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**PRIDE AND PREJUDICE - COMPARISON OF THE  
NOVEL WITH ITS FILM ADAPTATIONS**

**Bakalářská práce**

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Prohlašuji, že jsem tuto bakalářskou práci vypracovala samostatně a uvedla úplný seznam použité a citované literatury.

V Olomouci dne .....

.....

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## **ABSTRACT**

The focus of this bachelor thesis is to compare the novel of Jane Austen with its film adaptations as well as series adaptations and even with the films which are inspired by that novel into some extent. It concentrates mainly on the age of some characters, time setting, observance of events and especially on the actors performance. The first chapters of this thesis give information of the author's life and the time in which she lived. The others deal with the novel and its adaptations. At the end there is a comparison of the novel with its adaptations and what is really important for adaptation to be successful.

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# INTRODUCTION

Jane Austen managed to write a novel which is read not only in her homeland but worldwide even centuries after her death. It has been translated into many languages and there have been printed many editions. The story of a young woman who makes an error of judgement and a man who is too proud to think about a marriage under his standards and who is convinced to be entitled to influence his friend, is attractive by its timeless plot to the readers even nowadays.

When I read the book for the first time some years ago, I was drawn into the story and so it took me only a few days to read. The novel might seem to be a typical happy ending story, according to the fact, that at the end two main pairs are brought together. Nevertheless, not everybody is so fortunate, such as Charlotte marrying Mr. Collins, who is under Lady Catherine's supervision or Lydia who is married to Mr. Wickham with gambling issues. The novel has been made into a film many times and whether it is worth watching all the versions has to be assessed by anyone on their own.

This thesis is focused on the comparison of the novel and its various adaptations. Altogether, three films and three TV Mini-series are analysed, dealing with the following issues:

- characters - their description in the novel compared to the actors who performed them and age of the selected characters in comparison to the actors,
- selected scenes - comparison of certain added or omitted scenes,

- analysis of the actors' performance,
- common viewers' evaluation.

The aim of this thesis is to compare the novel with the selected adaptations. There are observed already mentioned issues - the characters, selected scenes and actors' performance. The thesis concentrates on the common viewers' satisfaction with these adaptations and to what extent the observance of the novel has an influence on the viewers' evaluation.

The thesis comprises six chapters. At the beginning there is described the life of Jane Austen and the time in which she lived. The second chapter deals with issues such as weather and to what extent it has an influence on the events. The following chapter informs about the acceptance of the novel and the last three chapters are concerned with the analysis of the adaptations in theory and practice.



# **THE WORLD OF JANE AUSTEN**

With regard to Jane Austen's simple life, Mitton (1917: 1) states "Story there is none to tell, sir." In spite of the lack of events in Jane's life, she was highly influenced by them and that is the reason why I would like to focus, in the initial part, on what had the impact on her works - particularly her family and the time in which she lived, although there are events which were important and she did not even notice them.

## **1.1. JANE AUSTEN AND HER FAMILY**

As Tytler (1900) points out the 18th century was the time not only of such great poets and novelists as Sir Walter Scott, George Crabbe, William Cowper and many others, but also of Jane Austen who thought highly of these personages. There is not much known about Jane Austen's childhood, as Mitton (1917) suggests. He presents that at that time it was common to have babies looked after away for the first months, when they needed most care. Nevertheless, it was also the period of a change in the attitude to the raising children. Their upbringing was not so strict and they also did not have to watch executions at an early age as they did before.

According to Tytler (1900), one of the things that has been reflected in Jane's writing, is the author's appearance and personality. In *Pride and Prejudice* it is the character of Elizabeth Bennet, one of the main heroines, who is very similar to the creator. They both have in common the stature, hair colour, the colour of eyes as well as the ability of playing music, singing and they even share the love for dancing.

Another thing which affected Jane's work was the place where she and family lived. Both are well described by more writers such as Mitton (1917) and Austen-Leigh (2006). They mention that she was born in 1775 and lived at Steventon for most of her life. She belonged to the middle class and, as she was a daughter of a clergyman George Austen, she lived in an old rectory house there. Jane was fond of the countryside but, since people at that time did not look at nature in the way we look these days, she did not pay much attention to the description of it in her novels.

George Austen, as I have already mentioned, was the father of Jane. Austen-Leigh (2006) states, that George was nine years old, when his parents died. There was nothing to inherit but fortunately, his uncle Mr. Francis Austen was willing to take care of him and thus George Austen was provided a good education. Later, Mr. Austen not only educated his own children, but he was also taking pupils who contributed to their family budget. Jane's mother was a strong woman who, although suffering from pain at the advanced age, was able to keep cheerfulness. Being a daughter of a clergyman had such an influence on Jane that she had often put a man with that profession into her works. She was well aware of the disadvantages which this career was connected with, and this was the way she pointed out to what was wrong with that profession. Therefore, we can watch the behaviour of Mr. Collins in *Pride and Prejudice*, who always expresses only such opinions which are in perfect harmony with the opinions of his patron Lady Catherine de Bourgh.

Jane Austen had a large family, which could be the reason she included into her works heroines also with such families, although not of the same gender. Mitton (1917) presents that Jane had five brothers and one sister.

The eldest of Jane's brothers was James, then there was Edward, Henry, Francis and Charles. Between James and Jane there was a huge age gap, which was probably the reason for not having as close relation as Jane had with other siblings. Apart from her brother Edward they were all married twice, whereas Jane and her sister Casandra, to whom Jane formed a close attachment, had the similar fate, and they never got married.

According to Austen-Leigh (2006), Jane Austen spent twenty-five years at Steventon with her family, but they were also in touch with slightly distant family. As Tytler (1900) presents, Jane wrote two of her masterpieces, while living at Steventon: "Pride and Prejudice" which was originally named "First Impressions" and "Sense and Sensibility" that was changed by Jane from the former story "Ellinor and Marianne". Austen-Leigh (2006) states that Austen's family came to Bath in 1801, where Jane probably wrote the story which is known nowadays as "The Watsons". And it was at Bath, where Jane's father died in 1805. After Mr. Austen's death his family left Bath to go to Southampton. And Tytler (1900) then supplements that they spent another four years there. Finally, they removed in 1809 to Chawton Cottage in Hampshire, which was one of two options from which the Austens' could choose where to live. When staying at Chawton, they were already elderly women. Jane's mother was seventy years of age, Jane was thirty-four years old and her sister was thirty-seven. After all, it was the time when Jane found a publisher for her works. In 1811 "Sense and Sensibility" came out and the second published novel in 1813 was "Pride and Prejudice". Jane Austen suffered from a mortal illness, but yet she managed to change the ending of her novel "Persuasion" and she died working on another story in January 1817.

## 1.2. SOCIAL LIFE

For a better understanding of Jane Austen's work, I would like to add some information about the society of the time in which the novelist lived.

### 1.2.1. *THE STATUS OF THE WOMEN*

As we can find out from Cornish (1913), Jane Austen, being well aware of the fact that her creative writing (as a woman) would not be well accepted by the general public, attempted to keep that a secret, but after her works were published, she could not hide that any more. She was not well-educated. Women's education was based on schools, some women were afterwards guided by governesses which, however, was not the case of Jane Austen. Colburn (2013) adds that the only profession of a lady of a higher class was marriage. Once lady was married, her husband became the owner of her property. If a lady was suspected of not being chaste, she would have no chance to get married, or in case of belonging to lower class, to gain a good job.

### 1.2.2. *COMMON BEHAVIOUR OF THE SOCIETY*

One of the frequent means of entertainment was dancing as both, Mitton (1917) and Cornish (1913) describe. Balls were either public or private. The public balls were then less formal than the private ones. At the balls ladies and gentlemen could talk privately, which was only one of the scarce occasions as Colburn (2013) states. He also points out the number of permitted dances with the same partner as well as the rudeness of ladies when turning down a dancer. Another affected aspect of the life was the conversation and becoming acquainted. A woman had to be introduced to a man by someone else if they

wanted to talk together and there were rules for behaviour during the introduction or next meeting. During conversation it was not polite to discuss some issues e.g. a matter of money. From other good manners I would mention only some of them. For instance, men were not allowed to smoke in the presence of ladies, when a man was walking with a lady he cared about the protection of a lady - so he walked on the side closer to the street. Ladies on the other hand had to be careful not to have their skirts higher than were their ankles.

### **1.3. HISTORICAL BACKGROUND**

As it has already been mentioned, Jane Austen lived at the turn of the 19th century, to be more precise from 1775 to 1817. During this period several wars burst out, including the Battle of Waterloo and the Battle of Trafalgar, as Mitton (1917) states. The influence of the acquired colonies on the market of Great Britain is then very well described by Morton (1977) and even though Mitton (1917) argues that people had relatively significant knowledge of geography, a lot of geographic facts were not discovered yet, such as the one about Tasmania being an island.

The eighteenth-century Britain was also engaged in the slave trade according to the Norton Anthology of English Literature (n.d.). Although occupied with the slavery since 1660, the economy of Great Britain became dependent on the trade a century later, by the 1780s. At the end of the 18th century started a campaign against slavery, and the bill abolishing the British slave trade was passed in 1807.

Trevelyan (1967) presents another significant feature of Britain at that time and that is an increase in population taking place during the George III's reign, to which better medical care and living conditions contributed. That rise in population affected the transport of coal which led initially to the creation of a dense network of canals, afterwards to the Industrial Revolution, which is defined by the Penguin dictionary as "the breakthrough into a sustained acceleration in the growth of the total output of manufactured goods" (Williams, 1980). The development of the Industrial Revolution was described by Gregg (1967). Its birth is dated at 1760-1830, when first inventions were made and during the second half of the 19th century, Great Britain reorganized its economy and became the world's leading industrial country.

At that time a lot of changes were happening, not only the growth of towns and better travelling conditions connected with the improvements of roads, but also the manners of the country gentry were changing too - there was a better access to London books, newspapers and even to the fashions, so the differences between the country and town began to disappear, as Lecky (1892, II., VII.) puts it. Lawrence (1990) presents that very significant was also the life-style change of the upper classes. There was put an emphasis on the personal privacy which had an effect on the way of constructing the great houses. The ground floor was left for public visits in contrast to the bedrooms which were suited upstairs. These arrangements were done to gain some privacy from other family members as well as from servants. Also farmers, labourers and other social classes wanted more privacy. So the workers were moving from their masters, and with that the way of rewards for the provided service was changed to wages. The only class to which was not given privacy was the poor,

who lived in conditions incompatible with that comfort - in one- or two-roomed houses.

According to *Victoriana Magazine*, George III was not the only ruler at the time of Jane Austen, but also his son known as the Prince Regent who governed from 1811 to 1820. This period is referred to as the "Regency Era" but in fact it does not relate to the mere nine years' reign of the Prince, but to the whole period from 1795 to 1820. Boyle (2001) presents that fashion is one of many things that changed in that era. Women day dresses worn in the early Regency were simple. The dress was usually made of filmy fabrics with a wide neckline, long sleeves, high waist and a train. Its skirt was narrow and often it had embroidery. The following dress had more details, such as slashed sleeves and lace which was the reason for using heavier fabrics. In contrast to the women's fashion, as Boyle (2011) emphasizes, men's clothing was free from details, such as lace. Instead of that, the main stress was put on the cut and tailoring. Men wore linen shirts with collars, longer breeches, high-waisted waistcoats and coats with standing collars.

All in all, Jane Austen lived in a time which cannot be considered tedious, although she led not very interesting life. Britain at that time was involved in various wars and slave trades, but none of that influenced Austen's works. I would say, that in spite of being affected by that events through the agency of her family, she rather wrote about things which were closer to her, such as her family itself, Jane's own personality and in large measure about the social issues.

## **2. OVERLOOKED ISSUES OF THE NOVEL AND THEIR IMPACT**

Perhaps everybody knows the plot of this famous novel either from the novel itself or from its adaptation. Nevertheless, not everybody is aware of the influence of the inconspicuous factors which complete the story and arouse specific feelings in the reader.

Mulan (2013), professor engaged in the study of Jane Austen and her works, points out such factors. One of them is the importance of weather, the significance of which is perceptible particularly at the beginning of the story, when Mrs. Bennet relies on her judgement and sends her daughter Jane to visit the residents of the Netherfield Park on a horseback. She believes that this action enables Jane to stay there longer, and she will have more time to encourage Mr. Bingley's affections to her. From other factors I would mention the way in which characters call each other. By that is expressed their proximity. The example of the usual way how to call a person, is for example "Mr. Darcy". But if the person talking to him uses just "Darcy", it expresses their familiarity. This can be also the indicator of the speaker's affection to some person - for instance if the speaker uses the person's nickname or shortening during a conversation with someone else - as an example may serve the conversation between Elizabeth and Jane, when Elizabeth is talking about Mr. Darcy and calls him simply "Darcy".

Its part in the novel is then also played by the characters who remain silent during the whole story, the games which are enjoyed by the company and others. (Mulan, 2013)



From the above mentioned, it emerges that there are often covert components of the novels with at least the same importance as the novel's plot.

### **3. THE NOVEL AND ITS ACCEPTANCE**

In this short chapter, before dealing with the issue of the film adaptations, I would like to focus on the description of the way in which was Jane Austen's novel accepted.

I have already mentioned that *Pride and Prejudice* was originally titled *First Impressions*, as Cornish (1913) points out. He describes that the original was written in 1796, but its publication was refused. The novel was rewritten and finally came out in 1813 under the current title. Probably the first review of the novel appeared shortly after the novel's publication in 1813, as we can find out from the British Library (2014). The review appeared in the journal "The Critical Review" with a detailed description of the novel. Whether the author's novel had a success we can conclude from the fact which is presented at the website of English Historical Fiction Authors (2013), that the first edition (which contained 1500 copies) was sold so early, that the second edition was printed the same year. Naturally, there were also people who did not like Austen's novel. For instance, the American magazine *Mental Floss* (2013) mentions famous novelist Charlotte Brontë, Ralph Waldo Emerson - poet and essayist, another writer Virginia Woolf and Mark Twain who expressed his opinion quite harshly: "Every time I read *Pride and Prejudice* I want to dig her up and beat her over the skull with her own shin bone!" *Mental Floss* (2013). The website of English Historical Fiction Authors (2013) states

that nowadays, an approximate amount of the copies which are sold a year is around 110,000 pieces.

I would like to conclude this chapter with its brief summarization. According to the number of sold copies, when the novel first came out and at the present time, we can infer that the novel was successful and is even nowadays. But even so, we have to realize that there have always been and will always be people with a different taste.

## **4. AN INTRODUCTION TO FILM ADAPTATION**

In the following text I am going to concentrate on the issues related to the novel and its film adaptations. First of all, I want to focus on the definition of the adaptation and why we produce adaptations for the screen. Then I am going to deal with the relations between the novel and its adaptations from two points of view - the first one refers to their creation and characteristic feature, the second one describes the interaction between the novel and its film adaptations.

### **4.1. FILM ADAPTATION AND THE REASONS FOR IT**

According to a Journal of Media and Culture (2007), film adaptation is "an ambiguous term" whose definition can be simplified as a piece of work which "presume the existence of an origin to which the recast work of art is indebted" (Shiloh, 2007).

When considering the fact, that there are two works of the same story which differ in the way of their rendering, a number of questions arise. The very

first one, which is at the same time the most important, relates to the reasons for the adaptation. From the other issues, described by Hutcheon (2006), there can be mentioned for example the form of the film, the way of its creation, the choice of the setting - the time, place, society and culture, and many others.

As I have already mentioned, usually the most important of the process of an adaptation (not only) for the screen, is the reason - why we adapt written stories. Hutcheon (2006) points out that the reasons may be different. They may range from the economic profit, having critical success, making efforts to change its cultural level to personal and political motives.

#### **4.2. ASSETS AND LIMITS OF THE FILM WITH REGARD TO THE NOVEL**

Different means are applied to the novel and its adaptation , which can be used during their production. These have an influence on the receiver, but they also represent the limits of the novel and of the film. The main difference between these two forms is in the way we perceive them - to be precise their diverse aesthetic, as Bluestone (1957) mentions. This is affected, as the same author describes, not only by the ability of the camera to play with the light, which has a great impact on the creation of a desired mood, but mainly by the ability to "work with endless variations of physical reality". Virginia Woolf In Hutcheon (2006:3) states that "cinema has within its grasp innumerable symbols for emotions that have so far failed to find expression in words". Furthermore, as Hutcheon (2006) points out through the agency of a novelist John North, the story has to be shortened due to the fact that film uses images

more than words. Because of the different work with the novel and with the film, when making film, the director has to choose what is important and what he wants to emphasize, as we find out from Bluestone (1957). The same writer then mentions other things that matter; these are for instance the function of the actors, of the sound and the usage of the dialogue.

### **4.3. INTERACTION BETWEEN THE NOVEL AND ITS ADAPTATIONS**

A novel is always in a close relation with its adaptation. As it has been aforementioned, the film adaptations are based on the novel, but in that part of the text I would like to deal with the relation of the novel to its adaptations and the other way round.

The interaction between those two issues is very well described by Bluestone (1957) who claims that a novel provides not only the feedback on its adaptation, but also the adaptations provide feedback on the novel readers. It means that the readers of a novel are in want of its film adaptation and at the same time, the film viewers, who have not read the novel yet, are in want of the book which both lead to the financial success. Jerry Wald In Bluestone (1957:4) presents that "after the film's appearance, various editions of *Pride and Prejudice* reached a third of a million copies". In addition to that, the author argues that films based on novels gain more often an award than the films which were not derived from the novels as well as the filmed novels are closer to Academy Awards than the other novels.

Now I will sum up the main points of this chapter. As the definition of the term "film adaption" implies, there are various reasons for producing a film adaptation from which I consider the most frequent economic profit, critical success and personal motives. In the further paragraphs I have described the difference between the novel and its adaptations and the process of production of the film adaptation with respect to their assets and limits. I have found that the film adaptations are based on the novel, but they must be simplified and that there is a large amount of things which affect the end film product such as the usage of the light, sound, actors, dialogues and many others. In the last part of this chapter I refer to the fact that the novel has an influence on its film adaptations and vice versa.

## **5. AN OVERVIEW OF THE ADAPTATIONS**

The novel *Pride and Prejudice* was published for the first time in 1813, which means that people have had one century to create quite a large amount of its film adaptations. Some of them depict relatively accurate image of the close connection to the novel. On the other hand, there are also films when we hesitate, whether they are really based on the novel - they just give us that impression, because only a few features are in the conformity with the novel, so the film makes an impression that the novel is merely its inspiration. Additionally, some adaptations have the form of TV series. In this chapter I want to point to all kinds of these adaptations, but only in limited number.

According to the Internet Movie Database (n.d.), the very first adaptation of *Pride and Prejudice* in the form of film was produced in 1938, with Michael

Barry as its producer, and Curigwen Lewis and Andrew Osborn as the title characters. Dutch historian Reinier Wels (csmonitor.com, 2005) describes "The show was performed live in front of the cameras twice, first on Sunday evening, the 22th of May, and repeated on the 27th, Friday afternoon. It lasted only 55 minutes." He also adds that at that time video tape had not been invented yet, so there were only a few viewers.(csmonitor.com, Wels, 2005).

From other representatives, I would enumerate the *Pride and Prejudice* coming only two years later - in 1940, which I follow up in the next chapter. Other examples of the films, which came into existence more recently, are the adaptations from the years 2003 and 2005. The one from 2003 is directed by Andrew Black and is changed to quite a large extent. It is set into the 21st century. The female protagonist Elizabeth is a twenty-six years old student, working in a bookshop and writing a book. She lives with her friends Jane, Mary, Lydia and Kitty (only these two are sisters). We can meet there William Darcy, his sister Anne, Charles Bingley, his sister Caroline, Collins and even Jack Wickam (in the role of George Wickham). As being placed into the present day it does not follow strictly the book. It is rather inspired by it. Some components are totally missing - for instance Bennet's parents and there are also various changes not only connected with the different time setting - such as the very last end - what were the women going to do and that not Charlotte, but Mary married Collins. Regardless of its interesting sound the Internet Movie Database (n.d.) states that it has been evaluated by 1848 users and its has got only 5,4 points out of ten from which we can come to a conclusion that this was not very well accepted version. With the adaptation from the 2005 I deal in the following chapter. Even more recent adaptation is

the one from 2011 entitled "A Modern Pride and Prejudice," of which director was Bonnie Mae, with Caleb Grant and Maia Petee in cast. The very last film, which is expected to be released in 2016, is specific by its atypical alteration into the horror with zombies, directed by Burr Steers. (IMDB, n.d.)

With regard to the IMDB (n.d.), I mention only four of the TV series which are the adaptations of the novel. The first one was produced in 1952. It was composed of the six episodes and its main characters were played by Daphne Slater and Peter Cushing. TV series I am occupied with in the next chapter, are adaptations from 1980, 1995 and 2008.

Among the less typical adaptations belongs not only the adaptation from 2008, as Amanda Festa ([literarytraveler.com](http://literarytraveler.com), 2013) puts - Lost in Austen - a miniseries distinguished by the travelling of the protagonist into the fabricated world of the Bennet family; but also The Lizzie Bennet Diaries - of which the plot is set into the present time; Austenland - with protagonist being infatuated with Mr. Darcy and going to Austenland where she can try the novel way of living; and others.

Jane Austen Society of North America (n.d.) presents films with some connection to the novel Pride and Prejudice. There is for example the film You've Got Mail (from 1998), Bridget Jones's Diary (from 2001) and even Twilight (2008). The connection of all of them to the novel consists in the role of the protagonists - there is always female title character who is meeting a man (sometimes a good one as in You've got Mail, in some cases not as in Bridget Jones's Diary) while another man is in her proximity (and with this one she has not a simple relationship), but finally she stays with the right one.

As mentioned above, there are a lot of adaptations from which some represent the novel precisely, some are changed in various ways and some are connected to the work with difficulties.

## **6. SELECTED ADAPTATIONS**

In this chapter I would like to deal with the specific adaptations in detail. I want to emphasize particular components of them from critics' point of view as well as common viewers'. Some of these adaptations are films; some of them are TV series. As my aim is to emphasize the differences of the particular adaptations and of the book, I would like to start with brief summarization of the story.

### **6.1. THE STORYLINE**

At the beginning of the novel the reader gets acquainted with the arrival of Mr. Bingley and his company at Netherfield Park by the dialogue between Mrs. and Mr. Bennet. Afterwards, a ball at Netherfield follows with the formal introduction of Bennet family, which leads to Jane's visit of Bingley's sisters. By the providence of Mrs. Bennet, Jane becomes ill, which enables her to stay with Mr. Bingley and his company for a longer time. Elizabeth comes to take care of her and all of them get to know better. With the appearance of George Wickham, the story becomes more attractive. The arrival of Mr. Collins results in Elizabeth's refusal of proposal and Elizabeth's friend Charlotte wedding. With Bingley's departure the events slow down. Jane comes to London, hoping to meet Bingley and Elizabeth visits Charlotte, where she meets Mr. Darcy



again. Unexpectedly, he makes a marriage proposal to her, and she refuses. Her feelings to Mr. Darcy change, when she learns about the motives of his behaviour. During Elizabeth's journey she visits Pemberly and runs into Darcy once more. The development of their relationship is interrupted by Elizabeth's sister Lydia foolishness. Lydia's delicate situation is solved, and the reputation of the family is saved. Now the story is fast paced. Mr. Bingley proposes to Jane and Lady Catherine's visit prods Mr. Darcy into proposing Elizabeth (Austen, 1994).

## **6.2. ANALYSIS OF THE SELECTED ADAPTATIONS**

One of the observed matters is an age of the characters and to what extent it was kept. As Mullan (2013) states, there is often problem with the age of Mrs. Bennet and Mr. Collins. According to the novel's beginning, where Mr. Bennet is joking about his wife's age and being a temptation for Mr. Bingley, we should realize that Mrs. Bennet could be about early forties - taking into consideration that she probably got married early - in about her twenties and her eldest daughter is twenty-one years old. Also the age of Mr. Collins is not usually kept. In various adaptations he is often starred by an older actor, whereas in the novel he is described as a twenty-five years old man.

Another of the issues, which is often criticized, is the appearance of the characters. In their books, Mullan (2013) and Bluestone (1957) also argue that it is something, which is not clearly specified - it is left to the reader's imagination. Mullan (2013) claims, that Austen had her reasons for that. Although she indicates in some cases, that the characters look is better than

satisfactory, she did not want to apply her mind to it, to avoid the description of every character, who would have been let in. The appearance of the characters is not specified, yet it gives us at least some information. So the only hints given in the book to the readers about the looks of the female protagonist, are "Lizzie is not a bit better than the others; and I am sure she is not half so handsome as Jane"(Austen, 1994:6), "Miss Bennet he acknowledged to be pretty, but she smiled too much"(Austen, 1994:15), "no sooner had he made it clear to himself and his friends that she had hardly a good feature in her face, than he began to find it was rendered uncommonly intelligent by the beautiful expression of her dark eyes"(Austen, 1994:20),"he was forced to acknowledge her figure to be light and pleasing"(Austen, 1994:20) and "a pair of fine eyes in the face of a pretty woman"(Austen, 1994:23). What her figure looks like can be derived from the fact, that she is described as quite a good walker. To imagine the appearance of Mr. Darcy there is only written that he is "fine, tall person" with "handsome features, noble mien" (Austen, 1994:10).

What can be observed well, and is often criticised, is the performance of the actors, which is easily compared, as the affairs and the personality of the characters are described to large extent. The other well observed thing is the time, into which the story is set. The time setting is displayed by the selected costumes.

#### 6.2.1. *THE 1940 ADAPTATION*

This adaptation of *Pride and Prejudice* in the form of film was directed by Robert Zigler Leonard, and its screenplay was written by Aldous Huxley and Jane Murfin, as is presented by Internet Movie Database (n.d.). There is also

accessible film's cast with Green Garson in the role of the protagonist Elizabeth Bennet. Mr. Darcy is played by Laurence Olivier, Jane Bennet by Maureen O'Sullivan and Mr. Bingley by Bruce Lester. Elizabeth's mother - Mrs. Bennet - cast Mary Boland and Mr. Darcy's aunt cast Edna May Oliver. Of the casting was spoken highly by the reviewers - they claimed that "the actors had made Jane Austen's characters come alive," as Time puts it In *Bluestone* (1957: 117). But the adaptation won only one Academic Award - for Best Black and White Art Direction (IMDB, n.d.).

Taking into consideration the casting with regard to its age, the role of Mr. Collins was played by Melville Cooper aged forty-four, in spite of the fact that in the novel Mr. Collins was a young man, as Mullan (2013) reminds. Neither the age of Mrs. Bennet was kept. As the actress performing Mrs. Bennet was born in 1880 (IMDB, n.d.), at the time of making the film she was about sixty years old. And she was not the only one much older than should be - Green Garson (playing Elizabeth) was about thirty-six.

But this was not the only thing, which did not follow the novel. Robinson (adaptation, 2013) admits that the story is set into a different time, into about 1830s or 1840s. This was caused by the costume designer and in consequence of that, other changes happened. The author argues that "a text was always primarily a Metro-Goldwyn-Mayer's product and only secondarily a rendition of Austen's work." Berardinelli's (reelviews.net, n.d.) opinion is similar, but he expresses it precisely by these words "Pride and Prejudice conveyed the bare bones plot of the novel, it was less successful in translating the book's tone to the screen," with which I must agree. Having seen this adaptation, I realized the huge amount of changed events and that some of them were not only

modified, but completely left out. The first scene which was changed is the very beginning of the film - the way how Bennet family finds out about the arrival of two wealthy bachelors, moving into Netherfield Park. In the film, Mrs. Bennet gets the information from Mrs. Long, the reader then through the conversation of Mr. and Mrs. Bennet. In the film, the viewer finds out about the news together with the discovery of Mrs. Bennet and her daughters through the conversation with Mrs. Bennet's sister and Mr. Lucas (while shopping). But the dialogue between Mr. and Mrs. Bennet is played out almost identically as in the novel. As another example of a made change can be Elizabeth's visit paid to Charlotte - in the film she comes alone, while in the novel she arrives together with two members of Charlotte's family. One of the scenes which were totally left out, was for instance the whole Elizabeth's travelling with her aunt and uncle and thus the visit of Pemberley.

As Boyle (janeausten.co.uk., 2000) presents, the most significant change was probably the one at the end, when the reason for Lady Catherine de Bourgh's visit differs significantly from the novel - the purpose of her visit in the film is, on the contrary, helping Mr. Darcy to bring him together with Elizabeth, which is revealed to the viewer by an added scene. In the dialogue, Lady Catherine even expresses approval of his choice. Her exact words in the film are:

*"She's right for you, Darcy. You were a spoiled child. But, we don't want to go on spoiling you! What you need is a woman who will stand up to you. I think you've found her!"*

The feelings of Lady Catherine towards Elizabeth in the novel are well expressed at the very end:

*"Lady Catherine was extremely indignant on the marriage of her nephew; and as she gave way to all her frankness of her character, in her reply to the letter which announced its arrangement, she sent him language so very abusive, especially for Elizabeth, that for some time all intercourse was at an end."* (Austen, 1994: 299).

Another example of an added scene may be Elizabeth hiding from Mr. Collins with Mr. Darcy's intervention, or Elizabeth and Mr. Darcy shooting a bow.

As already mentioned, a lot of things were not specified, which Bluestone (1957: 120) appreciates by words "At first glance, this poverty of specific detail would seem to handicap the film-maker. But, paradoxically, it ends by working in his favour." Nevertheless, he realizes that this lack of precise descriptions is sometimes connected with the need to find some information - as what kind of music and dance to use in certain parts of the film. For instance, the film-maker chose for Mary song "Flow Gently, Sweet Afton" (Bluestone, 1957: 121).

How much was the film adaptation successful can be taken into consideration with regard to the reviews of common users. There are 112 common users on the Internet Movie Database (n.d.) who have written reviews to that adaptation. From those who evaluated the film very well, we can find out that they do not mind neither the change in time setting, nor the happy-ending. What they really appreciate is the casting. The users who did not like it at all find fault most often with the time period, age of the characters and mainly the change in their personalities. (IMDB, n.d.)

All in all, the evaluation of the film is quite good. Its rating on the scale from one to ten is 7,5 and the number of people who got involved into it, is 5498. (IMDB, n.d.)

#### 6.2.2. *THE 1980 ADAPTATION*

According to the Internet Movie Database (n.d.), this TV Mini-series, consisting of five episodes, was directed by Cyril Coke and the lead roles cast Elizabeth Garvie as Elizabeth Bennet, David Rintoul as Darcy, Sabina Franklyn in the role of Jane Bennet and Osmund Bullock played Mr. Bingley. The actors Moray Watson and Priscilla Morgan portrayed Mr. and Mrs. Bennet. As Lassman (janeausengiftshop.co.uk, 2014) points out, this adaptation was the first version available on DVD, because previous ones were "either not recorded or lost by the BBC". The film was nominated twice for BAFTA Award. These nominations were for Best Television Lighting and Best Costume Design.

As I have already mentioned, the age of the actors is not often observed. This adaptation is much better in the casting, than the previous ones. For example Priscilla Morgan, who acted the part of Mrs. Bennet, was at the time of making the about forty-six years old.

The advantage of this adaptation is that it is made in the form of series. Thus the director was not limited by the time into such extent and did not have to leave out such an amount of information. On the contrary, he could afford to add some extra scenes. And there are also a lot of scenes, which were changed.

At the very beginning of the story, we can find about moving Mr. Bingley into Netherfield, not through the dialogue between Mr. and Mrs. Bennet, but between Elizabeth and Charlotte. Moreover, it is enriched with words, which

were originally not a part of dialogue, but words of the writer. So there are included these words from the book, uttered in the film by Elizabeth:

*"Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three-and-twenty years had been insufficient to make his wife understand his character. Her mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper. When she was discontented, she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news."* (Austen, 1994: 7).

But, the dialogue between Mr. and Mrs. Bennet is not omitted, it follows after the one of Elizabeth and Charlotte.

Some information is given in jumbled order - they are mentioned either earlier or later than in the book. So we can for instance hear Charlotte talking with Elizabeth about Jane - that from her behaviour it should be more obvious what her feelings to Mr. Bingley - during a ball at Netherfield are already.

Apart from the breached order of giving information, there is also not kept the way of its transmission, and to whom it was meant. Elizabeth is in the book reading a letter from Jane (who is in London), but in the film she is talking about Jane with their mother. And she is also writing a letter about Wickham's interest to another lady not to her aunt, but to Charlotte, in the film.

As well as in the previous adaptation, here also comes Elizabeth alone to visit Charlotte. But her visitation is not let only with this one change. For instance, when Elizabeth meets Mr. Darcy during her visit of Lady Catherine de Bourgh, it is her first visit, and Colonel Fitzwilliam is not present.

In order not to misunderstand Elizabeth's feelings, we can hear her thoughts expressed by her voice - for example while reading the letter from Mr. Darcy, in which he explains his manners.

While Elizabeth is on her journey (with her aunt and uncle) across Derbyshire, she meets Mr. Darcy in his manor Pemberly. This scene is enriched with Darcy's dog, which is the first thing Elizabeth notices. One time she becomes aware of whose dog it is, and the second time Mr. Darcy himself appears. But it is not the only scene, which is not exactly according to the book. In another one, there is not Mr. Darcy coming to visit Elizabeth in the inn, on the contrary, after having read a letter from home about the issue with Lydia, Elizabeth comes to seek her uncle and aunt, to inform them about this unhappy event.

The very end of the film is shortened, too. While in the book Elizabeth's father cannot believe, that she is really in love with Mr. Darcy, in the film their conversation is left out completely and the last words of Mr. Bennet of Elizabeth's marriage are:

*"Mr. Darcy. What an uproar there will be! But for what do we live but to make sport for our neighbours and laugh at them in our turn."*

In spite of the fact, that this adaptation was not as much changed as the one from 1940, its rating is at the same degree. This film got 7, 5 points out of ten, but this time there is about three times as many viewers who evaluated the film - 1556 precisely. The most disliked element of this adaptation is the whole acting. In fact there was a lot of information put in a way which gives the impression that the actors are rather reciting than performing, so the film loses its charm.



### 6.2.3. *THE 1995 ADAPTATION*

As Internet Movie Database (n.d.) presents, this adaptation belongs between TV Mini-series too. It contains six episodes, which were directed by Simon Langton. The most famous performer of this adaptation is Colin Firth, with the role of Mr. Darcy. His portrayal of the role is described by Puig (darcylicious.com, 2005) as "supremely confident". Elizabeth Bennet, performed by Jennifer Ehle, is then signed as "enchanting". Elizabeth's sister Jane is played by Susannah Harker and her suitor by Crispin Bonham-Carter. Benjamin Whitrow and Alison Steadman cast Mr. and Mrs. Bennet. Not only these, but all actors are praised by Atanasov (blue-ray.com, 2009) for being able to "express accurately the complex emotions and feelings Jane Austen's characters struggle with," even though the producer did not follow precisely the age of them. Alison Steadman, in the role of Mrs. Bennet, was not much older than she should be, but David Bamber as Mr. Collins was forty-one and he ought to be twenty-five. The TV Mini-series won Primetime Emmy Award, eight BAFTA Awards and it was thirteen times nominated (for instance Colin Firth was nominated for Best Actor).

As Boyle (janeausten.co.uk ,2000) reveals, there were no ready costumes to use - because there were no of such type, which would fit into the early 1800's. So the designers had to make the costumes especially for this film. According to the director's idea, Bennet's sisters were wearing costumes of pale colours, while Bingley's sisters' costumes were of rich ones.

When thinking about the differences between the book and its adaptation from the 1995, we find out, that there were added various scenes related to

Mr. Darcy. The reason for it presents Boyle (janeausten.co.uk, 2000), as a decision of the screenplay writer Andrew Davies, to change the perception of the events. He expressed himself with these words: "In the novel Darcy is a mysterious, unpredictable character whom we only really begin to understand right at the end. I haven't done a version about Mr. Darcy, but I suppose...I've perhaps pushed it a bit more to be a story about Elizabeth and Darcy, rather than a story about Elizabeth." One of these added scenes is the one, where Mr. Darcy is swimming in a lake, before coming at Pemberly and meeting Elizabeth.

Among the other scenes, which cannot be found in the book, belong for instance playing billiards and fencing.

As for the popularity among viewers, the Internet Movie database (n.d.) states, that this adaptation has been evaluated by 42 517 their users, and it has got 9, 2 points out of ten. When reading critics of common viewers, we find out that generally, they speak highly of the actors' performance, especially of the protagonists Elizabeth and Mr. Darcy. Even so, there are also reviews of not satisfied users and they, surprisingly, also mention the performance of the actors', but in the opposite way. They mostly have described Darcy as too stiff, Elizabeth as not capable of expressing her feelings and more beautiful than her sister Jane, and Mrs. Bennet' performance as exaggerated. Either way, the rating speaks for itself - it is the best of these adaptations, or at least, the adaptation considered by common viewers to be the best.

#### 6.2.4. *THE 2005 ADAPTATION*

Gleiberman (darcylicous.com, 2005) states, that this film adaptation was directed by Joe Wright. About director's work he proclaims that he "makes

the past feel as swirling and alive as the present" (darcylicous.com, Gleiberman, 2005). Pomeranz (bbc.co.uk, 2012) adds that to the realistic image contribute fowl, running around the house.

Film critics often compare this version with other adaptations - most frequently with the adaptation from 1995. Their concern usually relates to the casting - and the most often compared actors are those who play Mr. Darcy. These two versions are considered the most famous adaptations of *Pride and Prejudice*, in the present time.

It was nominated for four Oscars, won 18 Awards and was forty-one times nominated. As the main character of the film - Elizabeth Bennet - appears Keira Knightley (who was nominated Oscar for Best Performance by an Actress in a Leading Role). Jane Bennet was played by Rosamund Pike. In the roles of their suitors were presented Matthew MacFadyen as Mr. Darcy and Simon Woods as his friend Mr. Bingley. The role of the haughty Lady Catherine de Bourgh cast Judi Dench (IMDB, n.d.).

Critics' opinions about whether it is Elizabeth (Keira Knightley) or Mr. Darcy (Matthew MacFadyen) who makes more contribution to the film, diverge. But their opinion about the way they portrayed novel's characters are identical. As Holden (nytimes.com, 2005) points out, Macfadyen's performance gives the audience the impression of Mr. Darcy as "a shy, awkward suitor whose seeming arrogance camouflages insecurity and deep sensitivity." Most critics concur in their opinion of Knightley, that she gives the impression of sparky and intelligent young woman with a great sense of humour. According to Ebert (rogerebert.com, 2005) her performance is "so light and yet fierce that she makes the story almost realistic".

Mr. Collins was played by Tom Hollander, who is, taking into consideration the "real" age of the character, better choice than actors from previous adaptations (Mullan, 2013). The whole casting is evaluated by Roger Ebert (rogerebert.com, 2005) by the words "The movie is well cast from top to bottom; like many British film, it benefits from the genius of its supporting players." He namely appreciates the way how the role of Lady Catherine and the Bennet couple was played.

Taking into consideration the differences between the novel and its adaptation, Papamichael (bbc.co.uk, 2005) presents: "Joe Wright doesn't bring anything new to this oft-told tale, but then he doesn't need to." But it does not mean that there are no changes at all. There always have to be some changes - with regard to the time constraints. The difference between each of them resides in their significance - to what extent it changes the story, or in what way they influence the viewers' feelings.

One of the changes happens at the beginning of the story. In the film, there takes place a ball where Mr. Darcy, Mr. Bingley and his sister Caroline come. In the novel, it is a party not only of three, but even of five people - with one more Bingley's sister Louisa and also with her husband Mr. Hurst. The arrival of three people, instead of five, influenced more scenes than just this one, but neither of them to a significant extent. For instance, in the invitation of Caroline is written that Jane is asked to have dinner with Caroline, and as Mr. Hurst did not come with them in the film, there is mentioned only Mr. Bingley to be dining out in the invitation.

Another difference consists in different setting during Elizabeth's and Mr. Wickham's conversation about his acquaintance with Mr. Darcy - in

the film the dialogue takes place in the open air, which contributes to the impression of an intimacy.

Among other changes I would mention Elizabeth's visit of Charlotte. In contrast to the novel, Elizabeth arrives and stays there alone, instead of with Charlotte's sister and father, which also has an impact on the course of visits at Rosings Park. As well as the first meeting Mr. Darcy is changed. In the film Elizabeth meets Mr. Darcy during her first attendance at Rosings Park, which is in the book settled into the Charlotte's and Collin's house.

It seems that changes were often connected with modified setting - for the one already mentioned, there could be also added the scene when Darcy declares his love for Elizabeth; when he hands her the letter containing the explanation of his actions; and meeting Darcy's sister Georgiana, which neither took place unexpectedly, nor at Pemberly, but was arranged and was going on in the inn, where Elizabeth with her uncle and aunt were accommodated. The visiting Pemberly, in the book, preceded the assurance of Elizabeth, that Mr. Darcy is not home. In the film Elizabeth wants to ask the housekeeper, whether the owner is home, but she is already out of earshot.

The very last difference from the book I want to mention consists in the arrival of Lady Catherine de Bourgh, in order to get some information about Elizabeth's and Darcy's relationship. Her appearance is, in the novel, described in that way:

*"One morning, about a week after Bingley's engagement with Jane had been formed, as he and the females of the family were sitting together in the dining-room, their attention was suddenly drawn to the window, by the sound of*

*a carriage; .... It was too early in the morning for visitors ...." (Austen, 1994: 270).*

The reason for this alteration is described by Lane (newyorker.com, 2005) as making the visit more melodramatic.

After reading a lot of praising reviews, it is quite surprising to find out that common users of the Internet Movie Database (n.d.) have evaluated the adaptation only by 7, 8 points out of ten. In spite of the right time setting, usage of costumes and no divergence with its model, the adaptation did not exceed the version from the 1995. Nevertheless, the rating should well reflect the opinion of the viewers, taking into consideration its number - 168 268, which is the highest number of people rating adaptations of *Pride and Prejudice*.

#### 6.2.5. *THE BRIDGET JONES'S DIARY AND ITS RELATION TO THE PRIDE AND PREJUDICE*

This film was directed by Sharon Maguire, as is stated in IMDB (n.d.). In the leading roles appears Renée Zellweger as Bridget, Colin Firth as Mark Darcy and Hugh Grant playing Daniel Cleaver. It was nominated for one Oscar, won three awards and was thirty times nominated (IMDB, n.d.). As Smith (bbc.co.uk, 2001) states, on the final product participates "a delightfully witty script co-written by Richard Curtis, a deliciously unpleasant turn from Hugh Grant, and a cast filled with home-grown talent". And as we can find out from Berardinelli (reelviews.net, 2001), originally there were objections against the actor in the role of Bridget - because of her skinny figure and an American accent.

The main character is Bridget Jones who is a woman of thirty-two, trying to change her life and find a boyfriend. Her effort is usually spoiled by her lack of strong will and her often inadvertent humour does not help her either. At the very beginning it seems that there is no one on the horizon while there are even two possible candidates. Her boss Daniel (cast by Hugh Grant), with whom she has an affair, and a lawyer Mark Darcy with whom her mother tries to pair her off. Initially, Daniel is the one who seems to be the nice man, but it is Darcy, who finally wins.

In spite of the fact that this is a very famous film, not everybody realizes its connection to the novel *Pride and Prejudice*. As Berardinelli (reelviews.net, 2001) presents, there are features which both novels have in common. This is the result of the *Bridget Jones's Diaries* writer Helen Fielding's favour in Jane Austen which led to the birth of the novel and thus to its novel adaptation. The main theme, which these films (based on their novels) have in common are the prejudice of the female protagonist, the pride of one of the male protagonist and the self-confidence of the incorrigible philanderer.

For the main characters there is typical the humour (of Elizabeth Bennet and Bridget Jones), the frigidity in behaviour (of both Mr. Darcy's) and the ability to gain somebody's affection in his favour (George Wickham and Daniel).

What impression the film *Bridget Jones's Diaries* made on the common viewers can be considered by the evaluation on the Internet movie database. The rating was made by 148 611 users of this website and it has got 6, 7 points of ten. Although some of the viewer's evaluated the film by the full amount of points, there were also (as they always are) people who gave the film just one

point. Some of them did not like the plot, some considered the story to be predictable, the female protagonist tedious or superficial. Sometimes they did not like one of the actors or at least the actress' accent.

#### 6.2.6. *LOST IN AUSTEN AND ITS RELATION TO THE PRIDE AND PREJUDICE*

According to the IMDB (n.d), *Lost in Austen* - the TV Mini-Series of four parts - was directed by Dan Zeff. The role of Elizabeth Bennet, who is performing only at the beginning of the story and at its end, is played by Gemma Arterton. "Her" suitor Mr. Darcy is portrayed by Elliot Cowan. In the role of Jane Bennet appears Morven Christie, and Tom Mison acts Mr. Bingley. Elizabeth's and Jane's parents are performed by famous actor Hugh Bonneville and Alex Kingston. As the actress was born in 1963, at the time of the filming she was approximately of the same age as her character. On the other hand, the role of Mr. Collins was not very luckily cast by Guy Henry who is even older than Alex Kingston - he was born in 1960, so he was too old for this role. As the main feature of this film is an exchange of the female protagonist Elizabeth Bennet with a woman from the present Amanda Price - there appears an absolutely new role of Amanda Price performed by Jemima Rooper.

As I have already mentioned, Amanda's arrival meant the disappearance of Elizabeth Bennet in the world of Amanda. About this exchange Thomas Sutcliffe ([independent.co.uk](http://independent.co.uk), 2008) writes "oddly (give that the plot involves a kind of temporal exchange programme) we learn nothing of how Lizzie is getting on in west London". He even compares the idea of travelling in the time in *Lost in Austen* with the TV series *Life on Mars* "the drama lacks the edge of



terrified uncertainty that gave *Life on Mars* its extra emotional depth." About the actress' performance he expressed himself in words "Amanda simply seems exasperated that she can no longer get a mobile-phone signal, which may not be quite enough to persuade us that she really thinks this is happening at all."

The new female protagonist means radical change in the plot - every single thing is influenced by that. We get some new information - from amusing scenes when we find out the way of cleaning teeth or the forename of Mr. Bennet - up to the ones when the personality traits of the significant characters are revealed as either totally reversed or at least explained in order to the viewer. So Mr. Wickham is depicted as a nice, tactful man always ready to help, unlike Darcy's sister Georgiana who appears to be a vindictive liar. And to be even more surprised, it emerges on the surface that Bingley's sister Caroline is attracted to persons of the same gender. Amanda Price causes severe damages when kissing Mr. Bingley and warning Mr. Wickham - her behaviour leads to the marriage of Jane Bennet and Mr. Collins, Lydia's run off with Mr. Bingley and even Charlotte escape to Africa. At the end, the original end of the novel is partly rescued and there are two couples coming together - Jane (in spite of being already married) with Mr. Bingley and maybe little surprisingly Mr. Darcy with Amanda Price.

Thomas Sutcliffe ([independent.co.uk](http://independent.co.uk), 2008) describes *Lost in Austen* as "Hybridise the dependable bonnet-and-bustle attractions of *Pride and Prejudice* with the left-field fantasy of *Life on Mars*, the thinking must have gone, and surely the result will be happy ever after." Whereas James Walton ([telegraph.co.uk](http://telegraph.co.uk), 2008) points out that it "does triumphantly achieve its main aim of being enormously good-natured fun."

Considering the reviews on IMDB (n.d) of the common viewers who did not like the film, they usually concurred in their opinion that the main idea of what would happen if there got a fan of the novel inside it, is interesting, but its implementation was often condemned. The viewers do not like the uninitiated behaviour of Amanda Price mainly because of the fact that she claims to be a great admirer of the novel, but she has absolutely no manners. Of the other things which were found inappropriate is the behaviour of Mr. Darcy whose performance lacks any good personality traits. On the whole, the viewers who contributed with a bad review do not like all the changes made in the film - Jane's marriage to Mr. Collins, Mr. Bingley being a drinker, Caroline Bingley preferring homosexual relations, Charlotte's going to Africa and others, but probably most of all - the very last ending when Amanda stays with Mr. Darcy whereas Elizabeth stays in the present.

Anyway, in spite of the changes which happened in comparison to the book, and the negative evaluation of some viewers, the film got 7, 5 points out of ten when rated by 7 498 viewers which means that it is better evaluated than Bridget Jones's Diary, it is rated on the same degree as the adaptations from the 1940 and 1980 and it is not much worse than the adaptation from 2005 which is considered to be one of the best ones.

Now I would like to summarize the most important information of this chapter. Initially, a brief summarization of the story was introduced, as the main aim of this thesis is to compare the novel with its adaptations. Afterwards, I concentrated on the analysis of the selected adaptations. There are various adaptations of the Pride and Prejudice and many films inspired by that novel. For the analysis were chosen three films and two TV Mini-series. It focused

mainly on the observance of the age of some of the characters, the time setting, the sequence of events and the change of the events and traits of characters. The adaptations differ in the adherence of these components to the novel. Although people appreciate when the adaptation is set in the right period, the usage of the proper costumes and following the events of the novel, they consider the actors' performance even more important. All in all, there were two adaptations which have most in common with the novel. These are the adaptations from the years 1995 and 2005. But the best one is from 1995. This adaptation is highly valued not only by critics, but also by common viewers. It got 9, 2 points of ten, whereas the second best adaptation has only 7, 8 points. The films which were rather inspired by the novel were not rated very well, but on the other hand *Lost in Austen* got 7, 5 points which is not a great difference.

## CONCLUSION

This thesis concentrated on the novel of Jane Austen - *Pride and Prejudice* - and its adaptations.

In the first chapters not only the life of the author was introduced, but also the historical background and social life. The novel itself and its adaptations were dealt with in the following chapters. The emphasis was put on the age of some actors, in comparison to the age of the characters and on the changes which were made in the adaptations. Whether the appearance of the actors corresponds to the descriptions of the characters in the novel, was not possible to compare for its lack in the book. In the end of the thesis the issue which adaptations were the most successful and whether the observance of the novel contributed to it are dealt with.

The novel was compared with both films and TV Mini-series. From the films were chosen the ones from the years 1940 and 2005. The TV Mini-series were then from the years 1980 and 1995. And an interesting specific group is comprised of a film and a TV Mini-series which are rather inspired by the novel.

According to the analysis the most favourite adaptation was the TV Mini-series from 1995 with the rating 9, 2 points of ten. The worst evaluated was *Bridget Jones's diary* with 6, 7 points. On the other hand, there is not great difference in the evaluation of the other adaptations. The rating of them ranged between 7, 8 points and 7, 5. As the analysis proved, the most important element of the good adaptation was not to what extent the film or series was based on the novel - as *Lost in Austen* received the same rating as the adaptation from 2005 - but the cast, especially whether the actors were convincing or not.

Nevertheless, a lot of aspects which have an impact on the evaluation of the adaptations were not observed in this thesis and could be dealt with in another work, such as the scenery and music. However, sometimes the rating might be influenced by personal taste which is difficult to take into consideration. Furthermore, this theme is not definitely enclosed, as there are still new adaptations coming.

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## RESUMÉ

Bakalářská práce se zabývá románem Jane Austenové *Pýcha a předsudek* a adaptacemi tohoto románu. Na začátku práce je představena autorka a období ve kterém žila. Následuje kapitola zabývající se skrytými prvky které děj ovlivňují. Další kapitola se zaměřuje na román samotný a jeho přijetí - nejen vydavatelstvím, ale celkově širokou veřejností. Poslední tři kapitoly se věnují filmovým adaptacím teoreticky i prakticky. K analýze byly vybrány tři filmy a tři televizní mini série, z toho dvě adaptace byly specifické tím, že se nejednalo o takové, jejichž děj by se držel děje románu, ale byly románem pouze inspirovány. Práce je zaměřena na rozdíly mezi předlohou a adaptacemi, zejména na věk postav a herců, dodržování děje, herecké výkony a jaký vliv měly tyto aspekty na ohodnocení jednotlivých verzí. Analýza prokázala, že nezáleží na tom, do jaké míry je film pozměněn, ale primární jsou výkony herců. Navzdory tomu, že některé filmy či série byly pozměněny méně a některé více, všechny si byly hodnocením velmi blízko. Jediná adaptace však s převahou vedla a to z roku 1995 s Colinem Firthem a Jennifer Ehle v hlavních rolích.

## ANOTATION

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ROK OBHAJOBY:	2015

  

NÁZEV PRÁCE:	Srovnání knihy Pýcha a předsudek s filmovými adaptacemi
NÁZEV V ANGLIČTINĚ:	Pride and Prejudice - comparison of the novel with its film adaptations
ANOTACE PRÁCE:	Tato bakalářská práce se zabývá románem Jane Austenové Pýcha a předsudek a jejími adaptacemi. Je zaměřena na věk některých postav, časové zařazení, dodržování sledu událostí a herecké výkony. Na začátku práce je představen život autorky a období, ve kterém Jane Austenová žila. Další kapitoly se zabývají samotným románem a jeho adaptacemi. V závěru práce je porovnání adaptací, poukázání na nejlepší z nich a vysvětlení proč tomu tak je.
KLÍČOVÁ SLOVA :	Jane Austenová, Pýcha a předsudek, filmové adaptace, srovnání
ANOTACE V ANGLIČTINĚ:	This thesis deals with the novel of Jane Austen Pride and Prejudice and with its adaptations. It concentrates on the age of some characters, time setting, observance of the sequence of events and on the actors' performance. At the beginning of the thesis is introduced the life of the author and the time in which Jane Austen lived. The other chapters deal with the novel itself and its adaptations. In the end there is a comparison of the adaptations, pointing to the best one and explained why it is so.
KLÍČOVÁ SLOVA V ANGLIČTINĚ:	Jane Austen, Pride and Prejudice, film adaptations, comparison
ROZSAH PRÁCE:	53 s.
JAZYK PRÁCE:	Angličtina