesitation. It is clear that she feels offended because she presents her answer not as politely as the manners require. She manages to stay calm during her speech. Darcy is shocked by her answer and suddenly feels nervous. Elizabeth continues, explaining that she has no feelings for him and that she hopes that his feelings will soon pass. Darcy is hurt by her statement and wants to know the reasons for her refusal and lack of sympathy. Elizabeth states, that she does not understand how could he even expect her answer being yes when he informed her about his love while insulting her.

She also confronts Darcy with his actions against the relationship between Jane and Mr Bingley. Darcy is not denying his behavior, he even claims that he is glad, that he did interfere. Elizabeth can not believe that he is so open and arrogant about this matter and informs him, that she has made her opinion on him much sooner thanks to Mr Wickham. Darcy becomes angry. Elizabeth decided to reveal her true feelings about him and states: *"From the very beginning, from the first moment I may almost say, of my acquaintance with you, your manners impressing me with the fullest belief of your arrogance, your conceit, and your selfish disdain of the feelings of others, were such as to form the ground-work of disapprobation, on which succeeding events have built so immovable a dislike; and I had not known you month before I felt that you were the last man in the world whom I could ever be prevailed on to marry"* (Langton, 1995).

During her speech the tone of her voice is full of anger and certainty. When camera turns to Darcy it is clear that he is devastated and deeply hurt by her words. He calms himself

and states sadly: *“You have said quite enough madam”* (Langton, 1995). Darcy apologizes for taking up her time, wishes her his best and leaves. Elizabeth is left alone looking desperate and upset.

Wright’s adaptation

Wright decided to take his own turn on this scene. There are some similarities with the original scene from the novel but Wright’s adaptation is more loose than the BBC one and he also added some things. The scene starts with Elizabeth running in the rain across the bridge while dramatic music is playing. She is upset and angry because few moments ago, Mr Fitzwilliam informed her about Darcy’s intervention in Jane’s relationship with Mr Bingley. It rains heavily so she decides to hide under the roof of a Rosings summer house. She is out of breath and soaking wet leans against the wall. Out of nowhere, Darcy appears and scares her. She is clearly shocked by his presence but before she gets the chance to say anything, Darcy proposes to her.

They are both standing against each other, suggesting their equal position. The atmosphere is more dramatic than in Langton’s version, supported by the storm and the improper appearance of both Elizabeth and Darcy. The camera is focused on both of them, taking turns from one to another. The difference is, that first we see the reaction of the other person to what is being said and not the person who is speaking but after Darcy’s proposal the camera is focused on the person speaking.

Darcy starts his proposal right away as Elizabeth sees him. There is no hesitation from his side but he does not look so sure and arrogant as in Langton’s adaptation. He is quite calm and the tone of his voice does not sound angry. He does not start his proposal by saying that he loves her but firstly mentions his reason for his hesitation while stating their differences. Elizabeth is confused and has no idea what Darcy’s intention is so she tells him that she did not understand. Darcy says, that he loves her and Elizabeth is shocked but does not seem angry. Darcy proposes to her: *“Please do me the honor of accepting my hand”* (Wright, 2005). He is not demanding but rather calm and filled with hope. The way he is looking at Elizabeth shows his affection to her.

Elizabeth is more polite during her refusal than in BBC series as she states: *“Sir, I appreciate the struggle you have been through and I am very sorry to have caused your pain”* (Wright, 2005). Darcy is surprised by her rejection and asks her if she is making fun of him and then asks again, if she is rejecting him. His voice is louder and angrier. Elizabeth

starts calmly stating her reasons for refusal but after she is asked for the reason of her discourtesy, becomes angry. She comes closer towards Darcy and they start their argument. Both of them talk quickly, almost not letting the other person speak. The tone of Elizabeth's voice is loud and filled with anger while she accuses him of ruining Jane's happiness and adds more details which are not written in the novel. Darcy also apologizes after insulting her family while looking like he is sorry for his thoughts and excludes Jane and Elizabeth from his disapproval.

There is a moment of silence but then Elizabeth mentions Wickham and they start arguing again. They are both angry, Elizabeth is almost furious but what is the most obvious difference from the Langton's adaptation and the book is that they are really attracted to each other. They were getting closer and closer to each other so when finished speaking, the distance between them is minimal. It seems that they are about to kiss. The chemistry works great between them and the tension and passion is obvious. Darcy breaks the silence apologizing and leaves. Elizabeth is so upset and exhausted from the conversation that she has to lean against the wall again and thinks about what has just happened.

5.1.5. Visiting Pemberly

This scene is crucial because Elizabeth falls in love with Darcy during her visit at Pemberly. She is introduced to his other side firstly by Mrs Reynolds, a housekeeper of Pemberly, and later by his changed behaviour. Elizabeth is not moved only by the judgements of Mrs Reynolds but the majestic look of Pemberly influenced her feelings as well.

Novel

Elizabeth is enchanted by the look of Pemberly. She imagines herself as the mistress of Pemberly during their tour but she also realizes what would she lose if she accepted Darcy's offer. As Mr Reynolds expresses her thoughts on Darcy, Elizabeth slowly begins to see him differently. When she meets Darcy outside she is surprised and embarrassed because she was not expecting him to be there. They are both quite nervous, Darcy, repeating himself while asking Elizabeth about her parents and Elizabeth, being ashamed and wondering what he thinks of her invading his home like this. Darcy leaves suddenly and Elizabeth joins her aunt and uncle.

As they are walking back to the carriage, Darcy appears, inviting Mr Gardiner to fish in his lakes. He is very polite and friendly to Elizabeth's surprise. She can not believe the

sudden change in his behaviour and wonders what is the cause of it. While walking through the park, Darcy tells Elizabeth that his sister would like to meet her. Elizabeth is astonished by his statement and can not stop thinking about it. Darcy accompanies them back to their carriage and while they are leaving, Elizabeth's eyes follow Mr Darcy going back to Pemberly.

Langton's adaptation

In this adaptation Elizabeth wants to visit Pemberly. She is with her aunt and uncle, it is a beautiful day and the nature around Pemberly is magnificent. When they arrive, charmed by the beauty of Pemberly, they ask for the tour. The housekeeper welcomes them and walks them through the estate. During the tour, she describes Darcy as the best master and a very good man which surprises Elizabeth as she listens with interest. Mr Gardiner finds pictures of Darcy and Wickham and Elizabeth admits that Darcy is a handsome man. As they are walking through the house and Mrs Reynolds praises Darcy for all his great features, Darcy arrives home. The scene is a farytale-like looking because he is portrayed as some kind of hero, riding a white horse.

Darcy feels hot and decides to swim in the lake in front of Pemberly. This scene is not written in the novel and as Mudrová claims (2010), was added in order to show Darcy as a "normal" human being (Mudrová, 2010, p.) After the swim, Darcy walks towards Pemberly, carrying his clothes and shoes. In the meantime, Elizabeth and the Gardiners finished their tour and Elizabeth is walking alone through the garden of Pemberly when suddenly, Darcy appears. She is shocked by his appearance and Darcy is also surprised to see her. They both feel uncomfortable and nervous. Darcy because of his inappropriate appearance and Elizabeth because she is feeling ashamed of invading his home after refusing his proposal.

There is an obvious tension between them and neither of them know what to do or say. The camera is on both of them, taking turns from one to another, focusing on their facial expressions. Darcy tries to think of something and asks Elizabeth about her family. They talk awkwardly for some time but when Darcy, being the one who tries to lead the conversation, asks the same question again, he is too embarrassed and excuses himself and leaves. Elizabeth realizes, how the situation must have looked and is ashamed even more. She meets the Gardiners and urges them to leave this place immediately.

Darcy went into the house in order to get changed and after getting presentable, rushes to find Elizabeth. He manages to catch her just before they leave. He apologizes for not

receiving her properly and is sad when hearing that she wants to leave so early. He asks if she likes Pemberly and when she confirms, Darcy seems pleased by her answer. He wishes to be introduced to her companions so Elizabeth introduces her aunt and uncle to him. Darcy is very friendly to them, speaking about his childhood with Mrs Gardiner. Elizabeth is clearly surprised by his behaviour and can not believe that this is the arrogant and proud men, who asked her to marry him in such a rude way.

Darcy invites Mr Gardiner to fish in his lakes and decides to show them the place himself. During they walk, Darcy reveals his wish for Elizabeth to meet Georgiana, his sister. Elizabeth is flattered by his offer and accepts. When leaving, Darcy helps Elizabeth to the carriage and they share a moment looking at each other. He waits until the carriage drives off and Elizabeth keeps looking at him until she can not see him anymore.

Wright's adaptation

In Wrights adaptation, Elizabeth does not want to visit Pemberly but her aunt and uncle persuade her by assuring that Mr Darcy is not there. Also when Mr Gardiner asks about Mr Darcy's character, Elizabeth struggles finding the right words so she calls him rich because that is the only thing she is sure of. While they are arriving on Pemberly, the focus is more on the house while Longton was focusing on the nature and surroundings of Pemberly.

Elizabeth is charmed with Pemberly, she can not help and laughs happily. While they are walking through the house, she examines everything carefully. The whole atmosphere of Pemberly is bright and filled with music and art. There are pictures everywhere but Elizabeth is most interested in the bust of Mr Darcy. She stands in front of it, while listening to Mrs Reynolds as she talks about Darcy. The camera is focused on her face, showing the change of her feelings. It is clear that now, she is very attracted to Mr Darcy. She agrees with the housekeeper, that Darcy is very handsome. The Gardiners continue with their tour but she can not take her eyes of Darcy's bust.

Elizabeth is left behind and walks through the house alone. She hears the piano playing and decides to follow the sound. The next scene is added. Elizabeth walks into the room and sees Georgiana in the mirror through the half open door. She is playing the piano while somebody appears behind her. Georgiana recognizes Darcy and hugs him joyfully. Elizabeth, watching the scene, is taken away because this is the first time when Darcy seems really happy and his close relationship with his sister shows his other, more attractive side. When Darcy notices her, Elizabeth panics and rushes out of the house. Darcy follows her and

manages to catch up with her outside on the stairs of Pemberly. He calls her by name and Elizabeth is forced to stop and waits for him.

Elizabeth is so embarrassed that she can not even look at him properly. She tries to explain the reason why she is there and that she thought that he was away. They both try to talk at the same time, supporting the awkwardness of the situation. In this adaptation, Elizabeth is the one who leads the conversation while Darcy has rather submissive role in their conversation. The camera is again focused on their facial expressions.

Darcy is happy that she is there, looking at her with love and affection. Elizabeth informs him about the hotel where they are staying and Darcy looks disappointed when she says, that they are leaving tomorrow. Elizabeth can not bare the embarrassment of the situation anymore and Darcy offers to accompany her on the way back. Elizabeth refuses, explaining that she likes to walk. Darcy comments it: *“Yes, yes I know”* (Wright, 2005). He talks with tenderness and softness, looking at her for the whole time. After that, they say their goodbyes and Elizabeth rushes back to the hotel.

The last shot of the scene was also added. When Elizabeth comes back to the hotel where they are staying, she sees Mr Darcy talking to her aunt and uncle. She is surprised and happy to see him but hides behind the hangings so he can not see her. She waits there until he leaves and then approaches her relatives. Her aunt informs her, that Mr Darcy was there and invited them for dinner. The camera focuses on Elizabeth as she can not believe what has just happened but her expression is filled with joy and affection.

5.1.6. The ending

As mentioned before, the story ends happily with Jane and Elizabeth marrying their beloved men. Austen described the end of the story in detail, writing eight chapters about it. Both film adaptations had to cut out some unnecessary scenes in order to make the story shorter. Langton’s version is again more similar to the novel while Wright decided to make some changes.

Novel

In the novel, Mr Bingley comes to visit the Bennet’s family more than three times before he finally reveals his feelings for Jane and they get engaged. During his visits he is accompanied by Mr Darcy, who shows no obvious feelings towards Elizabeth, which makes her upset.

When Lady Catherine de Bourgh appears, she accuses Elizabeth that she is engaged with Mr Darcy and assures her that she is more than ready to prevent the wedding by any means. Elizabeth, being shocked and offended by Lady Catherine insults, manages to control herself at first but as Lady Catherine continues, she can not take it anymore and walks back towards the house, asking Lady Catherine to leave. Elizabeth is upset and wonders how it will effect Darcy's opinion on her. When Mr Bingley comes to see Jane, he is not alone. Mr Darcy came back from London and they go for a walk.

Elizabeth and Darcy are left alone and Elizabeth decides to thank him for saving Lydia, which leads to the revealing of their feelings. Day after, Mr Darcy asks Mr Bennet for Elizabeth's hand and after his aprooval, they got engaged. In the last chapter, Austen describes what followed. Elizabeth and Darcy talk about their feelings and explain their actions to each other. The weddings are not described in the novel but Austen writes about their lifes after the marriage.

Langton's version

In the BBC version Bingley's marriage proposal is identical to the novel. He came for visit and is siting in the living room with Mrs Bennet, Elizabeth, Jane and Kitty. Mrs Bennet was trying to leave Jane alone with Mr Bingley almost all day but without success. She starts to wink at Elizabeth and Kitty in order to make them leave but Kitty does not understand and asks, why is she winking at her. Everybody feels embarrassed but Mrs Bennet is relentless and manages to leave them alone after all. Jane and Bingley get engaged and everybody is happy.

Lady Catherine arrives in the morning and asks Elizabeth to show her the garden. Their dialogue is authentic with the book. Elizabeth is angry when Lady Catherine insults her but is not hurt as deeply as she is in Wright's version. The camera is focused on both of them so it is possible to see not only their facial expressions but their gestures as well.

Later on, when Elizabeth walks with Darcy, she can not hold back anymore and decides to thank him for the help with Lydia. Darcy tells her, that he did it for her and not for her family. Elizabeth is surprised and touched by his statement. Darcy turns to her, asking if her feelings towards him have changed. He still loves her but if she does not share the same feelings, he will never speak about this matter again. Elizabeth answers: "*My feelings are so different, in fact, they are quite the opposite*" (Langton, 1995). They are both nervous and happy at the same time.

The setting is different from Wright's version, as it is sunny day, there is no music and the atmosphere is not as romantic. The scene is more traditional and more authentic, considering the time period. The camera shows their whole silhouettes for most of the time, only focusing on their faces in order to show their reaction to what is being said. The scene continues with them talking about Lady Catherine and about their feelings.

The last scene is added because there was no description of the actual wedding in the book. Jane and Elizabeth are marrying Bingley and Darcy at the same time in the church. As the priest talks the camera focuses on the guests and when the ceremony is over, Darcy and Elizabeth kiss for the first time as they are leaving in the carriage.

Wright's adaptation

In Wright's adaptation, Bingley visits the Bennet's family only once. Mrs Bennet and the girls are resting in the living room when Kitty notices Mr Bingley and Mr Darcy walking towards their house. Everybody panic because they appearance is not proper and ther room is not tidy. Elizabeth and Jane are both nervous and it is clear that they are thinking about the reason of Bingley's and Darcy's visit. When the gentlemen come in, they are welcomed by Mr Bennet, behaving inappropriately as usual. The whole situation is awkward because nor Bingley nor Darcy say much, they are just standing there and Elizabeth and Jane are ashamed by the behaviour of their mother. Darcy keeps looking at Elizabeth but is not as friendly as he was at Pemberly. They converse for a while but then Bingley and Darcy say their goodbyes and leave.

The next scene was added. The camera focuses on Bingley, walking back and forth nervously while Darcy watches him. He recapitulates what has just happened and is distracted and upset because he wanted to ask Jane to marry him but was too scared to do so. The whole scene is hilarious. Bingley musters the courage and goes back. He asks to be left alone with Jane and they get engaged. In the evening the family is surprised by the visit of Lady Catherine. The main difference from the novel and the Langton's verion is, that she arrived at night. It is dark while she is left alone with Elizabeth in the livingroom. The camera and light focuses only on their faces, showing the facial expressions clearly. The whole situation is more dramatic then in the BBC adaptation. Elizabeth is also very upset after she asked Lady Catherine to leave, she runs to her room and when her mother asks her what had happened she shouts at her: *"Oh, for once in your life, leave me alone!"* (Wright, 2005).

Elizabeth can not sleep so she goes for a walk. It is early in the morning, the fog is rising from the fields of Netherfield, birds are singing and the sun is about to rise. Suddenly, she notices Darcy walking towards her. The music is getting louder as he is getting closer, supporting the dream-like atmosphere of the situation. The camera follows Darcy for the whole time as he is coming towards Elizabeth and is looking intensely at her. Elizabeth is surprised to see him, but is calm and tells him quietly that she could not sleep. While they are talking, the camera focuses on their faces and shows the love and affection with which they are looking at each other. The whole scene is very romantic.

Elizabeth thanks Mr Darcy for what he has done for Lydia and Darcy says tenderly: *“You must know, surely you must know it was all for you”* (Wright, 2005). Elizabeth is moved and smiles. Darcy is encouraged by her behaviour and reveals his feelings: *“I would have to tell you, you bewitched me, body and soul...and I love...I love...I love you. I never wished to be parted from you from this day one”* (Wright, 2005). Elizabeth comes closer to him and the only thing she says is: *“Well then”* (Wright, 2005) she takes his hand and kisses it. They stay together like that while the sun rises behind them. During the last scene, Darcy asks Mr Bennet for Elizabeth’s hand and after Mr Bennet assures himself, that Elizabeth really loves Darcy, he agrees. There is no further explanation of their feelings or their actions as it is in the novel and in the first adaptation. Wright also made some scenes look more comic or serious and dramatic than Langton.

5.2. Final comparison of the two adaptations

This chapter comments on the two adaptations in order to assess them as the whole. Starting with the adaptation from 1995, directed by Simon Langton. Langton’s aim was to portray the novel authentically and he managed to do it really well. The main advantage of this adaptation is its length, as it provided enough space for the characters to evolve and for the director to maintain all the original topics and characters from the novel. The BBC adaptation focuses on the romantic relationship between Mr Darcy and Elizabeth but also on the criticism of the society.

The cast was chosen carefully and Colin Firth, who played Mr Darcy, managed to capture the Darcy’s character so well, that the label “Perfect Darcy” fits him perfectly. The way he is looking at Elizabeth is also easily memorable because of its intensity and passion. Langton added some scenes introducing Darcy in more depth, for example the swimming scene, which became legendary, or the scene where he watches Elizabeth while she is playing

with his dog. The Bennet sisters are portrayed older than they are in the book. Elizabeth behaves more maturely and even though Jane is supposed to be the beautiful one, she is not as attractive as expected. The chemistry between Elizabeth and Darcy works quite well, but while Firth performs with passion and conviction, Ehle's performance is more monotonous. On the other hand, the actors playing the characters of Lady Catherine and Mr Collins are so convincing that there is nothing to dislike on their performances.

The second adaptation by Joe Wright is more loose and therefore the main focus is on the romantic relationship between the two main characters and on Elizabeth herself. Wright's intention was to introduce *Pride and Prejudice* in a different, more modern way than how it has been presented before, and because of the length of the film, had to cut out some scenes as well as characters. Elizabeth is played by Keira Knightley, who managed to portray Elizabeth in a very convincing way. She is younger, more ironic and also has a free spirit, which is more authentic to the book. On the other hand, Mr Darcy, played by Matthew MacFayden, is not as spectacular as Darcy in the first adaptation. MacFayden's Darcy is romantic and less passionate but the chemistry between Darcy and Elizabeth works better than in the Langton's adaptation.

Wright did not follow the novel exactly and some scenes from the book were changed. The first introduction of Darcy and Elizabeth at the Meryton ball was described with the suggestion of love at the first sight. Also in the scene, where Darcy proposes to Elizabeth, the location had been changed and the whole atmosphere is more dramatic, mainly due to the weather and the passionate chemistry between the actors. Wright often used nature and weather as the complement to the atmosphere of the scene or to represent the feelings of the character. For example the rain and storm during the first marriage proposal, or the magical foggy surrounding during the scene at the fields of Netherfield. Music is also an important complement to the whole adaptation, and unlike in the Langton's adaptation, manages to highlight the situation perfectly.

Both Langton's and Wright's versions are great adaptations of the novel *Pride and Prejudice*. But when considering the credibility of the adaptation, Langton's adaptation seems to be the winning one. He managed to maintain the important topics from the novel with the detailed analysis of Elizabeth and Darcy's relationship, and Firth's performance as Darcy was, without a doubt, phenomenal. Wright's adaptation with its focus on the contemporary audience managed to catch up on the quality of Langton's adaptation and the performance of Keira as Elizabeth was fantastic, but the BBC adaptation is still the more authentic one.

CONCLUSION

This thesis focused on the novel *Pride and Prejudice*, written by Jane Austen, and its two film adaptations. The thesis was divided into two parts, the first part being theoretical and the second part is practical.

Historical context of the novel was introduced in the first chapters, dealing with the historical background and the position of women in Austen's era, which are both important indicators for understanding the work of Jane Austen. The life and work of the author were discussed in the following chapter and Austen relationship to Feminism was explained as well. The authorship of the novel and the analysis of the story, focusing on the relationship between Elizabeth and Mr Darcy, are mentioned in the last chapters of the theoretical part.

The second part of the thesis starts with the explanation of the term adaptation and with the introduction of the two chosen adaptations of *Pride and Prejudice*. The first one, directed by Simon Langton in 1995 and the second one, which was directed by Joe Wright in 2005. Both of the adaptations were chosen for the comparison because they are considered the best adaptations of them all.

The description of the chosen scenes and their comparison to the book and to each other is provided in the next chapter. The aim was to highlight on the differences between the two adaptations. The first scene is The opening scene, which shows clearly the main focus of each adaptation. The second event is the Meryton ball, where Darcy meets Elizabeth for the first time. Their relationship moves forward at Rosings, where Darcy also proposes to Elizabeth for the first time. Elizabeth realizes her true feelings while visiting Pemberly which leads to the happy ending.

The final comparison of the two adaptations is provided at the end of the practical part. The main aim was to assess the ability of the adaptations to credibly portray the book. As proven above, both adaptations have their positives and negatives. Langton's adaptation is more authentic to the novel than Wright's adaptation, mainly because of the length of the adaptation but also because they both wanted to address a different group of viewers. Langton's adaptation followed the novel almost exactly but some scenes were added in order to present the characters in more depth. The focus of the serial adaptation is not only on the romance between Mr Darcy and Elizabeth but also on the morals of the society. Wright's adaptation focused mainly on the romantic relationship between Darcy and Elizabeth and the change of their opinions. Elizabeth is portrayed in more modern way and the whole adaptation differs from other adaptations in order to address the contemporary audience.

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RESUMÉ

Bakalářská práce se zabývá novelou Jane Austenové *Pýcha a Předsudek* a dvěma filmovými adaptacemi tohoto díla. Na začátku práce je představen život i dílo autorky, následuje seznámení s dobou, ve které autorka žila. Dále se práce zabývá novelou samotnou s ohledem na dobu a okolnosti vydání knihy a analýzu díla. V další kapitole se věnuje definování pojmu adaptace a představení dvou porovnávaných adaptací. Adaptace byly porovnávány dvě, jedna britská, která je zároveň adaptací seriálovou a druhá americká, která je adaptací filmovou. Tyto adaptace jsou považovány za nejlepší adaptace *Pýchy a Předsudku* vůbec, a proto byly vybrány na vzájemné srovnání. Poslední kapitola je zaměřena na srovnání adaptací s knižní předlohou pomocí vybraných scén a obě adaptace jsou na závěr zhodnoceny. Analýza prokázala, že obě adaptace mají své kvality a nedostatky. Jako věrohodnější adaptace byla zvolena adaptace seriálová, zejména díky výkonu hlavního herce a dále díky schopnosti režiséra věrně zachytit pointu a atmosféru knižní předlohy.

ANOTATION

JMÉNO A PŘÍJMENÍ:	Michaela Mrkusová
KATEDRA:	Anglického jazyka PdF UP Olomouc
VEDOUCÍ PRÁCE:	Mgr. Andrea Hoffmannová, Ph.D.
ROK OBHAJOBY:	2016

NÁZEV PRÁCE:	Srovnání knihy Pýcha a Předsudek s filmovými adaptacemi
NÁZEV V ANGLIČTINĚ:	Pride and Prejudice – comparison of the book with its film adaptations.
ANOTACE PRÁCE:	Tato bakalářská práce se zabývá novelou Jane Austenové a dvěma adaptacemi tohoto díla. Je představen život a dílo autorky i doba, ve které žila. Práce se především zaměřuje na rozdílnost adaptací pomocí srovnání jednotlivých scén. Cílem práce je posoudit, která z adaptací lépe zachycuje knižní předlohu.
KLÍČOVÁ SLOVA V ANGLIČTINĚ:	Jane Austen, Pride and Prejudice, film adaptation, comparison
ANOTACE V ANGLIČTINĚ:	This thesis deals with the novel of Jane Austen and two film (serial) adaptations of this novel. The life and work of the author are introduced as well as the time period in which she had lived. The main focus of this thesis is the comparison of the chosen scenes and each adaptation in order to assess the credibility to portray the novel.
ROZSAH PRÁCE:	48 s.
JAZYK PRÁCE:	Angličtina