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KRITICKÁ ANALÝZA FILMOVÝCH ZPRACOVÁNÍ HLAVNÍCH POSTAV KNIHY PÝCHA A PŘEDSUDEK JANE AUSTENOVÉ

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CRITICAL ANALYSIS OF MAIN CHARACTERS IN THE FILM ADAPTATIONS OF JANE AUSTEN'S BOOK PRIDE AND PREJUDICE

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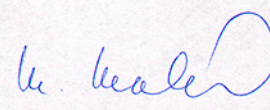
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ANOTACE

Česky: Diplomová práce se zaměřuje na dvě hlavní postavy z knihy *Pýcha a Předsudek* od Jane Austenové (pan Darcy a Elizabeth Bennetová) ve dvou adaptacích – ve filmu a seriálu. Ve filmu je pan Darcy zobrazován jako romantický aristokrat, který místo pyšného výrazu má zamilovaný pohled, kterým se neustále dívá na Elizabeth. V seriálu je pan Darcy vyobrazen jako muž s přísnou tváří bez úsměvu. Svádí vnitřní boj sám se sebou a snaží se najít úlevu od jeho trápení. V obou adaptacích musí Elizabeth Bennetová hojně využívat výrazy obličeje, jelikož vše je řečeno z jejího pohledu a jelikož v adaptacích není vypravěč tak jako v knize, musí ho tyto výrazy nahradit a vše popsat. Obě postavy jsou ovlivněny pýchou a předsudkem (i když každá v jiné míře), čehož se ale na konci dokáží zbavit.

Klíčová slova: láska, oči, pan Darcy, trápení, úleva, upřený pohled, pýcha, předsudek, vztah, příroda

ABSTRACT

English: This thesis deals with two main characters from the book *Pride and Prejudice* by Jane Austen (Mr. Darcy and Elizabeth Bennet) in two adaptations – a film and a TV series. In the film, Mr. Darcy is portrayed as a romantic aristocrat with a loving gaze at Elizabeth who has almost no of the pride. In the series, Mr. Darcy is depicted as a struggling man with a strict proud face without any smile, a man who fights with himself and tries to find relief. In both adaptations, Elizabeth Bennet has to use her facial expressions a lot since everything is said through her perspective and the adaptations do not contain any narrator as it is in the book. Each character is

influenced by pride and prejudice (although each in a different measure) which they manage to get rid of at the end.

Key words: love, eyes, Mr. Darcy, suffering, relief, gaze, pride, prejudice, relationship, nature

ANNOTATION

German: Diese Arbeit konzentriert sich auf zwei Hauptfiguren aus dem Buch Stolz und Vorurteil von Jane Austen (Mr. Darcy und Elizabeth Bennet) in zwei Adaptationen - im Film und Serien. Im Film wird Mr. Darcy als der romantische Aristokrat dargestellt, der einen stolzen Gesichtsausdruck nicht hat, sondern er sieht ständig an Elizabeth an. In der Serie wird Mr. Darcy als Mann mit dem strengen Gesichtsausdruck ohne ein Lächeln dargestellt, der den inneren Kampf mit sich selbst liefert und sucht die Befreiung von seinem Leiden. In beiden Adaptationen muss Elizabeth Bennet häufig ihre Mimik und Gesichtsausdruck verwenden, weil alles aus ihrer Sicht gesagt wird und weil es keinen Erzähler in Adaptationen gibt – wie in dem Buch. Diese Gesichtsausdrücke müssen den Erzähler ersetzen und alles beschreiben. Beide Figuren werden durch Stolz und Vorurteil beeinflusst (obwohl in unterschiedlichem Maß), aber sie sind fähig am Ende Stolz und Vorurteil loszuwerden.

Schlüsselwörter: Liebe, Augen, Mr. Darcy, Qual, Erleichterung, Blick, Stolz, Vorurteil, Beziehung, Natur

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1. INTRODUCTION

It is usually possible to compare two similar things. One can say which one the better one is and why. Is it possible to do the same with two different things? On the one hand, yes because it is always possible to compare something but on the other hand, no since one should consider that each unit is different for some reason. This is the same with comparing a book, a series, and a film adaptation. One can compare them and state where the difference is, however, they should not be evaluated since each is a different kind of media, and therefore each one has its specifics.

Readers are those who evaluate the adaptations most critically and when something is missing or when something is different they tend to say that the film is not so good since fidelity to the book has not been preserved.

Ironically, the viewers one might expect to be most pleased with the Austen adaptations – the readers who have made the novel their own have often been the most critical of the films. Their complaints vary, but a common theme is that ‘It’s not as good as the book.’ Fidelity to the story, the characters, the ideas, and the language is their main criterion. (Parrill 2002, 7)

However, fidelity to the story cannot be preserved when one creates a film adaptation since the book is a different medium than the film; therefore, even the best adaptation is not the same as the book.

Even the most “faithful” adaptation of a classical novel is not an exact reproduction of it. Film is, after all, a medium quite different from the novel when one considers that the film is limited in time but the book one. One can read the book for weeks or months and it is just up to the reader, however, the film takes only one or two hours,

therefore the time is given by the film director. George Bluestone, the elder statesman of film criticism, said that the novel and film “belong to separate aesthetic genera,” with “different origins, different audiences, different modes of production. (Parrill 2002, 10)

Thus, it is impossible to try to make the exact adaptation of the book because there are always some necessary changes to be done for the process of film adaptation: “No adaptation can claim absolute fidelity to the original text. The very act of translating a written narrative into cinema involves a process of selection, alteration, and reinvention. This process is further complicated when the adaptation takes place in a different cultural context from that of the original” (Macdonald 2003, 194).

When the adaptation wants to become successful, it should come not just with at least some fidelity to the story but also with something new. The story should be somehow different from other adaptations; however, it should remain understandable or could try to make also small details and some hidden aspects more intelligible. This is how people are able to forgive the lack of fidelity and evaluate the film adaptation as a successful one: “A successful adaptation enters into a conversation with the original that animates the viewer’s pleasure in both works. The goal of the adaptation is not only to rediscover the prior text but also to find new ways of understanding it and to appropriate those meanings for the adaptor’s own ends” (Macdonald 2003, 195).

Nevertheless, one can claim that it is impossible to convert the novel into a film adaptation because it loses everything. The words and phrases in the film adaptation are not direct words from the author since it can be considered just as a kind of paraphrase of the novel (Cartmell and Whelehan 1999, 8). The reason for this

is simple: scenes are not the same or sentences are not complete and so on. Furthermore, it is sometimes impossible to use all scenes from the book in the film or some scenes have to be slightly changed to make them possible to be used in the film. However, these changes are necessary because as it has already been mentioned, the film adaptation is not a complete conversion of the book into the film but a different medium which requires some changes: “I shall argue that translation is actually impossible because even those directions who try primarily to ‘translate’ her diverge from her every time they cut or rearrange a scene” (Macdonald 2003, 44).

Gina Macdonald says that “...the movement from literature to film is a translation from one medium to another, and, as with all translations, something is lost and something is gained. [...] The words will never be the same as the original.” (Macdonald 2003, 2-3).

There are many differences between a film and a book to be considered. However, the most important and visible features are pictures and sounds: “The most important ways in which film differs from the novel lie in the additional elements of pictures and sound” (Parrill 2002, 10). These differences belong to the visible area because they serve you a complete finished piece of work where you cannot imagine about how people look like, what they wear or what their voice is, you cannot dream about the hero/heroine of the story – how you would like him/her to look like, what he/she should wear, what kind of voice he/ she should have and so on. The film “leaves no room for mystery, for imagination about for example, someone’s appearance, or for reflection about the nuances of their actions and motives” (Macdonald 2003, 12). There is one more very important difference between the book and the film and it is the use of flashbacks and flash-forwards. The viewer is then able to see one scene again and for example in a slow down motion which can

explain one situation without any words, whereas in the book there is always some narrative voice that explains what happened or what will happen in the story. This narrative voice can also be in the film; however, it does not have to be functional when the flashback or flash-forward is used. “Yet, unlike the stage, the cinema is indeed capable of flashbacks and flashforwards, and its very immediately can make the shifts potentially more effective than in prose fiction where the narrating voice stands between the characters immersed in time and the reader” (Hutcheon, 2006, 63).

In my diploma thesis I will compare the book *Pride and Prejudice* from Jane Austen to its two film adaptations. The first one is the series *Pride and Prejudice* from the 1995 BBC Production, directed by Simon Langton and starring Jennifer Ehle as Elizabeth Bennet and Colin Firth as Mr. Darcy. The second one is the film *Pride and Prejudice* directed by Joe Wright in 2005 starring Keira Knightley as Elizabeth Bennet and Matthew MacFadyen as Mr. Darcy. One may say that the classical novel is better in serial adaptations because it suits more to this medium since there are no time limitations: “television’s serial form, for example, is often better suited to adapting expansive classic novels than is cinema” (Cartmell and Whelehan 2007, 182). However, I am not here to claim if the film is better than the series or vice versa.

Firstly, I am going to describe Mr. Darcy since there are more changes in the depiction of his character. Colin Firth plays the role of Mr. Darcy in the series and Matthew MacFadyen in the film. Both actors are excellent and handle the role of Mr. Darcy, from my point of view, perfectly. In the book, Mr. Darcy is portrayed as a man with great pride but I would say that Colin Firth is sometimes too strict and too proud and does not smile or laugh anytime. His pride is often visible in his

expression. However, I will provide that he hides his suffering from the unexpected feelings of love in this strict expression. Although Macfadyen does not smile or laugh at the beginning as well, his facial expression is not strict but rather tender and sometimes also desperate and pride cannot be seen in his eyes. Moreover, he declares his love to Elizabeth through his eyes from the first moment and his loving look softens every single heart of a romantic soul. Thus, the viewer cannot consider him such a proud man as he is described in the book. Eyes play a very important role. Nature plays a significant role in this story as well, which is not surprising considering that Jane Austen is the representative of Romanticism when nature played a fundamental role in writing different stories. There are several hidden symbols which will be analysed in further details and several possible explanations will be provided.

Elizabeth Bennet is depicted more or less the same in the series (Jennifer Ehle) and in the film (Keira Knightley). In the book, everything is said from Elizabeth's perspective and the narrator also talks from her perspective. Although someone may think that it is her older sister Jane who would be the most important character and would narrate the story, it is not true. Everyone and everything is seen through Elizabeth. E.M. Halliday writes in her essay about Elizabeth's conscious perspective that

we are introduced to see much of Elizabeth and not much of her older sister but we also begin to see more and more of the action, and of the other characters, from Elizabeth's point of view [...] We are not told that Elizabeth smiles, or makes any other outward sign of her amusement. The narrative perspective has penetrated to Elizabeth's

consciousness; the point of view has become hers not only physically, but psychically. (Halliday 2010, 67)

I must say again that both actresses handle their roles beyond expectations. Both have to stand for the narrator from the book and use their facial expressions to show their feelings and attitudes. Keira Knightley has a wide range of different expressions that she uses. Moreover, her big wide open eyes are followed by the camera very often since as it has been mentioned eyes play a significant role not just in the depiction of the character of Mr. Darcy but of Elizabeth as well. Jennifer Ehle does not have so many different kinds of expressions, however, there are always some hints that describe the viewer her feelings.

Eyes play an essential role in the whole story in both adaptations since they express everything. Mr. Darcy's or Elizabeth's long looks at each other narrates the story. Their long gazing give viewers time to enjoy emotions.

Take any one of the "heritage" British adaptation for film or television of a classic novel like Jane Austen's *Pride and Prejudice*. Their common long takes, combined with beautiful images, might well "elicit a contemplative appreciative gaze, giving us time both to look and to experience emotion, along with the character whose eyes the camera follows. (Hutcheon 2006, 134-135)

They tell us about the progress in their relationship, every single change, how the main characters feel and what they think although they sometimes claim something else than their eyes express. Eyes can be regarded as the narrator who is present in the book but absent in these adaptations.

Therefore, the aim of my diploma thesis is not to assess the fidelity of the film or the series to the original as a whole but to analyse the main characters of the story

within different scenes. It will be focused on small details which make the film or the series unique such as facial expressions, eyes, setting, symbolism of nature, the use of words, behaviour in contrast with words and so on. The most important changes as far as characters are concerned, affect Mr. Darcy and Elizabeth. The reason for this choice is obvious. In an adaptation, characters are played by different actors who make each character unique because every single person has different gestures, facial expressions, voice or charisma.

The actors can be considered as adapters, the case is no simpler. As in staged works, the performers are the ones who embody and give material existence to the adaptation. Although clearly having to follow the screenplay, some actors admit that they seek background and inspiration from the adapted text, especially if the characters they are to play are well-known literary ones. [...] Novelists often comment on their surprise when actors –through gesture, tone of voice, or facial expression – interpret through incarnating characters in ways the initial creator never envisaged: actors can bring “their individual sense and sense to the characters and give them those glances and gestures that come from their own imaginations. (Hutcheon 2006, 81)

Therefore, to sum up the main aim of my diploma thesis, I will try to analyse the main characters and compare the fidelity of their characterization from the film and from the series and state why these changes have been made and what causes them.

2. MR. DARCY

Mr. Darcy is introduced as an English gentleman, the nephew of Lady Catherine de Bourgh and Mr. Bingley's best friend. He belongs to the British aristocracy and he is rich, "he makes ten thousand a year" (Austen 2003, 12). He can be considered as good match since he is also handsome enough to attract women from his surroundings. However, his arrogant behaviour and great pride do not bring women's admiration. Instead they bring the consternation among the ladies from the area (Cf. Bloom 2005, 18). Even if women declare he is handsomer than his best friend Mr. Bingley, finally he does not receive such a warm welcome from the society as Mr. Bingley due to his bad behaviour.

Mr. Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble main, and the report which was in general circulation within five minutes after his entrance, of his having ten thousand a year. The ladies declared he was much handsomer than Mr. Bingley, and he was looked at with great admiration for about half the evening, till his manners gave a disgust which turned the tide of his popularity, for he was discovered to be proud, to be above his company (Austen 2003, 12-13).

Although at the beginning he claims that there is not any pretty woman that would attract him, he soon becomes interested in Elizabeth Bennet, a pretty young lady and one of five daughters of the Bennets living in Longbourne, in Herfordshire. Their 'relationship' leads to a sudden marriage proposal where he tries to persuade Elizabeth of his true love for her. According to Bloom, Elizabeth does not believe him and strongly rejects this proposal (18). Nevertheless, these two characters finally

find the way to suppress their pride and forget their prejudice and fall in love with each other. This is typical of Jane Austen's characters.

According to Austen's view of courtship, "the created hero and heroine must overcome their own pride and the prejudices they have towards each other, in order to come to a middle ground where they finally realize their love for one another. (Fereydouni 2013, 4)

This change from arrogance and deep pride to true love is depicted in both versions of *Pride and Prejudice* – the film where Mr. Darcy is played by Matthew Macfadyen and in the series where Mr. Darcy is played by Colin Firth. However, the process is slightly different in the two productions.

Several well known authors focused on the book *Pride and Prejudice* by Jane Austen and its film adaptations. Gina Macdonald writes in her book *Jane Austen on Screen* about Mr. Darcy's long gazing. I absolutely agree with her. In film versions, Mr. Darcy is seen most of the time looking at something – in most cases at Elizabeth. Nevertheless, the long gaze is not a means of a communication but rather the development of Mr. Darcy's attitude towards Elizabeth. Their nearness progresses primarily through looking than physical proximity. "Their looking often speaks more truthfully and completely than their words" (Macdonald 2003, 190). Linda Hutcheon in her book *Theory of Adaptation* advocates this opinion as well. I would say that although not much is written in the book about Mr. Darcy's looking at Elizabeth, his gaze plays very important role in film adaptations, since it gives us - the viewers time to experience the emotions and the tension that occurs between these two main characters. I will exemplify this theory on concrete scenes. I used two books by Deborah Cartmell and Imelda Whelehan: *Adaptation: From Text to Screen, Screen to Text* and *The Cambridge Companion to Literature on Screen* since I found there the

same considerations about Mr. Darcy which I gained after watching the 1995 BBC adaptation *Pride and Prejudice*, i.e. the portrait of Mr. Darcy played by Colin Firth. Here Mr. Darcy is overtly sexualized – the scenes where he takes a bath or when he dives into the pond - support women’s desire and stimulate erotic fantasies. Cartmell and Whelehan name this the Darcy effect. I think that every single woman has to notice this erotic representation even though women are different and have diverse fantasies. Fereydouni writes about the Darcy effect in her book *Moving between Literature and Cinema: Adaptation and Appropriation of Jane Austen’s Major Novels* as well. Fereydouni states that “Darcy is depicted here as highly attractive character who evokes a female gaze and male eroticism” (Fereydouni 2013, 57). When I compare Colin Firth with Matthew MacFadyen there is almost no difference, since they are both very attractive. However, I have a feeling that there is a distinction between Firth portraying Mr Darcy and the character of Mr. Darcy from the book. In the 2005 version, Mr. Darcy is depicted as a real romantic character, as a kind prince from a fairy tale and not as an arrogant and snobbish person with overconfident looks as he is in the book or in the 1995 version. Fereydouni has probably the same feeling since she adds that “his greatest crime is not ‘pride’ as Jane Austen (and Darcy himself) would have it” (Fereydouni 2013, 62). It is obvious that every single version is different and contains its own special moments which make the version unique and this is what I am going to describe in following paragraphs.

2.1. THE FIRST ENCOUNTER OF Mr. DARCY AND ELIZABETH

The first encounter of Mr. Darcy and Elizabeth Bennet takes place at the ball very soon after Mr. Bingley’s arrival at Netherfield – his temporary residence. Mr.

Darcy says to Mr. Bingley that Elizabeth does not attract him. This statement appears in the book as well as in the film and in the series.

“You are dancing with the only handsome girl in the room,” said Mr. Darcy, looking at the eldest Miss Bennet. “Oh! She is the most beautiful creature I ever beheld! But there is one of her sisters sitting down just behind you, who is very pretty, and I dare say, very agreeable. Do let me ask my partner to introduce you.” “Which do you mean?” and turning round, he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said, “She is tolerable, but not handsome enough to tempt me, and I am in no humour at present to give consequence to young ladies who are slighted by other men” (Austen, 2003, 13-14)

In the film, Mr. Darcy – Matthew MacFadyen or rather his eyes and facial expression show something else than he says. His face reveals that Elizabeth attracts him. Although he pretends that he is not attracted by her, the viewer can see something different. Mr. Darcy stays away from the people, he observes people dancing from time to time, but he seems to have a desire to disappear or to be somewhere else. He only talks when he has to and does not want to talk even with his best friend Mr. Bingley. When he talks, he is very concise.

“You are dancing with the only handsome girl in the room.”

“Yes, she is the most beautiful creature I’ve ever beheld. But her sister Elizabeth is very agreeable.”

“Not handsome enough to tempt me” (Wright 2005, 09:52)

On the one hand, it is true that he does not want to talk to her or to dance with her. Yet, the viewer gets the feeling that he does not speak sincerely because his look is

directed mostly to the place where Elizabeth Bennet is situated. The other participants probably do not notice it but the viewer can see it since the camera shows his fixed and inconspicuous gaze with changing shots, in turn, on Mr. Darcy and then on Elizabeth. Mr. Darcy's look will be the most important proof about his feelings since his eyes always reveal the truth. Although he sometimes claims that he is not in love with Elizabeth Bennet, the opposite is the truth. "Darcy's look is fixed mostly at Elizabeth, and this creates the illusion that even though he says that she is not pretty and good enough for him, she has amazed him from the first moment he saw her"(Parill 1999, 2). In the film, this assertion is proved again during the ball. Although Mr. Darcy does not want to talk to anyone, he immediately goes to Mr. Bingley who finishes dancing with Jane and starts a conversation with Elizabeth as well. If Mr. Darcy were not interested in Elizabeth, he would not join them. Moreover, he would not start conversation with her since he claims later that "he does not have the talent of conversing easily with those he has never seen before" (Austen 2003, 171). In the film, he comes to listen to them although he must have known that he will be involved into the conversation which is rather short: "Do you dance Mr. Darcy?" "Not if I can help it" (Wright 2005, 09:30). On the one hand, one can think that he does not want to talk to her because he is not attracted by her, however it is not true. While his answer is reserved, his look reveals his real feelings. He looks confused and afraid at the same time. Furthermore, his looking at Elizabeth proves that he has fallen in love with her. Mr. Darcy cannot stop staring at her. After the short conversation with Elizabeth he looks sad, almost desperate. He does not say any more word and remains alone because Elizabeth leaves him. Nevertheless, this is the moment that shows that he becomes interested in Elizabeth. He bends down his head, the corners of his mouth bend down as well. His facial expression reveals that

he feels disappointed that the moment with Elizabeth was so short or that she did not show any interest in him as he might have wanted her to do. Therefore, one can see here that he is confused since his expressions change from hints of pride to balance and then quickly from hatred into sadness and love as well. These changes promise that there will be some evolution when Mr. Darcy reveals his love towards Elizabeth and the viewer is full of romantic expectations from the beginning. One can compare this adaptation with a fairy tale since it reminds one of the Cinderella story because there is a prince who falls in love with a pretty poor girl.

I believe that the movie leads the audience to consider the story similar to a fairy tale. In a fairy tale a prince usually falls in love with a poor but pretty girl. This movie depicts Darcy in a similar fashion: a wealthy gentleman who falls in love with Elizabeth, a pretty and particular girl from a low class family, not a genteel one. This completely changes the class relations between the two protagonists. (Fereydouni 2013, 61)

On the contrary, the BBC series contains not such a visible change as the film because they might have wanted the series to be exactly according to the book. As it has already been mentioned, Mr. Darcy almost does not speak at the party and does not dance. Moreover, he claims that Elizabeth does not attract him. Mr. Darcy's eyes are not fixed on Elizabeth; furthermore, he almost does not look at her except when he is introduced to her by his friend Mr, Bingley. He walks around the room and observes the people who mainly slander him and his arrogant behaviour. It is obvious that he does not look at Elizabeth because she is in a different part of the room and he keeps looking in another direction. His face frowns and he despises those people –

the society around him, which is declared in his conversation with his friend, Mr. Bingley.

“Come, Darcy, I must have you dance! [...]

“I certainly shall not. At an assembly such as this? It would be insupportable. Your sisters are engaged. You know it would punish me to stand up with any other woman.” [...]

“You have been dancing with the only handsome girl in the room.”

“Darcy, she is the most beautiful creature I ever beheld. Look, look. There’s one of her sisters. She’s very pretty too. I dare say very agreeable.”

“She’s tolerable, I suppose, but not handsome enough to tempt me. I’m in no humour to consider young ladies who are slighted by other men.” (Langton 1995, 19:18 – 1. part)

He even does not look at her when he talks about her (and she is not hidden but stays near him). However, when Elizabeth passes by him, he looks at her and observes her for a while – while she is talking to her friend Charlotte Lucas. This last look at Elizabeth seems slightly uncertain as if he doubts whether he was fair in his behaviour towards Elizabeth or not. He hesitates for a short while. Nevertheless, this takes only a few seconds and then he turns and goes away.

The emphasis on eyes – both of the beholder and of the beheld – in this passage becomes for the filmmakers a set of perfectly intelligible cinematic instructions. When Darcy rejects Bingley’s suggestion that he should ask Elizabeth to dance, he does not even glance at Elizabeth’s direction, in spite of the fact that Bingley urges him to do so. Only after Bingley gives up and moves away and Elizabeth stands

up and moves away past Darcy, do Darcy's eyes follow her. The camera moves in and holds on his face as he watches her talking to Charlotte Lucas. He starts to look away, but his eyes again turn in Elizabeth's direction, as if questioning his first impression. (Macdonald 2003, 190)

Therefore, we cannot say that his eyes would be fixed on Elizabeth, as it is in the film, and that he would admire or fall in love with her because he observes more her sister Jane while she dances with Mr. Bingley. Thus, it can be stated that the series follows the line of the story in a more credible way than the film.

Another difference with the film is that he does not talk to Elizabeth after they are introduced. In the series, it is Mrs. Bennet who asks Mr. Darcy about dancing and he answers that he just rarely dances (Langton 1995, 15:50 – 1. part). This proves that Elizabeth does not attract him because she stays next to her mother and he does not look at her even for a while. He leaves quickly and impolitely although the conversation has not finished yet. This kind of behaviour turns the grudge of Mrs. Bennet and other members of the party against himself. This is what cannot be expressed by words even if it is obvious from Mr. Darcy's words. He is contemptuous of those present but it is mainly his look which declares his disdain and the viewer can see it immediately when the shot follows him and mainly his expressions: "The effects we see are always more specific than those we hear. The screen delivers meaning more quickly than words do" (Bautz 2010, 125).

2.2. THE SECOND BALL

Another encounter of Mr. Darcy and Elizabeth happens at the second ball that also includes a high amount of importance. This is the first time Darcy confesses that he

begins to be attracted by Elizabeth even though he did not consider her pretty at the beginning.

Mr. Darcy had at first scarcely allowed her to be pretty, he had looked at her without admiration at the ball, and when they next met, he looked at her only to criticise. But not 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 ... he was forced to acknowledge her figure to be light and pleasing, and in spite of his asserting that her manners were not those of the fashionable world, he was caught by their easy playfulness. (Austen 2003, 24)

This can be slightly visible in the series. Everything is expressed by Darcy's face and his eyes. The viewer can spot that he keeps looking at Elizabeth, but his look is still frowned and without any tenderness or hints of love. Therefore, on the one hand, the viewer might think that he keeps looking at her because he is angry with her behaviour. On the other hand, he behaves differently then when they first met, thus, the viewer may guess that his look at Elizabeth symbolizes the change of his attitude towards Elizabeth. "Darcy's gaze functions not as a form of communication with Elizabeth but as a means of making visible to the viewer the evolution of his attitude towards her" (Macdonald 2003, 190). Moreover, his words declare what has just been stated - that Elizabeth attracts him. This is said almost identical in the book and in the series.

"Your conjecture is totally wrong, I assure you. My mind was more agreeably engaged. I have been meditating on the very great pleasure which a pair of fine eyes in the face of a pretty woman can bestow."

Miss Bingley immediately fixed her eyes on his face, and desired he would tell her what lady had the credit of inspiring such reflections. Mr Darcy replied with great intrepidity, "Miss Elizabeth Bennet."
(Austen 2003, 27-28)

2.3. ELIZABETH'S VISIT AT NETHERFIELD

Another occasion when Mr. Darcy meets Elizabeth is when Elizabeth's sister Jane becomes ill after riding a horse in the rain to Netherfield and Elizabeth decides to visit her. In the book, she comes to Netherfield when Mr. Darcy and the rest have breakfast and asks immediately about Jane. Mr. Darcy says "very little" (Austen 2003, 33). One does not know almost anything from this sentence. One does not know how he receives the fact that Elizabeth has come, it is not known how he feels or what expression he has. In the film, Mr. Darcy's behaviour is almost the same but on the contrary to the book, one can see how he feels. It is evident that he is shocked when he spots her. He hesitates for a while and then suddenly as if he gathers his wits, he stands up quickly and makes a bow to Elizabeth. His eyes are wide open from the astonishment. When Elizabeth leaves to see her sister in her bedroom, he stares at the place where she stood with a sad face. He puckers his brow worriedly and looks as if he was sorry that Elizabeth had to walk such a long distance in the mud because her dress is totally dirty. Another possible explanation might be that he regrets seeing her for a while. This is not so surprising although the scene is almost the same, it is totally different and it is caused just by Darcy's expression. It is a visual sign that creates the difference because the film is a different kind of media. Therefore one cannot say that the scene is the same because it can never be. "Demands for fidelity are therefore inappropriate because the shift from one

language to another, from a verbal-system to a visual one, inevitably creates difference” (Macdonald 2003, 45). This theory belongs not just to the film but also to the series.

Nevertheless, the series is much more different than the book and the film since there are some additional scenes which support the theory about the Darcy effect that will be explained later. The first new additional scene is when Elizabeth comes to Netherfield, she almost bumps into Mr. Darcy who walks alone in the garden. He looks surprised in the first moment but then suppresses his feelings and does not show anything on his face. He looks more suspicious and does not want to believe that she walked to Netherfield on her own; however, he does not add anything else because when Elizabeth wants him to take her to Jane he just steps aside and shows her where to go.

“Miss Bennet.”

“Mr. Darcy. I’ve come to enquire after my sister.”

“On foot?”

“As you see. Would you be so kind as to take me to her?” (Langton 1995, 37:10 – 1. part)

Colin Firth’s Mr. Darcy looks as if he could control his feelings. On the other hand, the viewer does not know it for sure and can only guess how he feels or what he thinks of Elizabeth which makes it suspenseful. Viewers are thrilled because they wait for the change in his behaviour and have to pay attention.

On the contrary, Matthew MacFadyen shows his love towards Elizabeth from the beginning – this is obvious from his eyes and his facial expressions which reveal the truth. However, the viewer knows from the beginning that he is attracted to Elizabeth. This pleases those romantic souls that expect the film to be full of love

and romantic moments. The desire for love makes the film more dynamic: “Moreover, every romantic film is supposed to contain romantic scenes full of hope and expectations of love. [...] The dynamic of the film rests on the central quest – the pursuit of love” (Mortimer 2010, 4). Nevertheless, Matthew MacFadyen as Mr. Darcy does not confess that he is interested in Elizabeth although this is obvious from his facial expression.

On the contrary, Colin Firth does not show almost anything in his face but his words declare that Elizabeth interests him which he is not afraid to confess to his friends at Netherfield.

“You observed it. I’m sure, Mr. Darcy.”

“I did.” [...]

“It seems to me to show an abominable sort of conceited independence. [...] Mr. Darcy, has this escapade affected your admiration for her fine eyes?”

“Not at all. They were brightened by the exercise.” (Langton 1995, 38:45 – 1. part)

When talking about Mr. Darcy one should mention the theory of the Darcy effect which came when the BBC series was presented to the public in 1995. There is another additional scene which is not in the book, neither in the film and which plunges the viewer into deeper thoughts about the character of Mr. Darcy. Everything begins when Elizabeth is still present at Netherfield. While she is plays in the garden with a dog, Darcy has a bath. The viewer can see his masculine body immersed in the bathtub. Nothing is written about it in the book, moreover, Darcy’s feelings are usually not mentioned in the book and no one pays any attention to them. However, this appears in the film and series. These kinds of media do not deliver just

words but also pictures and they can impress the viewer in different ways. In this series, Colin Firth is characterized as a hero who goes through a significant change which influences the audience. Sexual excitement can be aroused by the picture of Colin Firth's naked body in the tube.

The masculine hero must be unable to express his emotions and should transform 'from icy' arrogant bastard to warm, caring individual', a general feature of contemporary film adaptations of Austen novels is a visual eroticization of the male body, effected largely through the cut and styling of costume. [...] The 'Darcy effect' suggests that the contemporary historical literary adaptation has become a site of licence for female visual/sexual pleasure. (Cartmell and Whelehan 1999, 58)

It should be mentioned that the screenwriter Andrew Davis succeeded in creating Mr. Darcy whom the audience would love. Immediately after this series was broadcasted the 'Darcymania' began.

Pride and Prejudice, as adapted by Andrew Davies, ignited Darcymania in Britain... Davies brought to the surface Darcy's smouldering passion for Elizabeth, always kept in the background of the novel itself. The camera often lingers on Darcy, now the object of the gaze – standing on a staircase, by a window, in a bathtub, pulling off his neckcloth – and we sense the sexual frustration he feels. His emotion climaxes in the most famous invented scene in the serial, when Darcy dives into a pond at Pemberley as if to cool his ardour. (Cartmell and Whelehan 2007, 84)

There are more proofs for this theory, one of the biggest is diving into the pond at Pemberley which will be discussed later on because I want the story to be taken one after another.

The moment when Elizabeth is to leave Netherfield seems difficult for Mr. Darcy and all of those three versions describe this occasion slightly differently. In the book, Mr. Darcy feels relieved when Elizabeth leaves Netherfield because she attracts him which he did not expect. He did not expect him to fall in love with such a girl – a girl from a lower social position than he is. He knows that marriage is not advisable but he cannot help himself. However, he does not pay attention to this problem as much as to other aspects. He has noticed that the behaviour of Miss Bingley towards Elizabeth is slightly unfriendly and unfair and he feels sorry for her. Furthermore, Miss Bingley insinuates certain things to him which he does not like. Therefore, he decides not to show any hints of love towards Elizabeth publicly because he thinks that it might be helpful not just for her but mainly for him since he is also slightly afraid of how Elizabeth would react towards it. Thus, he does not pay attention to her the last day and does not look at her almost at all.

To Mr. Darcy it was welcome intelligence – Elizabeth had been at Netherfield long enough. She attracted him more than he liked – and Miss Bingley was uncivil to her, and more teasing than usual to himself. He wisely resolved to be particularly careful than to sign of admiration should now escape him, nothing that could elevate her with the hope of influencing his felicity. ... Steady to his purpose, he scarcely spoke ten words to her ... he adhered most conscientiously to his book, and would not even look at her. (Austen 2003, 59)

When one compares this with the series, one has to say that it happens almost in the same way. Mr. Darcy does not speak to Elizabeth – he does not go in front of the house as Mr. Bingley does and does not say goodbye to her. He just stands behind the window and observe how they are leaving. When Miss Bingley remarks that he will certainly miss Elizabeth’s ideas and eyes, he denies that (Langton 1995, 51:45 – 1. part). However, the viewer who does not know the book can misunderstand this situation since there is no description of his feelings as it is in the book. The viewer does not know that he has decided not to show any hints of love or admiration towards Elizabeth because nothing is said about it in the film. This is caused by the absence of the narrator in the film. The narrator’s descriptions of one’s feelings have to be realized in the film differently. There are many ways how to transform them and it depends on the screenwriter whether he/she is able to find an appropriate substitution for the narrator’s description to keep the line and not to change the meaning.

After all the process of presenting a literary text on film is one in which the stock formal devices of narrative – point of view, focalization, tense voice, metaphor – must be realized by quite other means, and this is where the creative mettle of the adapter is put supremely to the test. (Cartmell and Whelehan 1999, 9)

Nevertheless, the narrator’s description of Mr. Darcy’s feelings is substituted in the series by his facial expressions. It is evident that Mr. Darcy feels sorry and did not stop admiring Elizabeth because his eyes look slightly sad. He keeps looking through the window for a long time and his face and look do not show his strict usual expression but hints of sadness. Moreover, when the window is mentioned, another interpretation has to be offered. It has already been stated several times that Mr.

Darcy stands next to the window or behind the window and observes Elizabeth who is somewhere near or is outside – as, for example, while she plays in the garden, Mr. Darcy stands behind the window. The window can function as a barrier between Elizabeth and Darcy or another possibility is that it can function as a kind of imprisonment. Elizabeth is outside running in the garden, laughing and playing joyfully. Mr. Darcy stands behind the window and looks sad and depressed because he cannot express his feelings openly. He cannot say publicly what he feels. He cannot reveal his true affection towards Elizabeth because there are some social obstacles between them. This applies to the statement that Darcy really loves Elizabeth but fights against his inner conviction because he is afraid that he cannot declare his love to her.

A curious reversal occurs in the 1995 film between expected gender roles because Darcy is most often inside looking out, while Elizabeth is most often outside. Her innumerable tramps through the countryside contrast her relative freedom with his apparent imprisonment. The metaphor works well for actor Colin Firth's interpretation of Darcy: smoldering, passionate, but repressed. [...] As we watch Darcy, he watches Elizabeth through the window. (Troost 2001, 107)

On the contrary, in the film, Mr. Darcy goes out with Mr. Bingley to accompany them to their carriage, thus nothing can be said about him staying aloof from Elizabeth. Furthermore, the viewer sees that he suddenly holds Elizabeth's hand when helping her to get into the carriage. His look is sad as well, although the shot at his face is short and quick, it is possible to spot it. The viewer can be sure that he is still in love with Elizabeth and that she attracts him more and more. This is one of the most important changes from the book and the series when one considers Mr.

Darcy played by Matthew MacFadyen. This Darcy does not show almost anything of the pride and self-confidence he is supposed to have according to the book.

One of the most significant alterations from Austen's text in this adaptation is the characterization of Darcy, played by Matthew Macfaydon. This film does not offer the Darcy's additions that Davies' adaptation is known for, nor does it offer the snobbish and overconfident Darcy seen in Austen's text. [...] This Darcy is portrayed as struggling with the responsibilities of adulthood, and he needs to mature emotionally-clearly a predominant theme in this production. His greatest crime here is not 'pride' as Jane Austen (and Darcy himself) would have it. (Fereydouni 2013, 62)

2.4. THE BALL AT NETHERFIELD

Another turning point in the "relationship" between Mr. Darcy and Elizabeth happens at the ball which takes place at Netherfield, Mr. Bingley's residence. In the film, Mr. Darcy meets her when she stops dancing with Mr. Collins and she keeps talking to Charlotte Lucas. Mr. Darcy wants to dance with Elizabeth which is another proof that he is attracted by her because if he did not want her he would not dance with her: "May I have the next dance, Miss Elizabeth?"(Wright 2005, 36:57). Her immediate answer that he may (36:59) is enough for Darcy and he disappears quickly. This conversation does not appear in the book since there is the narrator who tells the reader what Mr. Darcy does. However, this is impossible in the film where the narrator is absent, therefore, there should be some action to bring some energy and romantic tension between two main characters. In addition, they dance together, they talk together, even though the dialogue is slightly forced because Elizabeth is

angry with him since she believes in all the bad things that Mr. Wickham told her about Mr. Darcy. Matthew MacFadyen as Mr. Darcy shows more confidence in his face than it was on the previous ball where he met Elizabeth for the first time. His look is calm and satisfied as well although, on the other hand, it is still slightly tightened because Elizabeth tries to insult him due to the problem with Mr. Wickham. His face changes from politeness to a mixture of anger and sadness. He looks confused, his eyes are blinking quicker and when Elizabeth leaves him, he bends down his head slightly, tightens his mouth and his dejected look proves that he gets disappointed since his love towards Elizabeth cannot be fulfilled. Nevertheless, there is no smile because he does not have any reason for it. It is always hard when a beloved person behaves like that. He feels sad and desperate, which makes the viewer feel sorry for him.

On the contrary, in the book, many comments about his smile can be found.

“It is your turn to say something now, Mr. Darcy. – I talked about the dance, and you ought to make some kind of remark on the size of the room, or the number of couples.”

He smiled, and assured her that whatever she wished him to say should be said.

[...]

“What think you of books? said he, smiling. (Austen 2003, 90-91)

By contrast to the series, the tension between Mr. Darcy and Elizabeth begins earlier than in the book or in the film. When Elizabeth comes and gets out of the carriage, she and, of course, the viewer can see that Mr. Darcy stands behind the window and contemplates her again, his face showing the inner fight that he wages

with his feelings. One can realize that he is again behind the window which was mentioned earlier as a kind of imprisonment for him and his feelings. Darcy – Colin Firth does his best the whole evening to be somewhere near Elizabeth because he keeps looking at her all the time. This is the same as in the film with Matthew MacFadyen but he looks sad because she does not seem very impressed by him as he is by her, which is obvious from his face. On the contrary, Colin Firth's gaze at Elizabeth shows something slightly different. One cannot say that it is sadness since his expression is rather uncivil, rude, strict, stressed, brooding and he looks as if he did not feel well or as if he was afraid of something. This is exactly the issue. He does not feel well because this situation is new for him and he does not know how to behave. He is not used to repressing his emotions but he is surer that he loves Elizabeth; therefore he is slightly more confident now. The whole evening he persists in looking directly at Elizabeth. At the beginning of the film he stared just into emptiness.

Darcy in cast as an awkward hero tortured by an excess of emotions he cannot express. With his tousled dark hair smoldering eyes that stare deeply into middle space, and a pained self-consciousness in social situations, he is convincingly reimagined as a vaguely Byronic hero. A brooding loner who can neither physically contain nor verbally express his inner emotional battles, Darcy engages in a roster of physical activities that do not appear in the novel but which convey these battles to the viewer. [...] As Darcy's pursuit of Elizabeth becomes more certain, his physical activities are increasingly replaced by meditative stares which, in turn, become increasingly direct. [...] Darcy's physical activities create a cinematic

form of self-expression, a dialogue between his mind and body that runs throughout the entire film but is absent from the novel. (Troost 2001, 31)

2.5. THE VISIT AT LADY CATHERINE DE BOURGH

Darcy is keen on Elizabeth and this might be also the reason why he comes to his aunt Lady Catherine de Bourgh at the time when Elizabeth is expected there with Mr. and Mrs. Collins. They spend one evening at Rosings which is the sumptuous residence of Lady Catherine. Even though at the beginning Mr. Darcy speaks most of the time to Lady Catherine, he does not pay much attention to her. His attention is directed to someone else – to Elizabeth. His eyes cannot stop looking at her: “His eyes had been soon and repeatedly turned towards them (Elizabeth and Colonel Fitzwilliam) with a look of curiosity” (Austen 2003, 168-169). When Elizabeth plays the piano, Mr. Darcy comes to listen to her and probably to start again conversation with her because he cannot just sit anymore and observe her. He needs to be closer and talk to her since his attempts of conversing with her have not been yet as successful as he would like to. In the book, they start a conversation and although Elizabeth is ironic towards him, he claims that he is not afraid of her which he declares with a smile: “ ‘I am not afraid of you,’ said he, smilingly” (Austen 2003, 170). Nevertheless, this happens neither in the film nor in the series.

In the series, he comes to Elizabeth and looks more self confident. However, Elizabeth’s speech makes his confidence disappear. He looks dejected and slightly nervous because of the situation. He stammers because he does not know immediately what to answer, he ticks with his eyes but then finds enough confidence

to answer Elizabeth and manages to say an affront to her. Everything is a conversation between them.

“Do you mean to frighten me, Mr. Darcy, by coming in all this estate to hear me? No, I won’t be alarmed. My courage always rises with every attempt to intimidate me.”

“I know you find a great enjoyment in professing opinions which are not your own” (Langton 1995, 39:15:25 – 3. part)

However in the film, Mr. Darcy comes immediately to stay next to the piano to be close to Elizabeth. His look is kind and polite and his face is not tightened with nervousness or fear. He is not so shy anymore, he already knows Elizabeth and knows what to expect from her. He is getting used to her and her behaviour. He is not afraid anymore in her presence; therefore he can converse with her easily. It has already been mentioned that in the book he smiles, which is slightly visible in the film. Although it is not a big smile, it is a smile. He is not as talkative as in the book because for Elizabeth’s answer whether he “wants to alarm her (Wright 2005, 1:01:20), he replies only shortly: “I know that I cannot alarm you even should I wish it” (Wright 2005, 1:01:27). This is slightly different from the book where he does not disprove her theory of alarming him. Furthermore, he tries to return her a sarcastic notice as well.

“I shall not say that you are mistaken,” he replied, “because you could not really believe me to entertain any design of alarming you, and I have had the pleasure of your acquaintance long enough to know, that you find great enjoyment in occasionally professing opinions which in fact are not your own.” (Austen 2003, 170)

However, in the film, Darcy talks politely and his expression does not show even any hints of insinuation but something rather unexpected for the reader – the politeness and the satisfaction which could be due to her presence and nearness to him. On the one hand, he looks happy that he can converse with her again but on the other hand, there are also moments of sadness when she offends him. Nevertheless, despite her offences, he preserves his sincere and polite look which is a proof that he loves her since he cannot stop looking at her and simply cannot offend her because in the film he is portrayed as a romantic prince and a gentleman who loves Elizabeth and would do anything pleasant for her if she would want.

In the book and in the film, Darcy confesses that it is difficult for him to converse with someone he does not know.

“I certainly have not the talent which some people possess,” said Darcy, “of conversing easily with those I have never seen before. I cannot catch their tone of conversation, or appear interested in their concerns, as I often see done.” (Austen 2003, 171)

This is said almost identically in the book as well as in the film and in the series. From the book, one knows that during the conversation he smiled: “Darcy smiled and said” (Austen 2003, 171). However, one does not know anything else because there is nothing mentioned about Mr. Darcy’s feelings. The reader knows just everything that Elizabeth thinks and feels or what she thinks that the other characters do or think, but it is just her interpretation which does not have to be exact since she is not able to see inside anyone.

In Jane Austen’s *Pride and Prejudice*, for example, we learn what Elizabeth Bennet thinks and feels about events, but we’re never permitted to enter the consciousness of the other characters. We can

only guess what they feel through Elizabeth's interpretations – which are often inaccurate. Her interpretations are not offered directly to the reader as in the first person, but through the intermediacy of the narrator, who tells us her responses. (Giannetti 2007, 440)

This is however, impossible in the film or in the series since the viewer can see how those characters behave and can guess what they think or how they feel which is usually obvious from their behaviour. In the series, Mr. Darcy does not feel so well while he converses with Elizabeth. He tries to offend her as she does to him but is not as successful as Elizabeth because he seems nervous. This is his typical behaviour. His face looks tightened and it is obvious that he fights again with his own feelings. His inner struggle does not let him feel free in front of Elizabeth since he still does not know whether he should confess his love to her or not. Moreover, he confesses that he does not converse easily with strangers; however, it seems that he does that unwillingly.

On the contrary, in the film, Mr. Darcy behaves completely differently. He looks exactly as the man who wants to declare his love to a woman but is afraid of being rejected. Before telling her about his feelings, he would like to explain his behaviour. He tries really hard to convince her that he is not as bad as she thinks. There is no pride in his eyes or in his behaviour. There is a man standing in front of a woman with a sad face and great sorrow who looks like he is the one who gives up. This is the proof that he is not depicted here as a proud man since the pride would not allow him to declare her feelings with such a sincere and loving look. Yet again, the eyes play again an essential role. The viewer can see Darcy's feelings. He sometimes tries to hide not to look comical in front of Elizabeth since she is used to being sarcastic and making fun of him. Moreover, when he leaves, his eyes gaze

again at Elizabeth and the expression is very emotional and supports the supposition that Matthew MacFadyen is not there as the proud Mr. Darcy who would most probably leave affronted without even looking at her or at least, the look would not be so tender.

In addition to the gaze of Mr Darcy at Elizabeth, one should mention again that it is very difficult to state what they feel. With Matthew MacFadyen it is more obvious because he looks sad but with Colin Firth it is a bit more complicated since it is not evident from the first look or from the first impression and the viewer has to think about his expressions for a while to read his eyes, movements and expressions. It is because some people have the talent to hide their feelings and behave differently not to show how they feel. Therefore, the reader may find Mr. Darcy (Colin Firth) complicated but when one takes into the consideration all of those circumstances with Elizabeth, he cannot be blamed for anything.

Since most people are not in the habit of observing their fellow men in everyday life to see how far their gestures play vital roles, it seldom occurs to them how unnatural and exaggerated are those of most film actors. [...] A man's facial expression is sometimes confusing to interpret. [...] And above all much everyday expression fails to convey a well-defined meaning: it is not striking, one does not know how to interpret it, an expression may mean resignation or doubt or stupidity or reserve. (Fereydouni 2013, 5)

Therefore, one cannot have the same feeling in all the versions. Each character variant is distinct and behaves differently and is influenced by many circumstances which make each version unique.

And also this is true in different versions of Jane Austen's films. For instance we do not have the same feelings from different versions. The influence of the pride of Darcy and prejudice of Elizabeth, in different versions, is not the same and does not have the same impact on the spectators. At least one reason is the mental state of the actor, or sometimes the film maker, which can be derived from his response to the original text reading. (Fereydouni 2013, 6)

2.6. THE FIRST MARRIAGE PROPOSAL

Suddenly, Mr. Darcy comes with the marriage proposal. In the book and in the series the place is the same. Mr. Darcy comes to visit Elizabeth at the Collins' house since she did not go to the church with Mr. And Mrs. Collins.

She was suddenly roused by the sound of the door bell, and her spirits were a little fluttered by the idea of its being Colonel Fitzwilliam himself, who had once before called late in the evening, and might now come to enquire particularly after her. But this idea was soon banished, and her spirits were very differently affected, when, to her utter amazement, she saw Mr. Darcy walk into the room. (Austen 2003, 184–185)

In contrast, in the film, Mr. Darcy suddenly appears in front of Elizabeth in a big summerhouse in a park where she hides after rushing from the church in a heavy rain to be somewhere alone. His sudden arrival frightens her in the first moment. The dramatic situation is supported not just by music but by the fact that it is raining heavily and both of them are totally wet. The reason for breaking the fidelity to the novel might be that this is a highly romantic film where these changes are necessary

in order to reach tension and thrilling moments that support the love subtext and the viewer's awaiting for love actions. Thus, one cannot say that it would destroy the film because it is vice versa – it brings the film closer to the chosen genre. One should not forget also the time when Jane Austen lived. She was born in the 18th century and the period of Romanticism was influenced by nature that appeared almost in all genres (Cf. Murphy 1998, 158).

Moreover, every film maker creates his vision and his own interpretation of the text; therefore, it cannot be always the same. Moreover, every reader or viewer has a different point of view and different opinion, thus, it is almost impossible to create one adaptation that would be exactly according to the book.

Therefore different screen versions of the same novel are the consequence of different responses of the filmmakers as readers and produce various impressions which bring diverse audience responses. This is exactly the thing that has happened for adapted movies of Austen's major novels. (Fereydouni 2013, 118)

Another criterion for the change might have been that this film is made in the modern time for a different generation and this scene might fit to the pleasure of the viewer who does not mind whether the place or time is different when the scene is thrilling and exciting as the viewer wants it to be.

In fact the filmmaker makes the story relevant to a new multicultural generation and can explore artistic effects that this cultural translation produces. This moving which is technically called colonization in adaptation includes deliberately altering the time and place of a literary text. (Fereydouni 2013, 5)

Their conversation or Darcy's declaration of love to Elizabeth is absolutely identical in the book and in the series. Mr. Darcy comes to see Elizabeth and asks her about her health. In the book, only the narrator says that but in the series, it is made as a conversation.

“Forgive me, I hope you are feeling better.”

“I am, thank you. Will you not sit down?” (Langton 1995, 45:50

– 3. part)

In the series, before Darcy makes a marriage proposal to Elizabeth, he has to find the courage. He is agitated and walks up and down the room. This is in the book as well as in the series: “In fact his restless movement depict his agitation at the time of the proposal as noted in the source novel (Fereydouni 2013, 58–59).

In the book, he explains his feelings in one speech without being interrupted by Elizabeth: “In vain have I struggled. I will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you” (Austen 2003, 185).

Nevertheless, in the series, he looks slightly frightened but this expression is mixed with fear, restlessness, a bit of sadness but also with pride, which is something different from the book: “He spoke of apprehension and anxiety, but his countenance expressed real security” (Austen 2003, 185). However, this is difficult to read in his expressions since his face is strict as usual and there are some slight hints of changes but only at the beginning. When Elizabeth starts talking about Mr. Wickham, everything disappears and his face is strict and unfriendly. Moreover, when Mr. Darcy and Elizabeth argue about the causes of Elizabeth's hatred for Darcy, Darcy seems to lose his temper since his voice is louder and louder and it may seem that he almost shouts at Elizabeth.

The conversation which they have during the marriage proposal appears in the book, in the series and in the film more or less the same. However, the style of Mr. Darcy's presentation is distinct since his behaviour is slightly different in these three versions.

In the book, he comes to see her, to ask about her health and then, suddenly, he asks her to marry him, as if he were asking about the weather which is not a marriage proposal that a woman who desires a romantic love would expect. Bloom holds the same view that this marriage proposal does not belong to a romantic one, therefore, there is no wonder, that he is refused by Elizabeth: "He eventually becomes attached to Elizabeth Bennet, to whom he makes a prideful, unromantic (and rejected) proposal of marriage" (Bloom 2005, 18).

I would say that it is similar in the series. The marriage proposal is not so romantic and thus, the fidelity to the book is preserved.

The only exception is the film. I would not agree that this marriage proposal is unromantic since Mr Darcy's expression, behaviour, words, and the endless rain bring a highly romantic tension which supports the romantic subtext of that scene. Furthermore, his words make the situation even more thrilling.

"I have struggled in vain and can bear it no longer. These past months have been a torment. I came to Rossings only to see you. I have fought against judgement, my family's expectation, the inferiority of your birth, my rank. I will put them aside and ask you to end my agony, I love you, Please do me the honour of accepting my hand" (Wright 2005, 1:06:10)

This scene cannot let anyone indifferent. Mr. Darcy's desperate eyes show the sorrow that he feels. He is refused by Elizabeth which breaks his pride, however, he

does not look affronted as men usually do after being refused or insulted by women. Nevertheless, I have already stated that this adaptation is more or less like a romantic fairy tale; therefore, scenes like this are necessary. There is always romantic fighting and arguing between the main characters who seem to be totally different at the beginning. Finally, they succeed in finding a way to each other but I will not jump ahead in story.

The end of the marriage proposal is again the same in the book and in the series. Mr. Darcy claims that he is ashamed for his feelings, excuses and leaves the room, without showing anything to Elizabeth which can mean that his pride was insulted because he looks angry: “You have said quite enough, madam, I perfectly comprehend your feelings, and have only to be ashamed of what my own have been. Forgive me for having taken up so much of your time, and accept my best wishes for your happiness” (Austen 2003, 188–189).

On the contrary, in the film, Mr. Darcy does not offend Elizabeth. After hearing that he “were the last man in the world she could ever be prevailed upon to marry” (Wright 2005, 1:09:06), he looks resigned. Suddenly, a strange and very unexpected thing happens. He looks at Elizabeth, gazes for a while at her, then looks down at her lips, moves slightly closer to her, bends down his head in the direction of her lips as if he wanted to kiss her which is very thrilling. However, then he apologizes: “Forgive me, madam, for taking up so much of your time (Wright 2005, 1:09:20). He turns around and leaves which is for the viewer as unexpected as the indication that he tries to kiss her because the viewer who does not know the book can see how much and deeply in love he is with her. Thus the viewer considers the attempt to kiss her as a natural thing. The viewer may ask, whether it is his pride, which was hurt by Elizabeth, that does not let him kiss her or whether he sees such

hatred in her eyes that he knows that the kiss would not help at all. All in all, he looks broken and very sad. One may expect him to look angry considering how strictly and scornfully she has just refused him. But I have already mentioned that Matthew MacFadyen does not represent here the character of Mr. Darcy whose pride is evident from the first encounter but rather a romantic hero, some kind of a prince who is in love with a poor girl.

2.7. THE LETTER

The marriage proposal is followed by a letter – the letter that Darcy writes to Elizabeth to explain his behaviour and feelings. Yet, again there are differences between the book, the series, and the film. For example, Mr. Darcy keeps walking in the garden to meet Elizabeth to give it to her in the book and in the series, but in the film he brings the letter directly to her room. Nevertheless, these are just slight changes that are not as important as the modification in the depiction of Mr. Darcy. Therefore, I would rather focus on the style of the letter delivery and Mr. Darcy's feelings.

In the book, Mr. Darcy gives her the letter and leaves. The reader can read it in the form of a letter which covers almost 7 pages (Austen 2003, 191-197). The reader usually takes it as a normal explanatory letter.

On the contrary, the viewer of the series can see the explanation through flashbacks to Mr. Darcy's history which are extensive and detailed. The flashback explains how Mr. Darcy and Mr. Wickham spent their childhood and how Mr. Wickham behaved to Mr. Darcy's family which justifies Darcy and tries to persuade not just Elizabeth but also the viewer that he is not the "bad guy" but the other way around – he is a sensitive man.

Davies's dramatization of this letter is in the form of flashback that takes around twenty minutes. The flashback shows Darcy and Wickham in their childhood and young adulthood and then scene of Georgiana, Darcy's sister, and Wickham. To Davies, this scene "is terribly important in terms of Darcy's character and what has made him as he is, and why he's so suspicious of other people" Davies asserts that this is one of the essential parts of humanizing Darcy on screen: ... We realize that Darcy is a very caring brother who rebukes himself for his carelessness. It also signifies how highly Darcy thinks of Elizabeth that he's prepared to reveal this very private and painful piece of history, simply because he doesn't want her to misunderstand him. (Fereydouni 2013, 59)

In the film, Mr. Darcy behaves in a slightly different way. He does not hurry with the letter. Furthermore, he leaves the letter on the window ledge inside the house, turns slowly around but then hesitates and turns again to look at Elizabeth. His look is broken, full of sentiment, sorrow and love. Nothing is mentioned about his feelings in the book; however, it is impossible to hide feelings in the film since everything is visible there. This is what makes the film different. Each film contains some moments or some motifs which distinguish the film from those other versions.

Each film and film maker has a unique way of examining Austen's text and characters. So the absence of complete fidelity to Austen's text does not mean to spoil her words. In each adaptation of specific motif is highlighted by a film maker. (Fereydouni 2013, 55)

Here, in this film, it is the romantic soul of Mr. Darcy played by Matthew MacFadyen who does not show almost anything from his pride but rather shows his sincerity and love to Elizabeth and his sadness and sorrow from being rejected.

Although it is not obvious from the first sight, the letter is one of the most important turning points in the plot. There are several reasons for this statement. The most important is the fact that Elizabeth realizes that Mr. Darcy was accused unjustly and therefore, she has a chance to revise her opinion about him. From the book, the reader does not know how Mr. Darcy looks when he gives Elizabeth the letter. In the series, the reader can see it, although not much is seen because he gives her the letter and leaves immediately. Even this short moment with a shot on his face from the profile reveals the mixture of different feelings – pride, sadness, fear, strictness, hints of hope and something like the last fight before surrendering. In the film, he looks very desperately and his eyes show on the one hand, a mixture of softness, sadness, and sorrow, on the other hand, also the hope that one day she will understand him, forgive him, and maybe start loving him.

Furthermore, both in the title of the film and the book – *Pride and Prejudice* – Mr. Darcy is accused of being proud and Elizabeth has some kind of prejudice towards him. The process of getting rid of them is slow but the letter helps both of them open their eyes. This is a typical interpretation that many authors identify with: “The usual interpretation is that the title is the reference to Darcy’s pride, which causes him to reject Elizabeth and her family and Elizabeth’s resulting prejudice, which is reinforced by Wickham’s false story about Darcy” (Zimmerman 1968, 64). Nevertheless, I would say that Elizabeth’s prejudice dominates since Elizabeth has a really strong prejudice against Mr. Darcy and this prejudice lasts almost till the end of the story when he gives her the explanatory letter and then her prejudice

disappears. His pride ends up much earlier or I would rather say that he managed to suppress it because despite his pride he was able to ask Elizabeth to marry him. Moreover, I would say that his pride was just at the beginning when he refused to dance with Elizabeth but soon he realized that she was attractive. Mr. Darcy became interested in her, which he declared with his words. In my point of view, Elizabeth's character does not have only prejudice against Mr. Darcy, but contains also hints of pride. Furthermore, also Darcy has at the beginning prejudice against Elizabeth due to her social position. Therefore, these two main characters tend to fight against each other because pride and prejudice exist in both of them although each one is influenced by different amount of pride or prejudice. Finally, they find some compromise to be able to understand and love deeply and sincerely.

2.8. THE MEETING AT PEMBERLEY

After being refused by Elizabeth, Mr. Darcy returns to Pemberley – his home. However, he does not know that he will meet there Elizabeth who comes there with her aunt and uncle (Mrs. and Mr. Gardiners) for a sightseeing tour. This occasion is described in the book and in the series almost in the same way, with only one exception. I have already mentioned the Darcy effect that can be seen in the series while he keeps standing behind the window or when he has a bath at Netherfield. Another additional scene is here when Darcy returns to Pemberley but stops in front of the pond. He hesitates for a while but then puts off some of his clothes and jumps into the pond. The character of Mr. Darcy receives more attention in the series than in the book where Elizabeth is in the foreground. This might be the reason for the beginning of the Darcy effect that started with the swimming scene and Darcy's wet body. Even though it does not increase the fidelity to the book, I would say that it

does not matter because according to the reactions of the audience, director Davies succeeded in creating such image of Mr. Darcy starred by Colin Firth.

In the film we find Darcy depicted as a highly attractive character who evokes a female gaze and a male eroticism. Focusing on the patriarchal system of marriage, it seems that Andrew Davies ignores Austen's feminist intention and trims the sub-plots which represent realistic female experiences. He adds a male narrative perspective as well as a male gaze to the female perspective in the novel. [...] This miniseries has become known as the "wet-T-shirt-Darcy" version. When Darcy dives into the water and gets wet, the swimming scene can be seen as implicitly sexual to the female fans. By creating this scene Davies has pushed Darcy's character in the foreground. (Fereydouni 2013, 57)

Colin Firth is very popular among female audience. However, the huge success was brought not just by his physical appearance that is undoubtedly handsome but by his acting – mainly by his facial expressions, his looks. This is what women find amazing and attractive.

More interestingly, the erotic power of Colin Firth as Darcy does not spring merely from his physical appearance but also from his expressing acting which is very impressive on the audience. Expressing acting is Rudolf Arnheim's innovative term in form of the film as a significant element in the iconic way of narration on the film. In this version, Firth's expressing acting (the way of his look and speaking, his gestures) is so awesome that Virginia L. Blum, in her essay "The Return of Repression" writes, "Darcy's meaningful looks

stimulate all our erotic fantasies about the not-said, the repressed, and the imagined. (Fereydouni 2013, 58)

There might be several reasons for putting this scene into the plot but one of the most probable explanations is that it brings some change to him. Almost everyone thinks that he is proud and selfish and cares only about himself. There is no evidence in the book or in the series that he would ever try to disprove that. He lets people think what they want even though it does not have to be true. Therefore, he does not feel comfortable among people, which he claimed while talking to Elizabeth during the meeting with Lady Catherine de Bourgh. Nevertheless, he comes home where everyone knows him and where he does not have to hide or pretend anything. He can behave naturally. One can see this diving into the pond as a symbol that he cleans himself from all the defamations and prejudices people have against him. However, swimming can also mean that he wants the possible selfishness from himself to sail away and to start again with a bigger chance since he knows that Elizabeth hates this feature of his character. He still loves her and wants her.

Regarding Darcy's character development in the novel, the swimming scene of Darcy can be seen from other point of view. There may be some ulterior motive behind this apparently erotic representation. This scene can imply Darcy's willingness to experience something he feels he needs [...] Darcy's dive is not a revelation of his physical abilities (he can swim!), but rather, it is a revelation of his emotional capabilities...Darcy's dive can be read as an expression of a Romantic bond with nature, a celebration of the home where he can 'strip down' to his essential self, a cleansing of

social prejudices from his mind or... a rebirth of his love for Elizabeth.

(Fereydouni 2013, 58)

In addition, one should take account of one important fact that Jane Austen is the representative of Romanticism. Thus, adding scene that contains picturesque countryside is not surprising since it gives the viewer insight into time when Jane Austen lived. Murphy says in his book *Literature of Nature: An International Sourcebook* that “Nature is a power that is a defining characteristic of Romanticism (Murphy 1998, 158). Romanticism focused besides other things on nature which plays a significant role in this story as well - Elizabeth likes walking in nature, when she admires the picturesque countryside around Mr. Darcy’s residence or when Darcy comes home and viewers can see some hints of relief when he jumps into his small pond at Pemberley. Water is a part of nature and thanks to water everything can be alive. Furthermore water can bring plants into life, quench animals’ thirst and support the cycle of life. Water helps Mr. Darcy to rebirth and gain new energy for life. The offered sexuality is hidden in these natural symbols since the time of this story does not let anyone talk about sexuality openly.

Although Austen says in the book several times that Mr. Darcy smiles, there is no evidence about it neither in the film, nor in the series. Nevertheless, the meeting with Elizabeth at Pemberley brings this long-awaited moment. In the series, Mr. Darcy introduces his sister Georgiana to Elizabeth and she is then invited to their home. Elizabeth plays the piano because Georgiana wishes her to play since she heard so much about her beautiful playing from her brother. After being replaced at the piano by Georgiana, Elizabeth goes to speak with Miss Bingley who suddenly starts talking about Mr. Wickham. Georgiana stops playing. The viewer can see the expression of Mr. Darcy who until this moment had an amazed and dreaming look at

Elizabeth. Darcy's look changes immediately into big terror. However, everything is saved by Elizabeth who rushes back to the piano and apologizes to Georgiana for not turning the page (Langton 1995, 5:00-7:10 – 5. part). Here comes the moment when the viewer can spot the hint of Mr. Darcy's smile. It is not so visible but his mouth is about one millimetre wider and the indication is really there, moreover, his eyes show the great respite and gratitude which is mixed with love. Furthermore, when the evening is over, Mr. Darcy returns to the room where they spent the evening and looks into the space where Elizabeth stood, smiled and looked at him. He can see her there. This is made with the use of flashback. It gives him new hope that she may not hate him as much as earlier as she told him. This is a highly romantic scene where Mr. Darcy shows that he has also feelings and not just a stone heart.

His expression softens as he watches Elizabeth, The next shot is of Elizabeth turning the page of the sheet music for Georgiana. She slowly looks up, and her gaze connects with Darcy's. The sequence culminates in a close-up of Darcy gazing at Elizabeth with a loving half-smile and a close-up of Elizabeth gazing at Darcy with the gradual suggestion of a smile on her face as well. ... Later, when Darcy returns to the music room during the night, there is a single flashback to a shot of Elizabeth standing at the piano. ... This reflects the uncertainty about Elizabeth's feelings toward him; he no longer takes her receptiveness for granted. This sequence signals the transformation of Darcy from eighteenth-century lord of the manor to late twentieth-century romantic hero. (Macdonald 2003, 193)

Nevertheless, it is not as cheerful as it is described in the book but when one considers the hard and strict expression of Mr. Darcy in the series, there is no doubt that this is a visible change that has to be counted.

Her brother, whose eye she feared to meet, scarcely recollected her interest in the affair, and the very circumstance which had been designed to turn his thoughts from Elizabeth, seemed to have fixed them on her more, and more cheerfully. (Austen 2003, 258)

In the film, Mr. Darcy not just smiles but he also laughs. The first time he laughs when he returns home to meet his sister Georgiana and the second one is when he introduces his sister to Elizabeth. The viewer can see that he feels well, his expression is relaxed, his cheeks are not tightened and he smiles all the time. His smile charms every woman and his affectionate loving looks at Elizabeth shows that he is a romantic prince from a fairy tale. It is obvious that he is still in love with Elizabeth since his tender eyes reveal that.

2.9. THE FINAL RECONCILIATION

At the end of the story there is a long-awaited final reconciliation. All the three media (book, series, film) describe this occasion differently. In the book, Mr. Darcy accompanies Elizabeth, Kitty and Jane with Mr. Bingley on their walk, but he soon is alone with Elizabeth. She starts apologizing for everything and thanks him for helping her family so much. Nevertheless, he assures her that he did everything just because of her: “But your family owe me nothing. Much as I respect them, I believe, I thought only of you” (Austen 2003, 346). They talk about their relationship, about the explanatory letter and both of them describe their feelings how they felt in those given situations.

“When I wrote that letter,” replied Darcy, “I believed myself perfectly calm and cool, but I am since convinced that it was written in a dreadful bitterness of spirit.”

“The letter, perhaps, began in bitterness, but did not end so. The adieu is charity itself. But think no more of that letter.

[...]

“How you must have hated me after that evening?”

“Hate you! I was angry perhaps at first, but my anger sibe began to take a proper direction.”

“I am almost afraid of asking what you thought of me, when we met at Pemberley. You blamed me for coming?”

“No indeed I felt nothing but surprise.” (Austen 2003, 348–349)

The reader finds out how they felt, why they behaved as they behaved and everything is explained in their dialogue. Mr. Darcy is polite and speaks openly when he can see that Elizabeth’s feelings have changed.

I have already mentioned that both of them have to undergo some change to reach the happiness and to be able to give and receive love. It is said that his pride is an essential obstacle in winning Elizabeth’s heart. I agree with it but I disagree with the statement that the change is enormous: “It is said that the transition between the arrogant young man of the early chapters of the novel and the polite gentleman whom Elizabeth Bennet marries is too great to abrupt to be completely credible” (Moler 1967, 491). The reason for my claim is simple. I do not think that he is so proud. I would say that this is slightly distorted because as it has already been mentioned, everything is written from Elizabeth’s perspective. Because her prejudice against him is so strong, she thinks that he is proud, and also the reader then thinks

that he is proud since she describes him as a proud man. I would agree that in the series the change might be significant but the film also denies this claim.

In the series, the recognition of their feelings towards each other is described almost in the same way – also with the same words as in the book: “Your reproof I shall never forget: had you behaved in a more gentleman like manner” (Langton 1995, 42:32 – 6. part). However, not everything is mentioned, only the marriage proposal, not the letter or the meeting at Pemberley. Nevertheless, I cannot lose the feeling that Darcy’s expression does not correspond with what he says to Elizabeth. I would expect his expression to be happier and more loving and not this blank expression as if they discussed the weather or a theatre play. One big difference is the marriage that does not occur in the book where the narrator only explains where Bennet’s daughters would live after the marriage. In the series, there is a double wedding of Mr. Darcy and Elizabeth and then Mr. Bingley and Jane. I would say that even the viewer prefers the wedding scene to be as in the book because in such a romantic series the wedding is necessary and every viewer expects and waits for it.

Yet here, as in so many other Austen adaptations, the wedding scene functions principally as a visually sumptuous romantic climax, smoothing over troubling aspects in the narrative. (Cartmell and Whelehan, 1999, 49)

This is the first time when Colin Firth as Mr. Darcy looks really happy. Suddenly, after the wedding ceremony his facial expression changes from strictly tightened to the happy face and his look is relieved and he heartily laughs. Moreover, he kisses Elizabeth in the end in the carriage, an episode that appears not in the book. However, it is essential for the romantic couple. “The BBC adaptation ends with the long-awaited kiss between Elizabeth and Darcy. This ending confirms the primacy of

the romantic relationship over the other claims and valorises the drive toward individual self-fulfilment and gratification (Macdonald 2003, 186).

In the film, the final scene is slightly different. In the morning Mr. Darcy comes through the mist somewhere in the meadow and goes directly towards Elizabeth. Nature plays an important role not just during the first marriage proposal that happened outside but during the second one as well. The director Joe Wright may have wanted viewers to perceive time when nature became a popular topic. Mr. Darcy and Elizabeth look at each other and the viewer has the feeling as if the prince came on a white horse for his princess to save. Mr. Darcy's facial expression is very sensitive and full of loving expectation. With his confident and determined look he tells Elizabeth not just that his feelings are not changed but also that he loves her: "I love, I love, I love you. I never wish to be parted from you from this day on" (Wright 2005, 1:50:35). This is one of the most romantic scenes from the whole film when one considers that Mr. Darcy declares love to Elizabeth who finally agrees. Nature plays also a significant role in this story. It rains heavily during the first marriage proposal when Mr. Darcy is refused by Elizabeth. Now when Elizabeth finally accepts his offer it does not rain anymore. The sun rises and another day begins – new hope and new love. When they look closely into each other's eyes, every single romantic soul must be pleased and satisfied and although there is no wedding, this sweet and happy ending compensates undoubtedly for the wedding ceremony. In comparison to the series there is no kiss and in the book is none as well. The reason is simple. In Romanticism, Jane Austen was not allowed to write about such sexual insinuations. However, there is one more scene which I will mention. This scene belongs to the film directed by Joe Wright. This is a special American version where the ending is modified for the modern young audience who always need more and

something special. “Since modern film audiences include many young people ignorant of Jane Austen, directors often try to make their films universally attractive through visual detail and occasional modern reference” (Macdonald 2003, 50). Mr. Darcy sits there with Elizabeth – new Mrs. Darcy in their home at Pemberley in the evening. He calls her with her new name and kisses her.

“How are you this evening, my dear?”

“Very well. Although I wish you would not call me ‘my dear’.”

“Why?”

“Because it’s what my father always calls my mother when he’s cross about something.”

“What endearments am I allowed?”

“Well, let me think. ‘Lizzi’ for everyday, ‘My pearl’ for Sundays and ‘Goddess Divine’ but only on very special occasions.”

“And. What should I call you when I am cross? Mrs. Darcy?”

“No. No. You may only call me ‘Mrs. Darcy’ when you are completely and perfectly and incandescently happy.”

“Then how are you this evening, Mrs. Darcy? (he kisses her on the forehead), Mrs. Darcy (he kisses her on the right cheek), Mrs. Darcy (he kisses her on the nose), Mrs. Darcy (he kisses her on the left cheek), Mrs. Darcy (he finally kisses her on the mouth).” (source: YouTube)

3. ELIZABETH BENNET

Elizabeth Bennet is the second oldest of the five daughters of the Bennet's. She is called Lizzy and is the most favourite daughter of her father since he considers the rest of his daughters slightly silly. "I must throw in a good word for my little Lizzy [...] they are all silly and ignorant like other girls, but Lizzy has something more of quickness than her sisters" (Austen 2003, 6–7). This situation happens when Mr. and Mrs. Bennet talk about the arrival of Mr. Bingley and his possible choice of one of their daughters. Elizabeth loves her family, mainly her beloved father and elder sister Jane for whom she wants the best. At that time it was essential that women married a rich man and the amount of property was the most important subject of the matter. "Austen's novels are not unconscious of these matters, all of her female protagonists are concerned in some way with achieving economic stability in their lives. Illustrating these concerns in the film adaptations is salient" (Fereydouni 2013, 1). This was because women could not inherit money since it was in charge of men, thus women wanted to marry from their or from higher social class to be able to live according to their standards or even higher. Elizabeth is partly an exception since she refuses Mr. Darcy who is one of the richest men in her surroundings. Jane Austen was inspired with her own life since she refused one marriage proposal, although she knew that it would be profitable for her and her family (Cf. Nokes 1997, 258). She knows what she wants from life and is not afraid to refuse a marriage proposal several times. The first time when Mr. Collins wants to marry her, secondly, when Mr. Darcy asks her. She is a strong and independent young woman and does not let anyone tell her what to do. She is ready to protect her rights and is not shy to show her feelings and express her own opinions. Although Mr. Collins thinks that she has refused him just because she is shy, she is able to hold on and defend her rights.

Elizabeth is trying to convince Mr Collins that 'no means no', she asserts her right to autonomous choice by describing herself in Wollstonecraftian terms. ... The phrase 'rational creature' is not only used by the seventeenth-century philosopher John Lock (1632-1794), but also Wollstonecraft, in her *Vindication of the Rights of Woman*, who wants women to be treated as and behave like a 'rational creature', a 'human being'. While Elizabeth is not free economically, she still 'asserts her moral and intellectual independence, at least, and reaches for Wollstonecraftian rhetoric in order to do so. (Bautz 2010, 120)

She would like to marry for love and she really finally ends up in a happy marriage. However, she must undergo a changing process from the pride and the prejudice that she feels towards Mr. Darcy. She opens her eyes almost at the end of the story and it turns the end of the story into a dramatic culmination.

The story is mainly of two persons who start their relation by disliking each other and little by little they change and fall in love. Both Elizabeth Bennet and Fitzwilliam Darcy have been dramatized to the end of the story. The title indicates a dominating tendency in Elizabeth and Darcy. Although pride and prejudice exist in both Darcy and Elizabeth, Darcy is seen with more pride of his social position and Elizabeth judges with more prejudice against him due to his disparaging her. (Fereydouni 2013, 52)

Elizabeth Bennet is well known for her impertinence. She has her own ideas and imaginations and does not let anyone destroy them or make her behave in opposition to her principles and convictions. This is very special considering the time

when she lived when all people had to behave according to some rules and expectations of the society. This difference makes Elizabeth very popular among readers. Susan Morgan says in her essay that “It’s heroine, Elizabeth Bennet, witty, self-confident, with those dancing eyes, and not quite beautiful face, depicts for us all that is flawed and irresistible about real people. Her impertinence, of course, is why generations of readers have admired her and why we recognize that the major concern of the book is with the possibilities and responsibility of free and lively thought” (Morgan 1975, 54).

The character of Elizabeth is depicted in all the three versions (book, series, film) more or less the same except for some details which I will analyse in further sections. There is one important and noticeable change that I have to mention here. In the book, everything is seen by Elizabeth, from her perspective. We know how she feels or how she finds the behaviour of other characters.

Austen allows readers access to the direct thoughts of her heroine, Elizabeth Bennet. Through this way readers experience character development as Elizabeth discovers her own maturation. It seems that Austen was aware of the possibility of myriad interpretations by the readers and the interaction that may take place between the reader and the text. (Fereydouni 2013, 47)

The series and the film add more attention to the character of Mr. Darcy. Maybe the reason why both the film and the series concentrate more on Mr. Darcy than on Elizabeth is that both adaptations were filmed by men and they may have wanted to change the perspective of the plot. Although these romantic stories have a main female protagonist, finally it is usually the man who receives more attention because female viewers are attracted by Colin Firth or Matthew MacFadyen.

Therefore, some changes were necessary. “The process of adaptation demands recognition of the historical distance between the original text and its new audience” (Macdonald 2003, 4). Fatemah Gholipour Fereydouni also deals with this topic in her book and I agree with her statement that

the woman reader and the woman viewer must experience the text’s narrative secondarily, by identifying with a man’s perspective, the male gaze. Therefore in fidelity to Austen’s works, at least to the spirit of her novels, considering Mulvey’s view play vital role, as Austen is a woman writer and naturally narrates her characters physically and mentally with a womanly point of view and more importantly, the existence of a feminine consciousness is suggested in her novels.” Although her women lead restricted lives, her novels are not about restriction, nor even about expression, but about the relationship between them, about how women find ways to develop and assert their womanhood despite the restrictions placed on them. (Fereydouni 2013, 7)

In the film, Elizabeth is played by Keira Knightley who is a well known actress. The director Joe Wright chose her because he might have wanted some actress that would be popular among the audience – mainly the young audience since they are those who buy the ticket and go to the cinema. This is an adaptation of a classical literal novel that not many teenagers are used to reading. Therefore, the choice of Keira Knightley may bring more viewers to the cinema to see the film.

This *Pride and Prejudice* aims to attract a very different audience – teenagers – who will gravitate toward a film that looks superficially like *Pirates of the Caribbean* crossed with *Wuthering*

Heights: an edgy heroine in stays (Keira Knightley) meets a broody hero in a long coat (Matthew MacFadyen) – the music swells as emotions boil and the fog thickens. It is, of course, peopled with stars of stage and screen, such as Dame Judi Dench and Donald Sutherland, who will interest older viewers, but its style hopes to attract the youthful audience that loved *The Princess Bride*, the audience that actually goes to movie theatres, rather than the older audience more likely to stay at home and watch, for hundredth time, a DVD of Colin Firth diving into the pond. (Cartmell and Whelehan 2007, 86–87)

It is true that Keira Knightley is a pretty young woman who can attract many people. I have mentioned in the characterization of Mr. Darcy played by Matthew MacFadyen that he is like a prince from some fairy tale. Elizabeth can be here portrayed as a Cinderella because it is a story of a poor girl who finally meets a rich man – a prince who falls in love with her because she is beautiful and the happy ending is an absolute necessity. Keira Knightley meets these criteria. However, I would say that it is not just her pretty face that brings attention to the film but it is the way how she plays. If she played her role badly, even her pretty face would not save her from critics. I agree with Fatemeh Gholipour Fereydouni who has a similar point of view that

the body of Knightley becomes the source of visual pleasure, and Wright's direction insists on the availability of that body to the viewer [...] It seems unlikely that an Elizabeth who is this poor would have an opportunity to meet Mr. Darcy at all. This Cinderella-like exaggeration seems to be a way to get around Keira Knightley's celebrity: if the costumer puts her in a dingy dress and Wright films

her walking through a dilapidated mansion, viewers will surely forget that she is Keira Knightly and begin to think of her as Elizabeth Bennet. (Fereydouni 2013, 61)

Keira Knightly can use her facial expressions really well and is able to express everything what is mentioned by the narrator in the book. We must remember that almost everything is seen from Elizabeth's point of view which is not always objective. In the film, however, the viewer can create his/her own picture of what happens and how they behave. Keira Knightly sometimes uses her big eyes instead of words. Camera often shows what her eyes see, thus the viewer can see the actions through her perspective. On the other hand, the camera also gives the viewer long shots of her eyes - everything can be read in them. Her feelings change from antipathy, to misapprehension, anger and then to understanding, respect, delight, desire and finally into deep love.

In the series, Elizabeth Bennet is played by Jennifer Ehle who is not so well known. She is portrayed more or less the same as in the book. However, in the book, there is the narrator who tells us how she feels or what she thinks. Although Jennifer tries to express everything, she does not show her emotions so much. She does not have such a great range of facial expressions and grimaces as Keira has. She usually smiles and tries to be calm and balanced. She is able to affront or scold someone with a smile although there are also moments when her smile disappears and she is serious or even angry. Therefore, it is sometimes harder to read her facial expressions. Nevertheless, she does not have to express as many descriptive details as Keira Knightly since she plays in the series that is longer and thus more descriptive.

3.1. THE FIRST ENCOUNTER OF ELIZABETH BENNET AND MR. DARCY

Elizabeth meets Mr. Darcy for the first time at the ball where he refuses to dance with her and tells Mr. Bingley that “she is tolerable, but not handsome enough to tempt me (him)” (Austen 2003, 13) which Elizabeth hears. This is the moment when she determines his character and all following events are influenced by this prejudice that she has against him and the reader is influenced by this negative feeling as well since everything is described by Elizabeth or from her perspective in the book.

At the Meryton Ball, when Darcy says, “She is tolerable, but not handsome enough to tempt me”, Elizabeth’s pride is offended. Since his behaviour is incredibly disagreeable, her prejudice against him is set. Here Austen gets the readers to follow the story from Elizabeth’s perspective and Darcy is seen just through Elizabeth’s prejudiced eyes with what we will later realize is her wrong judgement. (Fereydouni 2013, 52)

In the book, Jane Austen does not insist on this episode. “Elizabeth remained with no very cordial feelings towards him” (Austen 2003, 14).

In the film and the series, the visual image tells the viewer more of her reaction and her feelings. In the film, the first moment Elizabeth looks shocked and slightly sad but talking to her friend Charlotte immediately brings smile and laughter again to her face. Moreover, she is self-confident enough and she is not afraid to make an allusion to Mr. Darcy about her being tolerable which are originally his own words used to describe Elizabeth during their first encounter.

“And that put paid of it. I wonder who discovered the power of poetry in driving away love”

“I thought the poetry was the food of love.”

“Of a fine, stout love. But it is only a vague inclination, I am convinced one poor sonnet will kill it.”

“So what do you recommend to encourage affection?”

“Dancing. Even if one partner is barely tolerable.” (Wright 2005, 12:20-12:54)

Furthermore, when she tells him that she looks straight into his eyes to see this reaction and evidently she is satisfied because she walks away with her head high while Mr. Darcy has no words to oppose her. Therefore she leaves with a triumphal smile.

In the series, Elizabeth’s facial expression shows the mixture of surprise with indignation after hearing Mr. Darcy’s comment about her. She looks at Mr. Darcy as if she were creating some plan what to tell him. Nevertheless, she smiles then as if she wanted to say: “You do not deserve anything, it is a waste of time for me, and you do not know what you are losing.” With a wide smile she stands up and walks close to Mr. Darcy to show him that he cannot insult her.

3.2. THE BALL AT NETHERFIELD

Elizabeth comes to the ball at Netherfield hoping to see Mr. Wickham and to dance with him. Nevertheless, soon after her arrival she finds out that he is not there due to the presence of Mr. Darcy, which gets her shirty. However, Mr. Darcy asks her to dance with him, which surprises her so much that she accepts: “She found herself suddenly addressed by Mr. Darcy, who took her so much by surprise in his

application for her hand that without knowing what she did, she accepted him (Austen 2003, 89).

This happens in the film too. She agrees to dance with him with a quick answer: “You may” (Wright 2005, 00:37). However, she is so shocked with her answer. She looks as if she does not understand what and mainly why she did that but it happened and she accepted him and she is now confused because of that. Moreover, she has to ask her friend Charlotte whether she really accepted him, “Did I agree to dance with Mr. Darcy?” (Wright 2005, 00:37:10).

In the series, Elizabeth looks surprised but seems to know what she says. Finally, she accepts him (Langton 1995, 30:27 -2. part) but she stutters and tries hard to figure out some plan how to reject him which she finally does not find since he keeps standing next to her and looking at her So she finally him – with a smile and with polite words of thanks. But she is angry and almost furiously asks why she did so when she promised herself not to dance with him.

Dancing with Mr. Darcy is not so much described in the book. There is only a dialogue between them that appears in the film as well as in the series. However, we do not know much how she feels or what she thinks.

In the film, at the beginning of the dance she does not seem to be unwilling to dance with him. I think that she enjoys dancing with him since she looks with interest at him and one can have the feeling that she flirts with him. She has several ironical comments but still looks deeply in his eyes. She gets slightly angry when Mr. Darcy mentions Mr. Wickham and she moves closer towards him and stares into his eyes. The emphasis is put on their eyes and their long gazing at each other. Their eyes can show the attitude towards each other. Their looks reveal the truth about their relationship and can express the change or the next step.

Their gradual discovery of one another and of the new selves they become in relation to one another is enacted through looking rather than through physical proximity or even through dialogue, their looks often speak more truthfully and completely than their words. (Macdonald 2003, 190)

In comparison with the series, Elizabeth looks bored and only a polite obligation can be read on her face where her eyes roll up and down several times. She breathes deeply but also smiles when she finds the situation ridiculous.

3.3. THE FIRST MARRIAGE PROPOSAL

Mr. Darcy suddenly asks Elizabeth to marry him which she at first refuses. That's what we know from the section about Mr. Darcy. Concerning the depiction of Elizabeth, it is also slightly different although there are not so visible changes.

In the book, Elizabeth listens to Mr. Darcy and feels sorry for him because she knows that she will deny his marriage proposal, therefore she does not want to be cruel and tries to answer him with patience: "She was at first sorry for the pain he was to receive, till, roused to resentment by his subsequent language, she lost all compassion in anger. She tried, however, to compose herself to answer him with patience" (Austen 2003, 185). Nevertheless, when her sister Jane is mentioned, she loses her temper and feels "herself growing more and more angry" (Austen 2003, 188). She is confused from that situation and when Mr. Darcy leaves, she cries until she remembers what he did to Jane and Mr. Wickahm.

"She... from actual weakness sat down and cried for half an hour [...] But his pride, his abominable pride, his shameless avowal of what he had done with respect to Jane, his unpardonable assurance in

acknowledging, though he could not justify it, and the unfeeling manner in which he had mentioned Mr. Wickham, his cruelty towards whom he had not attempted to deny, soon overcame the pity which the consideration of his attachment had for a moment excited.” (Austen 2003, 189)

In the series, Elizabeth does not show any feelings at the beginning. Her expression is neutral. She is neither shocked nor angry, she does not show any regret and refuses him. Her facial expression does not reveal anything. Therefore, one can say that it is Mr. Darcy who dominates in this scene since he loses his temper and raises his voice. Elizabeth does the same when her sister is mentioned but not as much as Mr. Darcy does. She displays her feelings - the regret for her sister – still, she speaks calmly.

In the film, it is vice versa. It is Elizabeth who dominates. After Mr. Darcy’s confession, she looks shocked and surprised but she recovers quickly and refuses him with ironical comments. Mr. Darcy thinks that she laughs at him.

“Sir, I appreciate the struggle you have been through and I am very sorry to have caused you pain. Believe me it was unconsciously done.”

“This is your reply?”

“Yes, sir.”

“Are you, are you laughing at me?”

“No.” (Wright 2005, 1:06:33)

Although she denies that, her expression does not correspond with it. She becomes angry and starts shouting at him. Fierce flashes keep coming from her eyes that are widely open – more than usual. When she talks about her sister Jane (he persuaded

Mr. Bingley not to stay with her) she articulates properly and rolls her eyes. At the end one can see the expression of disgust in her face. I have already mentioned in the first part that Mr. Darcy (1.6), played by Matthew MacFadyen, comes closer to her as if he wanted to kiss her. This is the moment when the expression of disgust suddenly disappears. She slightly moves her head almost towards his head and her eyes moves from his eyes to his lips and it seems that she would not be against the idea of kissing; it seems that she would kiss him which is strange considering what she has just told him. Moreover, when he leaves, she moves one step back and her expression says: "Oh my God, what did I do? What did I tell him? Why did I tell him such horrible things?" She is so shocked that she cannot stand and has to lean against the wall of the summer house. Furthermore, the next scene confirms my opinion because she sits on the bed in her room and thinks about it or moves through the house as a ghost and seems to be absentminded. However, she does not look angry but desperate.

3.4. THE LETTER THAT CHANGES EVERYTHING

Elizabeth receives a letter written by Mr. Darcy to explain those issues for which Elizabeth blamed him when he asked her to marry him. The letter is very important and can be considered a turning point in the plot. This is the time when she realizes how unfair she was towards Mr. Darcy. Her attitude towards him changes but this time it is a significant change since her prejudice is broken and she realizes and mainly confesses her faults.

The letter shows the truth both about Darcy's personality and his part in the separation of Bingley and Jane, and about Wickham as a villain. Actually the letter plays a momentous role in Elizabeth's

character development as she begins to recognize her own faults. After finding Wickham's true nature, she confesses that "she has been blind, partial, prejudiced, and absurd". She recognizes her own inability to see the truth. She says, "Till this moment, I never knew myself. Thus the letter can be considered as a symbol of self-revelation. (Fereydouni 2013, 52)

In the series, the viewer finds out what the letter contains both through Elizabeth and Mr. Darcy. He explains everything and narrates the story about Mr. Bingley and Mr. Wickham while writing the letter and the viewer can see the story by means of flashbacks. This continues when Elizabeth already has the letter in her hands and reads it. She keeps commenting it all the time which is different from the book where she comments everything after reading the letter. Elizabeth does not show any hints of being sorry or ashamed of what she thought about Mr. Darcy. She is angry with him and comments his letter sarcastically. No change in attitude or in the relationship with Mr. Darcy can be seen there. However, when she goes home after the visit at the Collins, she looks from the carriage and remembers the love confession Darcy had made.

These images culminate in a cinematic moment for which there is no equivalent in the novel. As Elizabeth drives away from Hunsford, she leans forward and gazes out the window of the coach, and the camera cuts to a reverse-angle shot of what she is looking at. The scenery then becomes the backdrop for a superimposed flashback of Darcy's face as he repeats the words from his proposal: "You must allow me to tell you how ardently I admire and love you." In the

proposal scene, as he speaks this line, Darcy is shot from below in medium close-up. (Macdonald 2003, 191)

For the first moment it may seem that Elizabeth changes her mind and reminds this scene to return the time and hear it again and maybe answer differently. However, soon after this flashback came to her mind, she shakes her head as if she wanted to drive this thought away and start thinking clearly and wisely again.

The film, on the contrary, contains elements from book and also has something similar to the series. The letter is read by Mr. Darcy who comes to see Elizabeth in the Collins' house. She stands with her back turned towards him and when he leaves she quickly turns as if she wanted to see him because she rushes immediately to the window but sees just him leaving on his horse. She opens the letter and begins reading (the voice of Mr. Darcy reads it to the viewer). One cannot see any hints of anger or disgust in her face any more; there is just sorrow and confusion mixed with fear and sadness. It also ends with tears. Charlotte comes to inquire after her health and Elizabeth answers in a broken voice and eyes full of tears that she "hardly knows" (Wright 2005, 1:12:57). It is evident that she feels sorry for what happened. Moreover, she looks also slightly ashamed at how she behaved. It is obvious that her attitude towards Mr. Darcy has just changed. This is why the letter is so important for the plot and the character of Elizabeth. The letter opens her eyes.

3.5. THE MEETING AT PEMBERLEY

Elizabeth and her aunt and uncle, Mr. and Mrs. Gardiners, come to visit Pemberley, Mr. Darcy's residence, while he is away. The house-keeper lets them in and talks about the place and its owner. Elizabeth and her relatives praise the beauty

of what they see and for a moment Elizabeth regrets that she refused Mr. Darcy's marriage proposal since she could be now the mistress of this amazing place.

“And of this place,” thought she, “I might have been mistress. With these rooms I might now have been familiar acquainted! Instead of viewing them as a stranger, I might have rejoiced in them as my own, and welcomed to them as visitors my uncle and aunt. – But no,” – recollecting herself, - “that could never be: my uncle and aunt would have been lost to me: I should not have been allowed to invite them.”

This was a lucky recollection – it saved her from something like a regret. (Austen 2003, 236)

When Elizabeth goes through the house and admires the statues and pictures of Mr. Darcy, it reminds her of his smile: “Elizabeth walked on in quest of the only face whose features would be known to her. At least it arrested her – and she beheld a striking resemblance of Mr. Darcy, with such a smile over the face, as she remembered to have sometimes seen, when he looked at her” (Austen 2003, 240). I have already mentioned in the part about Mr. Darcy, that in the book he really smiles several times which cannot be seen in the series and in the film. However, it does not appear in the book many times, therefore the reader may not spot it. It can only be perceived when the reader reads carefully and tries to look at the plot through Elizabeth's eyes. John Wiltshire mentions this theory as well. It is possible to notice the smile only from Elizabeth's perceptiveness: “Elizabeth in gazing at Darcy's portrait is reminded of his smile, a smile which she had previously overlooked. The text's earlier notation of Darcy's smiling may have been picked up by the reader, or it may not. If he or she inhabits Elizabeth's psyche” (Wiltshire 2001, 123).

They leave the house, observe the surroundings and then decide to leave. Suddenly, Mr. Darcy appears in front of Elizabeth. Both of them are very surprised. They talk to each other and Elizabeth feels very embarrassed. In the book, the narrator tells us what happens. Darcy inquires after her family. Jane Austen describes what Elizabeth thinks, how Darcy feels and what she tells herself in her mind.

Elizabeth heard not a word, and, wholly engrossed by her own feelings, followed them in silence. She was overpowered by shame and vexation. Her coming there was the most unfortunate, the most ill-judged thing in the world! [...] Oh! Why did she come? Or, why did he thus come a day before he was expected? [...] She blushed again and again over the perverseness of the meeting. [...] Never in her life had she seen his manners so little dignified, never had he spoken with such gentleness as on this unexpected meeting. [...] She longed to know what at that moment was passing in his mind, in what manner he thought of her, and whether, in defiance of every thing, she was still dear to him. (Austen 2003, 241-242)

On the contrary, in the series, Elizabeth expresses everything aloud. She says that they should not have come. She tells everything to her aunt and the uncle.

“We must leave here by at once.”

“Of course if you wish.”

“Oh, I wish we’d never come. What must he think of me?” (Langton 1995, 46:54 – 4.part)

In the series, there is no narrator and everything must be said by the characters themselves or by their behaviour - mainly facial expressions or movements. The book is more descriptive and the reader can experience the whole stream of

conscious thoughts of Elizabeth's mind. On the other hand, this does not have to be regarded as a weak point of the visual media since the viewer him/herself can create his or her own picture about what happens and how they behave. Therefore, it can be considered more objective since no one is influenced by the narrative voice.

Moreover, the possible advantages of a camera-enforced objectivity are duly paid for by the difficulties of establishing a particular point of view. The camera has no narrative voice. (Macdonald 2003, 10)

In comparison to the film, there is no complete fidelity to the film because Mr. Darcy and Miss Darcy – Georgiana are already at Pemberley and Elizabeth sees them through the door. When they spot her, she runs away but Mr. Darcy runs to catch her. She stops outside and waits for him to come to meet her and talk to her. Both of them are very nervous and start talking at one time. Their conversation is slightly tense. Elizabeth looks embarrassed but tries to hide it; she keeps moving her eyes to the left, to the right, up and down and changes smiles quickly. She apologizes in an almost crying voice that she did not want to interrupt them: "I'm so sorry to intrude. They say the house was open for visitors, I had no idea" (Wright 2005, 1:23:50). She looks really sorry and culpably.

Elizabeth spends some time at Pemberley together with Mr. Darcy, his sister, and Mr. Bingley who turns back from London. Nevertheless, her visit must be ended since she receives a letter from Jane that their youngest sister Lydia has run away with Mr. Wickham and Elizabeth is desperate from that situation. Mr. Darcy sympathizes with her but after a while says goodbye and leaves. When he leaves, Elizabeth stays there and thinks that this might be the last time she sees him which she regrets.

As he quitted the room, Elizabeth felt how improbable it was that they should ever see each other again on such terms of cordiality as had marked their several meetings in Derbyshire, and as she threw a retrospective glance over the whole of their acquaintance, so full of contradictions and varieties, sighed at the perverseness of those feelings which would now have promoted its continuance, and would formerly have rejoiced in its termination. (Austen 2003, 265)

This is similar in the series. Elizabeth says: “I shall never see him again” (Langton 1995, 19:10 – 5.part). Nevertheless, Elizabeth looks not just said but also slightly already resigned with the situation.

In the film, Elizabeth does not say anything but her expression shows how desperate she feels. The deep sorrow is evident. One might think that it is just because of her sister who caused troubles to the whole family but in this case, she would look in another direction. Her eyes are fixed on Mr. Darcy and the place where he leaves. She shows her emotions openly and the viewer can see what she goes through when the narrator is absent.

3.6. THE FINAL RECONCILIATION

I have already described this scene in the last part about Mr. Darcy, therefore, I would just describe Elizabeth’s behaviour and feelings that are different in the film and in the series from the book.

But firstly I have to mention that both main characters had to undergo a big change. Darcy has to get rid of pride and Elizabeth of her prejudice to find the way to each other which culminates with their wedding.

There may be some differences in the interpretation of individual episodes, or in the estimation of where or with whom the values of the novel finally lie, but there seems to be general agreement that the essential impulse of the novel is dialectical, and hence that both Darcy and Elizabeth must undergo some changes of heart and of opinion before the novel can reach its beautifully poised and profound resolution in their marriage. (Sherry 1979, 609)

I agree with his statement that the story has: “beautifully poised and profound resolution in their marriage” (609). Considering their initial antipathy, one has to say that they went through a significant and successful change since they both succeed in getting rid of pride and prejudice with being able to listen to each other, understand and love. In my opinion, the wedding is necessary in this case since it is a romantic novel. I am not here to judge whether the final reconciliation is the best in the book, in the series or in the film since it is up to the reader and the viewer and everyone has own taste. However, I will describe the final reconciliation from Elizabeth’s perspective and give examples of some most significant changes in these three media.

Elizabeth plays a very important role in this final scene because it is a romantic novel. It rests on Elizabeth whether she will decide to accept Mr. Darcy’s offer or not. She is the one whose character has to change significantly to be able to open her eyes and see the truth. It has already been mentioned that the letter written by Mr. Darcy causes the change in her when she throws away her prejudice about Mr. Darcy’s behaviour and is able to suppress her pride for which she feels ashamed.

After all, romance novels usually focus on a female protagonist – she is the centre of the universe – and they do so at some crucial

moment in that character's life when her relations with the world around her are about to undergo as significant a change as the change in her sense of self. Of her own identity. (Macdonald 2003, 24)

Elizabeth has to thank Mr. Darcy for everything he did for Lydia and at the same time for her whole family.

“I can no longer help thanking you for your unexampled kindness to my poor sister. Ever since I have known it, I have been most anxious to acknowledge to you how gratefully I feel it. Were it known to the rest of my family, I should not have merely my own gratitude to express” (Austen 2003, 345)

Mr. Darcy tells her that he did everything just because of her and that his feeling and affections are not changed (346). The reader, however, does not know what Elizabeth tells him or how she tells him that her feelings have changed since there is only the narrator who describes the situation.

Elizabeth feeling all the more than common awkwardness and anxiety of his situation, now forced herself to speak, and immediately, though not very fluently, gave him to understand, that her sentiments had undergone so material a change, since the period to which he alluded, as to make her receive with gratitude and pleasure, his present assurances. (Austen 2003, 346)

On the other hand, the reader knows how she feels. Elizabeth, who has always been self confident and not afraid of any situation, is now so shy that she cannot look into his eyes. She can hear the happiness and love in his words.

The happiness which this reply produced, was such as he had probably never felt before, and he expressed himself on the occasion

as sensibly and as warmly as a man violently in love can be supposed to do. Had Elizabeth been able to encounter his eye, she might have seen how well the expression of heartfelt delight, diffused over his face, became him, but, though she could not look, she could listen. (Austen 2003, 346)

In the series, it is more or less the same. Elizabeth also has problems to catch his eyes and looks rather in front of her or somewhere around. The only time when she finally finds the courage to look into his eyes is the situation when she tells him that her feelings have changed: “Oh my feelings. My feelings are... I am ashamed to remember what I said then. My feelings are so different. In fact, they are quite the opposite” (Langton 1995, 41:20 – 6. part). The reason might be that she wants him to know that she speaks seriously and does not laugh at him as she used to do. Her eyes show that she really speaks sincerely. Nevertheless, she then lowers her eyes again and continues the walk.

In contrast to the film, Elizabeth does not have any problem to look into his eyes. Her eyes play a significant role in the final reconciliation. I have mentioned several times that Mr. Darcy’s look is fixed almost all the time on Elizabeth. Through the story, Elizabeth undergoes a significant change. Her eyes always revealed whether she was angry or sad or delighted. Her eyes have always told the viewer what feelings and attitudes she has towards Mr. Darcy and how their relationship develops: “It is in fact the reciprocal gaze of Elizabeth and Darcy, rather than the privileged female gaze alone, that actualizes their relationship and makes visible the phases of its development” (Macdonald 2003, 188). Elizabeth stands the whole time next to Mr. Darcy and her big wide open eyes are fixed on him. There is a long shot on her eyes which express tenderness, admiration and are full of kind

honesty and love. Here are not her words that speak but her eyes and Mr. Darcy understands her. After the second confession of love, she comes closer to him, holds his hand and kisses his hand. The only thing which she is able to say is: “Well then. Your hands are cold” (Wright 2005, 1:50:50). On the one hand, one does not know what she means or what she wants to express. The viewer can hardly perceive her words since everyone relishes from that romantic loving moment. Their heads come closer and touch. This is the first time she closes her eyes since she feels a huge relief because she knows that he still loves her. She enjoys this moment when he stands so close to her and almost kisses her. Her eyes are closed because they do not need to speak anymore since Mr. Darcy already knows everything about her feelings.

4. CONCLUSION

The aim of the thesis was to compare the book *Pride and Prejudice* from Jane Austen to its two adaptations – one series and one film. The first one is the series *Pride and Prejudice* from the BBC Production from 1995, directed by Simon Langton and the second one is the film *Pride and Prejudice* directed by Joe Wright from 2005. However, the aim was not to state which one the best one is but to analyze main changes in the depiction of two main characters Mr. Darcy and Elizabeth Bennet.

Firstly, I analyzed the character of Mr. Darcy because most of the changes were associated with his character. Colin Firth plays the role of Mr. Darcy in the series and Matthew MacFadyen in the film. Colin Firth plays the part as a proud man with a strict expression but the close examination reveals the hidden suppression of his feelings and suffering for not being able to declare his love to Elizabeth. Standing behind the window shows the viewer how he is imprisoned in his own feelings and thoughts and how diving into the water brings him relief and gives him new power to fight since this action functions as his rebirth. Putting scenes from nature gives the viewer some insight into the tone of Romanticism when Jane Austen lived. Moreover, these additional scenes with water make from Mr. Darcy an overtly sexualised character, which is proved symbolically through water because at that time of this story it was impossible to write openly about sex, thus, there are several hidden symbols. On the contrary, Matthew Macfadyen plays this part as a real romantic prince from the fairy tale who keeps waiting for his princess and looks adoringly at Elizabeth. He longs to have her attention and to win her heart. Although his words sometimes seem not to have any interest in Elizabeth, his eyes and facial

expression prove the complete opposite. No pride can be seen in his eyes or in his behaviour, which causes the biggest difference.

Secondly, I have analyzed the character of Elizabeth Bennet who has to get rid of her prejudice towards Mr. Darcy and suppress her pride in order to understand the real character of Mr. Darcy and to start loving him. Pride and prejudice exist in both of them and they both succeed in finding the compromise and learning their true characters. The Romantic period is depicted with Elizabeth's walks in nature. Furthermore, some scene from the film are shifted from inside to some place outside to achieve higher fidelity of the time of this story. In the series, Elizabeth Bennet is played by Jennifer Ehle and in the film by Keira Knightley. In the book, everything is written from Elizabeth's perspective and everything is influenced by that. Some parts of the book about feelings and attitudes are quite descriptive which, of course, cannot be in the adaptations since they lack the narrator. Thus, the role of both actresses was not just to say what they had in the screenplay but compensate those descriptive parts by their behaviour and facial expressions. Jennifer Ehle did not have as much work as Keira Knightley since Jennifer played in the series which is longer and therefore, more things can be put there. Keira Knightley could have been chosen for this role on the one hand, for her attractiveness and popularity to bring more teenage audience into the cinema. On the other hand, also because of her wide range of different facial expressions and her big eyes that are able to express different feelings and that are able to compensate the role of the narrator since the development of her relationship towards Mr. Darcy and mainly the change in her stance can be observed also in her eyes. Eyes are very important because they cannot lie. Thus, one can see the truth when the main characters try to claim something, the

viewer knows according to their eyes and facial expressions what the narrator in the book would say.

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