

UNIVERZITA PALACKÉHO V OLOMOUCI

Pedagogická fakulta
Katedra anglického jazyka

SOŇA LINHARTOVÁ

III. ročník - kombinované studium

Obor: Anglický jazyk se zaměřením na vzdělávání – Speciální pedagogika pro 2. stupeň
základních škol a střední školy

**HUMOUR AND REALISM IN THE TV ADAPTATION
OF JANE AUSTEN'S NOVEL PRIDE AND PREJUDICE**

Bakalářská práce

Vedoucí práce: Mgr. Josef Nevařil, Ph.D.

OLOMOUC 2014

Acknowledgements

Prohlašuji, že jsem závěrečnou práci vypracovala samostatně a použila jen uvedených pramenů a literatury.

V Olomouci 5. 12. 2014

.....

vlastnoruční podpis

I would like to thank Mr. Mgr. Josef Nevařil, M.A. for his support and valuable comments on the content and style of my final project.

Contents page

Acknowledgements.....	2
Contents page	4
Abstract.....	9
Introduction	7
1 Jane Austen	9
1.1 Jane Austen’s biography	9
1.2 Moments of life and the novel.....	10
1.3 Jane Austen’s work.....	12
1.3.1 The List of Novels	13
2 Pride and Prejudice	14
2.1 Main characters	14
2.1.1 Elisabeth Bennet	15
2.1.2 Mr. Fitzwilliam Darcy.....	16
2.1.3 Jane Bennet.....	18
2.1.4 Charles Bingley	19
2.1.5 Mr. Bennet	20
2.1.6 Mrs. Bennet.....	22
2.1.7 Other characters in the story	23
2.1.8 The web of the relationship between the characters.....	24
3 The literary terminology	25
3.1 Realism	25
3.1.1 Pragmatism	26
3.1.2 Foreshadowing.....	26
3.1.3 Novel of manners.....	26
3.2 Humour	26
3.2.1 Satire	27
3.2.2 Irony	28

3.2.3 Caricature	28
4 Pride and Prejudice adaptations	29
4.1 1995 BBC TV mini series	29
4.1.1 Technical details about the BBC version	30
4.1.2 The critics	31
4.1.3 Awards	31
5 Realism in the Adaptation	32
5.1 Characters	32
5.1.1 Elisabeth	32
5.1.2 Mr Darcy	33
5.2 Relationships	33
5.3 Correspondence	34
5.4 Events	35
6 Features of Humour in the TV Adaptation	36
6.1 A Wit	36
6.2 Caricatures	36
6.3 Original Humour	37
6.4 Is the realism in the adaptation dominant over the humour or are the humorous features more noticeable than the realistic ones?	38
7 Conclusion	39
Bibliografie	41
Appendices	43
The Plot	43
List of figures	48
Résumé	49
Anotace	50

Abstract

Pride and Prejudice six-episode BBC TV adaptation written by Andrew Davies is examined in this project. The thesis specifically focuses on the features of humour and realism occurring in the series. The aim is to examine the TV adaptation and to compare the above mentioned features with the book. The thesis targets at answering what are the realistic features, how much of original humour is in the adaptation and which of the features is dominant.

Introduction

"It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife." (Austen, 1994)

The famous opening sentence of Jane Austen's novel *Pride and Prejudice* gives a vivid picture of what the story from the beginning of the 19th century is about. Jane Austen brings a mixture of realistic views of life in the nineteenth century England together with humorous, ironic descriptions, dialogues, reactions and comments of the characters. *Pride and Prejudice* is sometimes called a comedy of manners. The story and its characters became popular in its time and even nowadays it is considered to be one of the most popular literary pieces. During the last century there have been made several film adaptations. *Pride and Prejudice* as well as other literary works of Jane Austen and also the story of her life have become an inspiration for many writers or film producers, which will be mentioned later in this project.

The final project looks closely at *Pride and Prejudice* six-episode TV adaptation written by Andrew Davies in the production of BBC and A&E Network in 1995. The thesis specifically focuses on the features of humour and realism occurring in the series. The aim is to examine the TV adaptation and to compare the above mentioned features with the book. The thesis targets at answering the following research questions:

- What are the realistic features in the adaptation?
- To what extent does the TV adaptation contain the original humour?
- Is the realism in the adaptation dominant over the humour or are the humorous features more noticeable than the realistic ones?

As one of project's main aims is to search the realistic moments of the adaptation it is necessary to devote one of the first parts of the project to the author's biography. There are characters, places and situations from Jane Austen's biography, which appear in her novels.

First, the thesis looks closely at the moments of Austen's life, which were influential to her work and which appear in the novel and the adaptation. The following part of the work presents the main and other important characters of the novel and the development and changes they go through. Then the terms humour and realism are defined, as well as other terms from historical and literary terminology, which are important for the coherence of the work.

The project then continues with a close look at the TV adaptation. First, a short overview of the TV adaptations of *Pride and Prejudice* through the history and also an explanation, why the BBC version was chosen are provided. After that, the chosen features of humour and realism of the adaptation are analyzed and compared with the novel.

The project concludes with the summary of findings and answers to the research questions.

1 Jane Austen

This chapter introduces Jane Austen as a person and as an author. It gives a brief biography and it deals with her works.

Jane Austen was an English novelist. According to Burgess (Burgess, 1974) she was the first important woman novelist of the period between the eighteenth and nineteenth centuries but as an author could not be emerged to neither classical nor romantic movements. She was unique. (Burgess, 1974)

Moments of Austen's biography appear in most of the author's novels and so it is also in *Pride and Prejudice* as will be mentioned later.

1.1 Jane Austen's biography

Jane Austen was born on 16 December 1775 as a seventh child of her family. As Jane Austen



Figure 1: Jane Austen portray drawn by her sister Alexandra

Society of North America (JASNA) states on its web site Jane Austen received home education from her father. From her early childhood, she was encouraged to and she loved reading.

She had five brothers and one sister. Her only sister Cassandra was also her closest friend. All her life Jane Austen lived as part of a family of the lower English landed gentry. Jane and her sister paid visits to their brothers and because of their connections the sisters had a chance to

take part in the high society social life. Jane Austen then drew on her experience in her novels.

She never got married. (JASNA)

According to the biography written as the preface of the *Pride and Prejudice* novel, she once was very close to a marriage when she accepted a proposal but at the end she changed her mind and refused to get married. (Austen, 1994)

At the age of twenty-five Jane Austen moved to Bath with her sister and her parents. The family stayed there until their father died. After Mr Austen's death the women were supported by Jane's brothers. For some time they shared house with Frank in Southampton and later they were given a cottage in a village called Chawton by another of her brothers, Edward.

Time in Chawton was the most creative time for Austen. Unfortunately soon she became ill, probably with Addison's Disease. Jane Austen died at the age of forty-one in Winchester where she moved shortly before her death. (JASNA)

In this chapter Jane Austen's biography was briefly summarized as there are some parts of the writer's life which are considered to be influential for her work. Some of the biographical information will be mentioned later in the thesis, especially when the realism in her writing and in the TV adaptation is compared.

1.2 Moments of life and the novel

One of the most important people in Jane Austen's life was her sister Cassandra. Sisters' strong bond does not appear in *Pride and Prejudice* incidentally. Elisabeth is very much attached to her sister Jane. They support each other and have intimate dialogues about their affections.

Also other members of the family appear in the story of *Pride and Prejudice*. Austen's parents were according to Ivana Mudrová very similar to Bennet parents. Austen's mother, Cassandra Austen, was neither handsome nor amiable type of woman. She was constantly complaining about her poor health as well as Mrs. Bennet does in the novel and the adaptation. Jane Austen pictures Mr. Bennet as a well-educated, agreeable, calm, loving father, who spends most of the

time in his library. The character of Mr. Bennet is quite identical to George Austen, beloved and supporting father of the writer. (Mudrová, 2010)

As JASA states on their web page Jane Austen enjoyed dancing. (JASA) Attending the balls of the great houses was one of the few opportunities for an amusement of young people. Many scenes of the novel as well as the TV adaptation take place either when the people are announcing the balls, directly at the events or when talking about what happened at the dances. Also Mudrová considers that the most favourite type of amusement of Austen sisters was attending the balls. (Mudrová, 2010)

JASA points out Austen's love to the country and her enjoyment of long country walks. These features are also mentioned in the novel. Elisabeth spends a lot of time walking. She takes walks in any occasions. The TV adaptation starts the first part with Elisabeth wandering in the country. From the first impression of the series it is clear that Elisabeth is fond of nature and it gives a feeling of her vitality and freedom. Many important dialogues such as the confrontations of Elisabeth Bennet and Mr. Darcy take place during the country walks. Also the proposal of Mr. Darcy, which is at last accepted by Elisabeth, happens while walking in the country.

Austen writes about the subject matters which she had to solve in her personal life, too. Being a single woman meant a burden and a complication to the rest of the family. Both Austen sisters never got married and their brothers were helping them with the living after their father's death. There is a significant influence of Austen's real life as all of the Bennet sisters and their mother focus nearly all their attention on getting married to a reasonable man. The need to get married is even more emphasized by the fact that there is no male descendant of the family, which in the time meant that after father's death the heritage would be put into hands of

another family member not the Bennet mother neither the daughters. This situation makes the Bennet ladies wish even more to marry reasonably.

This part of the thesis takes into consideration the moments of Austen's life which influenced the writer's work. It closely looks at the family background and social issues of the author's life which occur in the story of *Pride and Prejudice*.

1.3 Jane Austen's work

In this chapter Austen's work will be characterized as a complex. Some typical features of Austen's work will be named in this part of the project.

Jane Austen is considered to be a major English novelist not only by Jane Austen Association of Australia (JASA) but also by all other resources mentioned in this work. JASA describes her fiction as "elegantly structured and brilliantly witty and satirical". (JASA) According to Robert Miles Jane Austen is often considered to be more English than other English writers, which he considers to be a cliché. Miles states that Austen meets the expectations of the readers who are eager to get a picture of England with "rose-covered cottages, eighteen-century villages, large aristocratic homes". Miles considers Austen to be an icon for England.

Austen's characters change through the story. Their personalities develop, while learning from life. The reader learns about the characters from their manner. (Miles, 2003)

Austen's novels reflect the life of English gentry from the woman's, who was a part of this society, point of view. The most important are the characters, the situations in which their lives bring them, their relationships and how they deal with them. Most of them are called the comedies of manners (see 3.1.3 below) and morals. Due to her plots full of amusement are Austen's novels often subjects of adaptations for stage, screen and television. (UK Society)

This chapter mentions some typical features of the writer's work such as characters and the way of writing, as well as what some of the sources of the project say about her work is described.

1.3.1 The List of Novels

As the thesis looks closely to one of the most popular works of Jane Austen, it might be useful to have the complete information about other author's pieces of work.

As a child Jane wrote short satirical plays which she performed together with her brothers and sister for an amusement. Jane was encouraged to write mainly by her father. Her first novel *Love and Friendship* was written when she was only fourteen years old. This short work of fiction was soon followed by other poems, plays and comic stories, later called *Juvenilia*.

In the age of nineteen she wrote an epistolary called *Lady Susan*, which was published posthumously. From 1811 to 1816 her major four novels were released. *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814) and *Emma* (1816) were all revised or written and published after Jane, Cassandra and their mother settled down in their brother's Chawton cottage after their father's death. In 1818, a year after Austen's death, another two novels called *Persuasion* and *Northanger Abbey* were published.

According to the resources all Austen's books were written anonymously only signed "By a Lady". (JASA)

2 Pride and Prejudice

In this chapter the main characters and the plot of the novel are going to be introduced as the knowledge is crucial for further analysis of the realistic and humorous features of the novel and the TV adaptation.

Miles in his Jane Austen refers to Lionel Trilling and his essay entitled “Manners, Morals, and the Novel”, where the author says that “manners make men”. By manners he means the certain way of behaviour typical for one social class being in contrast to another one. It includes “the ways how people talk, dress, and consume.” According to Trilling in Miles for the novelist the manners become important only when put in contrast. “The tension of a middle class and an aristocracy” is considered to be basic. (Miles, 2003)

Pride and Prejudice as a whole is an exhibition of social tensions and contrasts. The story is full of dialogues, free speeches and situations where the clashes occur. Every character is constructed to belong to a social stereotype demonstrating it by the way they talk, dress or move. The characters view the situations they get into through their manners as well as the reader of the novel or the spectator of the adaptation. The characters in Pride and Prejudice, as well as in other Austen’s works, have to undergo a significant change in their manners towards their first impressions, thinking and expectations. (Miles, 2003)

2.1 Main characters

This part of the project will introduce the main characters. It will talk about their personalities, the development they go through in the story. Also any other interesting moments concerning their figures will be presented as well as the comparison of their personalities and appearance in the book and the TV adaptation.

2.1.1 Elisabeth Bennet

Elisabeth Bennet is the main character of the story. She is twenty years old, intelligent, attractive young woman with a sense of humour. She has got a very close relationship to her older sister Jane and her father. She is well behaved but we can see that she is often ashamed of her mother's and younger sisters' behaviour. Elisabeth represents a woman of a great character and morals. Although she is very much aware of the fact that she needs to marry for money because of her poor situation, she desires to marry a man she would love. With the



Figure 2 Jennifer Ehle as Elisabeth Bennet

development of the story we can see how Elisabeth's attitudes and thinking change. At the beginning Elisabeth tends to be prejudiced and to make fast decisions according to

first impressions. As the plot develops she becomes more aware of the fact that the reality can be far from the first appearance.

As Miles says Elisabeth Bennet is a representative of middle class values and she sees Mr. Darcy as a proud member of the upper gentry, as someone who does not meet her expectations about the right man for her. Later on, however, Elisabeth learns how to love Darcy, how to be fair to him, to view him more accurately and less stereotypically. She is forced to develop her opinion about Mr. Darcy's character with the plot flowing and to give up her prejudice.

Elisabeth's feelings develop gradually. As readers or TV adaptation viewers, we can see the development from the very first moment, when Elisabeth meets Darcy at the dance conversations which happen between the two characters, private talks between Elisabeth and

her sister, and we get the feeling that Elisabeth has got some feelings towards Darcy and she is fighting with her mind telling her not to fall in love with the proud, among other people, not popular man. Elisabeth's love is clear at the moment of meeting Darcy at Pemberley. Already at the moment she sees his place for the first moment she is amazed. Miles considers that the grounds are another representation of Darcy. The impression of the landlord is supported by the housekeeper talking about him as "the best master that ever lived" and later according to his sister's testimony also the best brother. As Miles states Elisabeth might seem to fall in love more with the reputation of Darcy rather than with the person she had opportunities to get to know personally. (Miles, 2003)

The interpretation of Miles is the one given by the professional. An ordinary reader is collecting information about Mr. Darcy during the story as well as Elisabeth does and all the information given by the housekeeper or his sister can be taken as missing pieces of the puzzle, which are necessary to understand, how a girl like Elisabeth could allow herself to fall in love with Darcy.

In the BBC version of the television adaptation (1985) Elisabeth Bennet is portrayed by Jennifer Ehle. Personally, I think that the actor fits the role very well even though Elisabeth Bennet was six years younger than her protagonist.

2.1.2 Mr. Fitzwilliam Darcy

Mr. Darcy is a very wealthy unmarried young man, who accompanies his good friend at the ball when he meets Elisabeth Bennet for the first time. He is not very talented in socializing and does not reveal his real character at the first sight. His attitude in public makes the impression of being proud, arrogant and superficial. With the progress of the story we can see that his character changes and becomes more. He is attracted to Elisabeth not only for her beauty but also her brightness. Because he is conscious of Elisabeth's mother's intention to marry her

daughters profitably he resists to his attraction to Elisabeth as long as possible. He has to undergo many changes to be able to confess he is in love with her. After his proposal is rejected he learns a bitter lesson. He has to deal with the fact that the woman he loves comes from a lower society than he does.

The personality of Mr. Darcy is shown in many contrasts. The first impression of his pride is soon displayed as the wrong one as his other valuable characteristics are revealed. He is a



Figure 3 Colin Firth as Mr. Darcy

caring brother, a good master to his servants and also a gentleman.

According to The Definitive Guide to Pride and Prejudice the performer of Mr. Darcy, Colin

Firth rejected the role at first.

(Anne, 2011) Mudrová claims that the actor who is called the perfect Mr. Darcy nowadays did not think he had enough sex-appeal to fit in this role at the first offer. (Mudrová, 2010) Firth's Darcy gives the spectator the opportunity to watch the change of the person as well and may be even more transparently portrayed than in the novel.

The novel is written more in favour of Elisabeth and as readers, we learn about Darcy more or less from her and other people's point of view. The TV adaptation is more kind to the character of Mr. Darcy as we as spectators can watch also his point of view.

2.1.3 Jane Bennet

Jane Bennet is Elisabeth's older sister. They have got a very close relationship based on openness. Jane is prettier than her sister. Her character is shy, calm and sensible. Sometimes she appears little too naive. She does not seem to be as clever as Elisabeth.

Jane tends to see and think only positively about other people. But on the other hand in the end of the story we realize that she was right, at least in case of Mr. Darcy. In the first part of the TV series after the ball, where Elisabeth overheard the conversation between the gentlemen, which was unpleasant for her, the sisters have the conversation in the garden. Elisabeth is being very



Figure 4 Susanna Harker as Jane Bennet

critical to Mr. Darcy and Mr. Bingley's sisters but Jane turns to palliate all of them. She says: "...and even Mr. Darcy may improve on closer acquaintance." (Austen, 1994)

During the story she falls in love with Mr. Bingley, who has the same feelings towards her. Before they can become a couple, they are separated by Bingley's family and friend. Their love overcomes all the problems and so in the end of the story they get married.

Susanna Harker well presents the lovely and soft-spoken personality of Jane Bennet. According to the fact that Jane is supposed to be the most beautiful of the Bennet daughters, the TV adaptation is not precise as Elisabeth is presented as more likeable and beautiful type of person. (Austen, 1994)

2.1.4 Charles Bingley

Mr. Bingley is a rich, young handsome man, who becomes an owner of a property called



Figure 5 Mr. Bingley presented by Crispin Bonham-Carter

Netherfield, situated close to the place where the Bennet family lives. His attitude towards the people is very enthusiastic. Although his sisters and friend do

not agree he thinks the local people and their country manners are charming. He likes to join the society, to attend and organize balls, where he can socialize and dance with the people. "Mr. Bingley had soon made himself acquainted with all the principal people in the room; he was lively and unreserved, danced every dance, was angry that the ball closed so early, and talked of giving one himself at Netherfield." (Austen, 1994)

This is also the way how he meets Jane Bennet. They like each other at the first sight. Crispin Bonham-Carter plays Mr. Bingley as a modest man with good manners, but unfortunately so good, that he can be easily manipulated by the people close to him.

Because of the fact that Jane does not show her emotions Mr. Bingley's sisters and his dear friend Mr. Darcy make him leave the estate for several reasons. Mrs. Bennet is overheard talking about her daughter being attracted to a man of large fortune at one of the balls. Apparently she is too interested to get her daughter married. Although everybody can see Mr. Bingley's attraction to Jane, Jane does not show her emotion so much to make Mr. Bingley's family and friend to be sure his sympathy will be returned in the same level.

Mr. Bingley appears in the beginning of the story and then we get to see him towards the end where he meets Jane again. We hear of him throughout the story for the fact in the moments when Jane and Elisabeth are discussing Jane's emotions and hopes for him to come back. After Mr. Darcy reveals the fact that Jane is in love, Mr. Bingley decides to make a proposal.

In the end of the story the couple gets married at the same day as Mr. Darcy and Elisabeth. This moment does not appear in the book. The person of Mr. Bingley in the series is presented more lively than the reader would imagine after reading the novel. The series Mr. Bingley appears sometimes even naive and comic type of person although Mr. Bingley in the novel is an impersonation of everything the mother would wish for her daughter – a handsome, nice and rich man with gentlemanlike manners.

2.1.5 Mr. Bennet

Mr. Bennet is a father of five daughters, which is a very important fact for understanding the story. According to the situation that he has not got a son, Mr. Bennet knows that after his death all his properties will belong to the next closest male relative, which is in this case a cousin of his daughters. These circumstances bring the women of the family in a danger of living in poverty in case that they do not marry well. What makes the whole situation worse is that not only has he not got a son, Mr. Bennet also failed to save money for his girls' future.

The first chapter of the book presents Mr. Bennet as being "so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three-and-twenty years had been insufficient to make his wife understand his character". (Austen, 1994) And this is a perfect explanation of Mr. Bennet's personality. Throughout the story Mr. Bennet reveals only very little of his emotions. He is always on the top of the things, making his typical sarcastic comments.

Mr. Bennet spends most of his life hidden in the library either reading or working. At the first sight Mr Bennet appears as a wise man, who lives in a difficult situation having five daughters and a silly wife. According to the character analysis of Mr. Bennet on Shmoopwebsiteside Mr Bennet suffers the consequences and disappointment of his own life. In the time when divorce was not possible he turns all his attention to his library. He fails to take an active role in the family. To hide his weakness he turns to his sarcasm and witty comments to everything happening around him. He is criticised for joking about his daughters major life events but it is necessary to admit that there is always a truth behind his sarcasm. (Shmoop Editorial, 2008)



Figure 6 Benjamin Whitrow as Mr. Bennet

On the other hand Mr Bennet gives the reader and the spectator a different point of view of everything. He is watching the events from a certain distance and offers a different and not so emotionally influenced opinion about the situations occurring in his family. Many times his wife

and daughters do not seem to understand his comments and he makes them crossed. His wife accuses him of not supporting her and the girls. The only person who seems to understand him is his daughter Elisabeth. We know that Elisabeth is her father's favourite daughter. The TV series gives us even more intense feeling of a special bond between the father and daughter thanks to the scenes where there are no words just the eye contact. There is no need of communication to be able to understand the relationship.

Mr. Bennet does not hide his preference of Elisabeth. And the feelings are on both sides. Elisabeth seems to seek his opinion and support every time she is in a need of help or an advice. Mr Bennet considers Elisabeth the most intelligent of his daughters. In one of his comments he says: "... Lizzy has something more of quickness than her sisters." (Austen, 1994)

The most important support was given to Elisabeth by Mr Bennet in the moment when she refused her cousin Mr. Collin's marriage proposal. Elisabeth was put in a difficult situation as her mother forced her to marry Mr. Collins, who she did not have any affection to. Mr Bennet's response to Mrs Bennet insisting that he make Lizzy marry Mr. Collins was the biggest support he has ever given to her: "An unhappy alternative is before you, Elizabeth. From this day, you must be a stranger to one of your parents. Your mother will never see you again if you do not marry Mr Collins, and I will never see you again if you do." (Austen, 1994)

BBC web page about *Pride and Prejudice* characterizes Mr Bennet as a loving father particularly close to his daughter Lizzy. The web page considers Mr Bennet to be very similar type of person having the same keen sense of humour. (BBC Drama, n.d.)

Mr Bennet in the novel and in the mini-series is presented in a slightly different way. The book presents Mr Bennet as an intelligent gentleman with a witty sense of humour. In the TV mini-series Mr Bennet is pictured also as a gentleman by nature but his weaknesses are more vividly demonstrated by the performance of Benjamin Whitrow who received BAFTA nomination for this role.

2.1.6 Mrs. Bennet

Jane Austen describes Mrs. Bennet as "a woman of mean understanding, little information, and uncertain temper. The business of her life was to get her daughters married, its solace was visiting and news."(Austen, 1994)

According to the fact that there is no male heir in the family, the Bennet women are in danger of living in



Figure 7 Alison Steadman as Mrs. Bennet

poverty after their father's death. To save herself and her daughters Mrs. Bennet is obsessed with marrying them to a wealthy man.

At the first sight Mrs. Bennets seems to be a comic character but after a while it is clear that she causes a lot of embarrassment to her daughters and husband. She is very loud and direct type of person.

Her youngest daughters, who are very lively and like socializing with men, receive all her support. Many times she is more concerned about other people's opinion than about her daughters' happiness.

The TV series Mrs. Bennet was performed by Alison Steadman, a holder of OBE for services to British Drama Award, who gave Mrs. Bennet a lovely face of a comic character.

2.1.7 Other characters in the story

Beside the main plot there are several other stories, which influence and develop the situations in lives of major characters.



Figure 8 The Bennet Family

As mentioned above the Bennet family consists of five daughters. The two oldest daughters Jane and Elisabeth were already described. There are three other sisters, who also have a part in the story. Especially the youngest daughter, Lydia, plays an important role. Her running away with Mr. Wickham causes a big disgrace to the rest of the family. According to the fact that leaving

the family with the man unless being married was unacceptable in that period, there is a great portion of time devoted to solving the situation. Another fact is that thanks to this situation Mr.

Darcy earns a credit in Elisabeth's eyes, as soon as she learns that it was him who saved her sister and the whole family from a big shame by assuring that Mr. Wickham married Lydia.

2.1.8 The web of the relationship between the characters

The following web taken from Wikipedia shows the relationships between the characters in the story of *Pride and Prejudice*. (Maps of the novels (*Pride and Prejudice*), 2014)

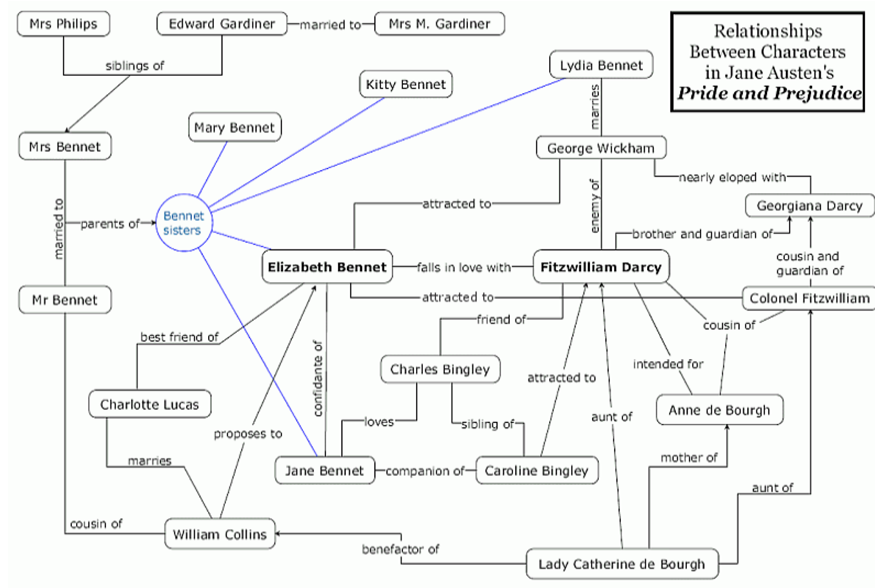


Figure 9 The relationships between the characters of *Pride and Prejudice*

3 The literary terminology

This final project's main interest is humour and realism in the TV adaptation of the novel. In this part of the project, the necessary literary terminology will be introduced. It will define the terms such as humour, realism, but also other literary terms, which are used in the thesis. For the reason the dialogues and also use of language will be identified as certain types of humour, it is necessary to specify them. As the novel is analysing the features of realism, it needs to determine and provide the definitions of them as well.

3.1 Realism

A Handbook to Literature indicates realism as fidelity to actuality in its representation. (Hugh Holman, 1992) Realism can be identified as a movement in literature in the nineteenth century. Holman and Harmon specify realists as believers in pragmatism (see 3.1.1 below) centering on immediate, the specific action and the verifiable consequence. According to these authors realists concentrate on close relationships, one to one correspondence between the representation and the subject as well as on ethical issues, highly valuing the individuals and characterization. (Hugh Holman, 1992)

The realists, in accordance to the web page on American literary history, tried to represent events and social conditions as they actually were, without idealization. The pages state that the realism is a movement which opposes idealism and everything unusual. Realism recreates life in literature, stresses the real over the fantastic, treats the place and the characters truthfully. The typical plot of the realistic literature is slow, not surprising. The characters influence the plot, which remains usually open towards the end of the story. Foreshadowing (see 3.1.2 below) is a typical feature of realism in literature. Novel of manners is supposed to be one of the possible sub genres of realism. (Carol Scheidenhelm, 2007)

All sources mentioned above name some authors as typical for the writing in realistic style. Thomas Hardy or George Eliot are suggested to be typical representatives of realism. No resource mentions Jane Austen to be typically realistic type of author.

3.1.1 Pragmatism

As the realists were described above as the believers of pragmatism, it is necessary to give an explanation of the term. The free dictionary explains pragmatism as a philosophy movement consisting of varying but associated theories, originally developed by Charles S. Peirce and William James and distinguished by the doctrine that the meaning of an idea or a proposition lies in its observable practical consequences. In a no philosophical way pragmatism can be defined as a practical way of solving problems. (The Free Dictionary, 2014)

3.1.2 Foreshadowing

As the characters are more important in the realistic literature than the plot itself, the plot does not need to develop in any unexpected way. To make the story flow, the realistic authors use foreshadowing to make the reader be able to predict or at least expect what will happen next. (Carol Scheidenhelm, 2007)

3.1.3 Novel of manners

Jane Austen's *Pride and Prejudice* but also other literary pieces of the author are often called novels of manners. The author deals with typical topics of the novel of manners such as social customs, conventions and habits of a certain class, which are described with an accuracy and which do affect the characters' destiny. According to *The Handbook of Literature* the novel of manner is typical by use of satire and it is always realistic. (Hugh Holman, 1992)

3.2 Humour

As Miles states Jane Austen's novels are comedies. Specifically *Pride and Prejudice* is by many sources called a comedy of manners. According to the fact that the word comedy somehow

implements that it consists of humour, this chapter is going to define the types of humour used in Austen's novel. (Miles, 2003)

According to the glossary of literary terms, humour is considered to be an interaction of situations that bring amusement. (L. Lopez, 2006)

Jane Austen provides the reader with many types of humour. Most significant are satire and irony as well as caricature. To be able to identify the types of humour in the novel, the definitions of the terms are given.

3.2.1 Satire

Satire is defined as a method of criticizing the characteristics and institutions of human society in a witty way for the reason to correct or expose and point out the ridicule. (L. Lopez, 2006)

The purpose is to cause a change.

Personally, I suggest Mr Bennet is the most satirical personality of the novel. His character plays with words, he knows exactly how to teas his wife. The book on one on its very first pages shows the dialogue between Mr and Mrs Bennet, Mrs Bennet talking about the great news that a rich man is coming to their neighbourhood:

"...\"Is he married or single?\"

"Oh! Single, my dear, to be sure! A single man of large fortune of four or five thousand a year. What a fine thing for our girls!\"

"How so? How can it affect them?\"

"My dear Mr. Bennet,\" replied his wife, \"how can you be so tiresome! You must know that I am thinking of his marrying one of them.\"

"Is that his design in settling here?\"

"Design! Nonsense, how can you talk so!\"

The reader can feel the irony in every word of Mr Bennet.

3.2.2 Irony

The Handbook of Literature presents irony as a figure of speech in which the words are used to express the opposite of what they really mean. The authors see the effectiveness of irony in the impression of restraint. (Hugh Holman, 1992)

Also by Literary Devices it is stated that the meaning of the words in irony is different from their actual meaning. (Devices, 2013) They also divide irony into categories. The first category is verbal irony, which implements that the speaker says what he does not really mean. The next type is a situational irony which implements that both the character and the audience are unaware of what the real situation is. Opposing to the type of dramatic irony in which the audience is informed what will happen in advance but the characters are not.

3.2.3 Caricature

For the caricature it is typical that the character is described in an exaggerated way to emphasize certain features of the personality to cause a ridiculous effect. (Hugh Holman, 1992) There are two characters in the book, which are described as caricatures. Their personalities are even more exaggerated in the TV adaptation as the spectator can see the performance of the actors together with their ridiculous dialogues, thinking, gestures and also costumes. They are Mrs Bennet and Mr Collins.

In this chapter, the terms used in the project are explained as the specific examples of them are introduced later on.

4 Pride and Prejudice adaptations

This chapter will introduce the adaptations of the novel in their chronological order. The explanation, why the BBC TV miniseries from 1995 was chosen for this project, will be given. Later, this part of the project will talk about the miniseries in detail, the reviews and awards will be mentioned as well.

Mudrová mentions that the first film adaptation of Pride and Prejudice was filmed in 1938 and two years later, an American version with Laurence Olivier (Mr. Darcy) and Greer Garson (Elisabeth) was made. During the fifties and sixties, there were three TV series by BBC made. The colour version from year



Figure 10 Poster for 1940 American version of Pride and Prejudice

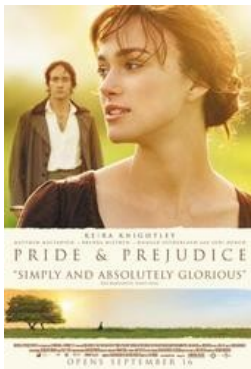


Figure 11 Poster for the film adaptation of Pride and Prejudice made in 2005

1967 was partially filmed in Chawton cottage (see 1.1 above). Few years later, in 1985 BBC produced a five part

TV series. The most successful TV adaptation came in 1995. The main characters were played by Jennifer Ehle and Colin Firth. In year 2005 was Pride and

Prejudice produced as a motion picture by Joe Wright with Keira Knightley and Mathew Macfayden.

4.1 1995 BBC TV mini series

As the project's aim is to look closely and compare the features of humour and realism in the adaptation of the novel, TV adaptation chosen for this project will be introduced in detail first.

By the most of the sources (e.g.(Anne, 2011) (Galbraith, 2009) (O'Connor, 1996)), comparing the adaptations of Pride and Prejudice, is the 1995 BBC version suggested to be the most faithful to the novel, which was the reason for taking this version as the one for this project.

The entertainment weekly ranks the miniseries first out of thirteen adaptations of Pride and Prejudice. They suggest the miniseries is "the gold standard for faithful adaptation". According to this web page the advantage of the adaptation is especially in its length, which allowed the

authors to keep up with the original more than any other adaptation could. And even more, the authors could bring some new ideas into the series to make it more attractive for the audience. (Ward, 2014)

Another source which ranks the adaptations of *Pride and Prejudice* published on What Culture web ranks the BBC miniseries on the second place after the version filmed in 2005. This ranking highlights the faithfulness to the book and the great depth and detail of the version but also criticizes the exaggeration and overacting of the character of Mrs Bennet. (*Pride and Prejudice: Ranking The Adaptations Worst To Best*)

4.1.1 Technical details about the BBC version

The 1995 version was adapted by Andrew Davies, produced by Sue Birtwistle, and directed by Simon Langton in co-production of BBC and A&E Network. BBC broadcasted the series weekly in six 55-minute episodes as A&E Network performed double episodes in three nights following continuously. (Anne, 2011)

To cover six 55-minute long episodes there were 20 shooting weeks needed. Before the filming started, the actors needed to take lessons in dancing, horse-riding, fencing and also in playing the piano. The filming was done on twenty-four locations and eight studio sets.

While the costumes were getting ready, the producers asked Colin Firth (Mr. Darcy) to dye his hair black and all the male actors were asked to grow their hair and to shave their moustaches.

The budget of each episode was £1 million, which certainly paid off for the success while more than ten million people watched the broadcast on BBC every Sunday and nearly four million Americans watched the first broadcast on A&E Network. (Anne, 2011)

4.1.2 The critics

Most of the reviews and critiques of the 1995 version were positive. The New York Times presented the miniseries as remarkably faithful splendid adaptation. (O'Connor, 1996)

Stuart Galbraith in DVD Talks reflects to 1995 version as “faithfully adapted, able to delve deeply into Austen's characters”. (Galbraith, 2009) He also suggests that the version fulfils the descriptions of the producer Sue Birtwhistle saying that the book is „all about sex and money“ and brings them to live.

4.1.3 Awards

After the success of the broadcast of *Pride and Prejudice* the nominations of awards given in the TV industry were predicted. In 1996 *Pride and Prejudice* had four nominations in Primetime Emmy Awards and one the Prize for Outstanding Costume Design. The same year the miniseries were nominated for the best costume design, best make up, best actor (Benjamin Whitrow, Colin Firth), best actress and best drama serial in BAFTA Awards. In the end Jennifer Ehle won the BAFTA TV Award for the Best Actress. 1995 version won the Banff Rockie Award and the Grand Prize at Banff Television Festival. Broadcasting Press Guild Award was given for the Best Drama Series and the Best Actor. National Television Awards nominated the series for the Most Popular Drama, Most popular actor and Actress.

In 2014 the 1995 BBC version of *Pride and Prejudice* got into OFTA TV Hall of Fame and it was suggested to be the best regarded and best known adaptation in history. (IMDb)

5 Realism in the Adaptation

The 1995 version of *Pride and Prejudice* was very faithful to the original Austen text, placing a particular value on historical fidelity. (Durgan, 2007) Although the mini-series is awarded mostly for the faithfulness to the original, the adaptation cannot be an absolute copy of the text. The text gives the reader some space for the imagination but the film has to bring even these not named parts of the book to life.

5.1 Characters

A typical feature of realism is the fact that the most important of the story is the character and his or her development. *Pride and Prejudice* is certainly a story of learning and changing mind as the main characters go through a transformation in evaluating each other.

5.1.1 Elisabeth

This part of the text will closely look at the character of Elisabeth and compare the picture of the main female part of the book with her picture in the miniseries.

Elisabeth has to find out and admit that she prejudged Mr. Darcy for not being the most communicative person at the first sight. She also has to overcome her pride when realising that she has fallen in love with the gentleman who insulted her in the past events. She has to realise that she misjudged his behavior and that she was blinded by other consequences when thinking of Mr Darcy as proud and superior.

Elisabeth in the novel is a twenty years old lively girl who reacts to the situations with her brightness and wit. During the story, she develops into a mature woman realising that she cannot judge people from the first impression they make. The feelings between Elisabeth and Mr. Darcy develop during the story.

Elisabeth in the miniseries appears more mature right from the beginning of the story. The protagonist is a few years older in reality than Elisabeth. Her attraction to Mr. Darcy and the tension between them is in the series obvious from very first moments.

5.1.2 Mr Darcy

Also the character of Mr Darcy has to change his point of view of some things in his life. This part of the text will examine the picture of his personality in the book and in the TV miniseries.

Mr Darcy's disadvantage during the story is that the readers get his profile from Elisabeth's sight. The story more concentrates on female storyline than the one of his. He gains the sympathies as the facts about his actions are revealed.

Mr. Darcy in the adaptation earns a credit only by walking in a ball although he acts as rude and superior. The story is not only a story of Elisabeth, the adaptation provides the prospect of Mr Darcy as well. The 1995 version is praised for the choice of the protagonist of Mr Darcy. Collin Firth fitted the role so well that he is often called perfect Mr Darcy.

5.2 Relationships

According to the fact already mentioned above that the realists concentrate on close relationships, this chapter will talk about the relationships in the story as the feature of realism.

The novel itself describes the development of relationships. As a realist Jane Austen describes the relationships of different kinds.

The most important is the development of the relationship between Elisabeth and Mr Darcy, which is influenced by the first impression which is full of prejudice on both sides. Also the difference of classes has to be overcome.

The class difference is also the major theme in another story line considering the relationship between Jane and Mr Bingley.

Another story is described by picturing the relationship between Charlotte Lucas and Mr Collins. The relationship, which reports to ethical issue of women getting married for money and securing their future is displayed. The main character does not agree with this way of

solving the financial situation of women but in the end, she understands and forgives her friend for doing so. The absurdness of this case of relationship is exaggerated by the miniseries by making Mr Collins into caricature.

Another type of relationship is a scandalous one between the youngest of Bennet sister's and Mr. Wickham. At the time being a young lady eloping with a man without being married would mean a disgrace for the whole family. The reputation of the family would be discredited.

The relationship of Mr And Mrs Bennet cannot be forgotten as they represent a relationship of older people who are not equal in the level of mental abilities. The Bennets are not happy with each other.

The book describes Mrs Bennet as "a woman of mean understanding, little information, and uncertain temper". (Austen, 1994) Although Mrs Bennet's sense of life to marry her daughters she is pictured in as woman who takes care of her family. The reader can imagine kind of simple woman but still as a human.

The miniseries presents Mrs Bennet as a caricature of a silly uneducated emotionally ill lady. The exaggeration of this personality gives the viewer a feeling of an attempt to give the series a taste of comedy, which is sometimes criticized.

5.3 Correspondence

One of the typical realistic features mentioned in the part talking about the features of realism is the communication through correspondence. This feature is very much represented in the novel as well as in the adaptation.

The real letters exchanged between some of the characters are shown throughout the story. They play an important part of the book as the individuals reveal more than what would be said in a regular conversation.

The miniseries present the correspondence with a great importance, too. This typical realistic feature is even more emphasized as the spectator gets the picture of a person writing the letter. While the letter is written, the viewer is watching the protagonist's movements, mimics and altogether it makes even a bigger impression than in the book.

5.4 Events

Realists are particularly interested in a real life, their intention is to describe the life as it is without idealizing (see 3.1 above). The literary pieces show the typical scenes and events from peoples' life.

The end of the eighteenth and the beginning of the nineteenth century did not offer much choice for amusement of young people. The most typical social events were balls and visiting friends for teas or dinners.

Therefore also Jane Austen depicts the balls as the most exciting happenings. Especially at the beginning, there are many conversations important for the story, which take place at the balls or during the visits.

As the miniseries is praised for being authentic to the book, the adaptation dedicates a particular portion of time to the happenings such as dances. The TV adaptation has a chance to provide the spectator with more complex picture as the viewer can see the costumes and listen to the real music. Although the costumes at the series could seem at some occasions a bit exaggerated, as the authors of the adaptation were nominated for the awards for the best costumes designs, it is likely that they really stick up to the way people of the particular class used to dress for this type of occasion.

6 Features of Humour in the TV Adaptation

As one of the main project's aims is to recognise the humour in the TV adaptation, this part of the project will be devoted to the features of humour. The question, asking to what extent does the TV adaptation contain the original humour, will be answered at this point.

According to the fact that *Pride and Prejudice* is often called a Comedy of manners there are many moments throughout the story which contain humour. The most of the humorous moments can be divided into two most significant categories.

6.1 A Wit

The first category is the witty type of humour used mostly by Elisabeth, Mr Bennet and also Mr Darcy. These figures' talks are full of satire and irony. These characters use the hyperboles to express and overcome their disdain of foolishness of others. A response of Mr Bennet to Mrs Bennet's complaint about his low level of understanding of her nerves is a suitable example: "You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these twenty years at least". (Austen, 1994) Mr Bennet earns his credit by pretending that he is extremely polite and innocent, it is just his wisdom, which makes him react in the way, that teases his wife in every conversation they have. The only equal partner for this type of conversations is Elisabeth, who has the same sense of humour as her father.

The opening sentence of the book is also an example of this type of wise humour presenting that: "It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife." (Austen, 1994) One of the most quoted sentences from English literature wisely informs the readers what the major theme of the novel will be.

6.2 Caricatures

The second category of humour is represented by funny moments, which are mostly performed by the characters of Mrs Bennet and Mr Collins. Mrs Bennet is at the very beginning described as "a woman of mean understanding, and little information..." (Austen, 1994) Mr. Collins is a figure which is absolutely

obedient and grateful to his patroness Lady Catherine de Bourgh. His ultimate obedience is absurd as well as his search for a wife.

Although these two figures are almost always funny and ridiculous, when reading about them, the reader can still somehow understand, why they behave in a certain way and may be even find the way to sympathize with them.

The TV adaptation on the other hand describes Mrs Bennet as hysterical, obnoxious, silly woman making a caricature out her character by every single part. Her voice is high pitched, her hairstyle is crazy, her clothes are out of any style. The whole Mrs Bennet is exaggerated. And so is Mr. Collin's character in the series. The man is aggravating, disagreeable and irritating kind of man, whose the only positive attribute is that he can offer a reasonable future for his wife. Also his character in the series is pictured as a caricature in an excessive kind of way.

6.3 Original Humour

One of the questions, which are to be answered by this final project is the question to what extent does the TV adaptation contain the original humour.

As written above (see 4.1) the 1995 BBC TV miniseries are praised for the fact that the adaptation is the most faithful one of the adaptations made in the past. The six-hour length gives the authors enough time to present almost all the conversations from the book. According to the fact that the humour is implemented in the conversations and interaction of the characters, it is clear that the TV adaptation does contain definite part of original humour.

On the other hand as the adaptation offers many times more than it is written in the book. The characters, which are supposed to be funny according to the original, are exaggerated by the way they move, talk, mime, or dress up.

In accordance with this fact I believe that the TV miniseries offer more humour than the original novel.

6.4 Is the realism in the adaptation dominant over the humour or are the humorous features more noticeable than the realistic ones?

During the project, the features of humour and realism were examined. The 1995 TV adaptation of *Pride and Prejudice* is awarded in many ways for its faithfulness to the original novel. It gives the spectators the valuable piece of Jane Austen realistic view of the time together with countless dialogues full of humour, wit and irony.

The moments of realistic information carried by the pictures of countryside life with its events as well as everyday times, the spectators witness dialogues full of wit, irony and humour. In my opinion, although *Pride and Prejudice* is mainly a love story, the viewers are attracted to the following episode by the humour they experience watching it. The dose of realism they are given, therefore is not that noticeable as the one of humour.

The portion of realism of the book is given so inconspicuously that the reader also more than the realism put into the story notices the portion of humour.

7 Conclusion

This final project aimed to look closely at the 1995 BBC TV miniseries adapting one of the most famous novels of the English literature *Pride and Prejudice*. The target of the project was to answer three major questions:

- What are the realistic features in the adaptation?
- To what extent does the TV adaptation contain the original humour?
- Is the realism in the adaptation dominant over the humour or are the humorous features more noticeable than the realistic ones?

To be able to answer these questions, it was necessary to learn more about Jane Austen's work, style and life. Furthermore, it was necessary to define the examined literary terms. The knowledge of details of the plot was as well as the awareness of the details of the adaptation a useful piece of information needed for the comprehension of the subject. As all the facts had been collected, the answers to the three questions were given.

For a short recapitulation of the answers found out, the realistic features of the adaptation were listed. As a result of the study, the adaptation contains not only a complete portion of original humour but it offers the spectators grotesque pictures of some of the characters, which is farther more than the original. Finally, the question whether the humorous features are more noticeable than the realistic one was answered in favour to humour over realism.

As mentioned above the book offers more obviously the humour to the readers than the realism as well as the TV adaptation does but in comparison of both, the portion of humour in the TV adaptation prevails over the portion of humour in the novel.

On the other hand, the adaptation shows the society from slightly different point of view when the world is shown also from Mr Darcy's prospect and not only from Elisabeth's. Therefore, it could be said, that the adaptation gives more holistic picture of the reality of the time than the novel does.

The theme of the world of men in the Austen work as well as Mr Darcy's life or other men characters of the book and their points of view could be the subject of the further analysis.

Bibliografie

- Maps of the novels (Pride and Prejudice)*. (2014). Získáno 31.. Březen 2014, z JASNA:
<http://www.jasna.org/info/images/map-pp-1466h.jpg>
- pragmatism - definition of pragmatism by The Free Dictionary*. (14. Listopad 2014). Získáno 15. Listopad 2014, z The free dictionary: <http://www.thefreedictionary.com/pragmatism>
- Anne. (Srpen 2011). *The definite Guide to Pride and Prejudice on Film:1995 BBC Edition Starring Colin Firth and Jennifer*. Získáno 3.. Duben 2014, z Modern Mrs. Darcy:
<http://modernmrsdarcy.com/2011/08/the-definitive-guide-to-pride-and-prejudice-on-film-1995-bbc-edition/>
- Austen, J. (1994). *Pride and Prejudice*. London: Penguin Books Ltd.
- Burgess, A. (1974). *English literature*. Harlow: Longman Group UK Limited.
- Carol Scheidenhelm, P. (14. August 2007). *Romanticism, Realism and Naturalism*. Získáno 14. Listopad 2014, z <http://www.luc.edu/faculty/cschei1/teach/rrn2.html>:
<http://www.luc.edu/faculty/cschei1/teach/rrn2.html>
- Devices, L. (2013). *Irony - Examples and Definition of Irony*. Získáno 14. Listopad 2014, z Literary Devices:
<http://literarydevices.net/irony/>
- Durgan, J. (Summer 2007). *Jessica Durgan*. Získáno 17. Listopad 2014, z <http://www.jasna.org>:
<http://www.jasna.org/persuasions/on-line/vol27no2/durgan.htm>
- Galbraith, S. (11. Duben 2009). *Pride and Prejudice (Blu-ray) : DVD Talk Review of the Blu-ray*. Získáno 15. Listopad 2014, z <http://www.dvdtalk.com>: <http://www.dvdtalk.com/reviews/36926/pride-and-prejudice/>
- Hugh Holman, W. H. (1992). *A Handbook to Literature*. Englewood Cliffs: Macmillan Publishing Company.
- IMDb, e. (nedatováno). *Pride and Prejudice - Awards - IMDb*. Získáno 15. Listopad 2014, z <http://www.imdb.com>: <http://www.imdb.com/title/tt0112130/awards>
- JASA. (nedatováno). *Jane Austen's Biography*. Získáno 20. Únor 2014, z The Jane Austen Society of Australia Inc: <http://jasa.com.au/about-jane-austen/biography/>
- JASNA. (nedatováno). *JASNA*. Získáno 20. Červen 2014, z The Jane Austen Society of North America - About Jane Austen: http://www.jasna.org/info/about_austen.html
- Langton, S. (Režisér). (1995). *Pride and Prejudice* [Film]
- L.Lopez. (17. Říjen 2006). *Literary Terms & Devices*. Získáno 14. Listopad 2014, z <http://eienglish.org>:
<http://eienglish.org/literms.html>
- Miles, R. (2003). *Jane Austen*. Devon: Northcote House Publishers.
- Mudrová, I. (2010). *Tři anglické lásky*. Praha: NLN.

- O'Connor, J. J. (13. Leden 1996). *TELEVISION REVIEW; An England Where Heart and Purse Are Romantically United* - *New York Times*. Získáno 15. Listopad 2014, z <http://www.nytimes.com>: <http://www.nytimes.com/1996/01/13/arts/television-review-an-england-where-heart-and-purse-are-romantically-united.html>
- Pride And Prejudice: Ranking The Adaptations Worst To Best*. (nedatováno). Získáno 14. Listopad 2014, z What Culture.com: <http://whatculture.com/film/pride-and-prejudice-ranking-the-adaptations-worst-to-best.php/2>
- Pride_and_Prejudice_Character_Map.png*. (nedatováno). Získáno 14. Listopad 2014, z The Wikipedia, the free encyclopedia: http://upload.wikimedia.org/wikipedia/commons/5/54/Pride_and_Prejudice_Character_Map.png
- Society, J. A. (nedatováno). *Brief Biography of Jane Austen*. Získáno 20.. Únor 2014, z Jane Austen Society UK: <http://www.janeaustensoci.freeuk.com/pages/biography.htm>
- Ward, K. (27. Říjen 2014). *Ranking 13 'Pride and Prejudice' adaptations | PopWatch | EW.com*. Získáno 15. Listopad 2014, z Entertainment weekly: <http://popwatch.ew.com/2014/10/27/pride-and-prejudice-adaptations/>

Appendices

The Plot

The famous opening sentence of the book, quoted in the beginning of the thesis, offers the reader the idea of what is the major theme of the novel.

There are five daughters in the Bennet family and all of them hope to get married to a wealthy man, who would secure their future. According to the fact that Mr. and Mrs. Bennet do not have a male heir, it is very important for the daughters to get married. According to the law, the heritage of the Bennets would get into hands of a distant relative, which was, in this case, their cousin Mr. Collins. Mr. Collins is a clergyman, which is neither intelligent nor handsome type of person and so no of the Bennet sisters is interested in getting in a closer relationship with him.

Charles Bingley, a wealthy young man, moves in a manor called Netherfield Park near by the place, where the Bennet family lives and he plans to settle down. All the young women hope to get acquainted with him. Mr. Bingley is a very social type of man. He likes dancing and socializing with other people from the neighborhood. At the first ball, which he attends with his sisters and friend, he gets attracted to Jane Bennet, the oldest of the Bennet sisters. His friend, Mr Darcy doesn't feel as comfortable in the company of the village people as Mr. Bingley does. Elisabeth Bennet seems to be attracted to Mr. Darcy at first as well as all the young ladies at the ball, but later on during the evening she overhears a conversation between two men in which Mr. Darcy doesn't express any attraction to her person. Elisabeth feels offended. Soon Mr. Darcy has a reputation of being arrogant and proud, despite the fact that he is a man of a large fortune.

Jane's friendship with Mr. Bingley continues and they both are getting more and more attracted to each other. Mr Darcy is somehow attracted to Elisabeth. He finds out that Lizzy is

not only pretty but also intelligent and bright.

Meanwhile Mr. Collins pays a visit to Longbourn in order to find a wife among Bennet girls. Mr Collins proposes Elisabeth who is shocked and disgusted by his offer. She rejects him, which is absolutely not acceptable for her mother. Mrs Bennet forces Lizzy to change her mind and to agree with the marriage. Mr Collins's proposal causes a conflict between Mr and Mrs Bennet. Mr Bennet supports Lizzie's decision not to marry Mr. Collins although it makes her mother very angry.

For the time being, the militia officers get stationed in a near town and the Bennet sisters become friends with some of them. Elisabeth meets Mr. Wickham. She soon finds out that Mr. Wickham is a godson of Darcy's father. According to Mr. Wickham, Mr. Darcy cruelly mistreated him by not respecting and not fulfilling his father's will. Elisabeth's resentment towards Mr. Darcy even rises.

Unfortunately, there are a few other consequences, which complicate the situation between Mr. Bingley and Jane. Mr. Bingley is forced to move from Netherfield to London by his sisters and friend. Not long after that, Jane receives the letter from his sister, which is saying he will not come back anymore. Jane is very sad for this fact and so is Elisabeth when she sees her sister



Figure 12 Charlotte and Mr. Collins

suffering. Elisabeth and all the Bennet girls have to face another surprise when they find out that Mr. Collins is engaged to Charlotte Lukas, Elisabeth's best friend.

The fact, that Charlotte comes from not very rich background and also her age make her accept the proposal of Mr. Collins who can ensure her future. Elisabeth is disappointed with her

friend at first but after all, she understands her friend's situation why she decided to get married to such a man and she promises to visit them soon.

Jane pays a visit to her aunt and uncle Mr. and Mrs. Gardiner, who live in London, hoping that she will get in contact with Mr. Bingley or at least his sister. Unfortunately, she doesn't meet Mr. Bingley and she feels very much disappointed by his sister.

Elisabeth keeps a promise and visits her best friend Charlotte in her new home. During her visit, she is presented to Collin's patron, who lives in the neighborhood, Lady Catherine de Bourgh. During her stay, she realizes that Lady Catherine is an aunt of Mr.



Figure 13 Lady Catherine de Bourgh

Darcy. And soon they get to meet each other again as Mr. Darcy visits Lady Catherine. When he finds out that Elisabeth is there too, he pays a few visits to Mr. Collin's house as well. Mr. Darcy falls in love with Elisabeth and makes an absolutely unexpected proposal of marriage to her. Elisabeth is shocked. To Darcy's surprise, she gives him the reasons for her refusal blaming him for preventing Mr. Bingley and Jane's relationship to develop. She also accuses him of not fulfilling his father's will disinheriting Mr. Wickham.

Mr. Darcy leaves shocked and hurt. He decides to explain some of the facts to Elisabeth by writing a letter. In this letter, he straightforward introduces a situation with Mr. Wickham who



Figure 14 Elisabeth reading a letter from Mr. Darcy

only took advantage of his father's and his goodness when taking and spending money given to him for education and furthermore he planned to run away with his younger sister Georgiana, whose fortune would secure him for the rest of his life. Darcy also admits that

he forced Bingley to leave Netherfield because he wanted to prevent his friend from getting

hurt as Jane did not show any feelings and affections towards his friend.

The letter makes Elisabeth admit that she misjudged Mr. Darcy. She changes her attitude to Mr. Wickham and she cannot prevent herself from starting to have some sympathies to Mr. Darcy.

Soon after Elisabeth's return, her sister Lydia leaves home to spend summer in Brighton.

Elisabeth confides to Jane about Mr. Darcy's proposal. Later on, she sets for the journey with

her aunt and uncle, Mr. and Mrs. Gardiners. On their

way, they visit the estate of Mr. Darcy being informed

that the landlord is not there at the time. She is

fascinated by the estate and overwhelmed by his

reputation of being a great and generous master



Figure 15 The Gardiners and Elisabeth meet Mr. Darcy

for his servants and a wonderful brother for his younger sister. Mr Darcy arrives

unexpectedly. Elisabeth feels ashamed that he finds her in his house. Although Mr Darcy is very

surprised, he welcomes his visitors very cordially and he invites Elisabeth to meet his sister.

Lizzy soon realizes that she is in love with Mr Darcy.

A very pleasant journey is interrupted by bad news from home. Elisabeth receives a letter

informing her about her sister Lydia missing, probably having left with Mr. Wickham. The fact

that Lydia would be living with the man without being married would discredit the whole

family. The reputation of Bennet girls is endangered.

Mr. Darcy finds Elisabeth at that moment she is upset with the situation, she informs him about

what happened and he leaves without a word. Mr. Gardiner and Mr. Bennet set for search for

Lydia. Elisabeth is unhappy because she thinks Mr. Darcy left her for despising her and her

family and that he will not want to see her again.

When all hopes for a happy end seem lost, the family receives a letter from Mr. Gardiner



Figure 16 Lydia and Mr. Wickham

informing about Lydia and Wickham getting married. According to the fact that Wickham married Lydia in exchange for an annual income which The Bennet cannot afford, Mr. Bennet thinks that Mr. Gardiner has paid to Wickham instead of them. Later on Elisabeth

finds out that it was not Mr. Gardiner who took care of their family burden but Mr. Darcy.

After the situation with the marriage of Lydia calms down, Mr. Bingley arrives and makes a proposal to Jane, which is accepted straightaway. Elisabeth is very happy for her sister. At the first opportunity when she meets Mr Darcy, she thanks him for taking care of Lydia's affair. Mr Darcy expresses his proposal to Elisabeth and this time she accepts.



Figure 17 Elisabeth and Mr. Darcy

The plot of the story has a few more story lines.

Pride and prejudice is very much a love story with the happy end but also it is a parade of wonderful dialogues. (Austen, 1994), (Langton, 1995)

List of figures

Figure 1 Jane Austen portray drawn by her sister Alexandra	9
Figure 2 Jennifer Ehle as Elisabeth Bennet	15
Figure 3 Colin Firth as Mr. Darcy	17
Figure 4 Susanna Harker as Jane Bennet	18
Figure 5 Mr. Bingley presented by Crispin Bonham-Carter	19
Figure 6 Benjamin Whitrow as Mr. Bennet.....	21
Figure 7 Alison Steadman as Mrs. Bennet	22
Figure 8 TheBennet Family.....	23
Figure 9 The relationships between the characters of Pride and Prejudice	24
Figure 11 Poster for 1940 american version of Pride and Prejudice	29
Figure 10 Poster for the film adaptation of Pide and Prejudice made in 2005	29
Figure 12 Charlotte and Mr. Collins	44
Figure 13 Lady Catherine de Bourgh.....	45
Figure 14 Elisabeth reading a letter from Mr. Darcy	45
Figure 15 The Gardiners and Elisabeth meet Mr. Darcy	46
Figure 16 Lydia and Mr. Wickham	47
Figure 17 Elisabeth and Mr. Darcy	47

Résumé

Závěrečná práce je zaměřena na analýzu znaků humoru a realismu ve filmovém zpracování novely Jane Austenové *Pýcha a předsudek*. Rozborem díla a televizní adaptace došlo ke zjištění, že i přestože v obou předlohách převládají prvky humoru nad prvky realismu, v adaptaci je humor znatelnější. Televizní zpracování nabízí také ucelenější obraz společnosti, zejména vzhledem k tomu, že neposkytuje pouze pohled na společnost z perspektivy hlavní hrdinky jako ženy tak, jak je tomu v románové předloze, ale také ukazuje svět z mužského hlediska. Právě tento mužský pohled na svět by mohl být předmětem k dalšímu zamyšlení.

Anotace

Jméno a příjmení:	Bc. Soňa Linhartová
Katedra:	Katedra anglického jazyka
Vedoucí práce:	Mgr. Josef Nevařil, Ph.D.
Rok obhajoby:	2015
Název práce:	Humor a realismus v televizní adaptaci románu Jane Austenové Pýcha a předsudek
Název v angličtině:	Humour and Realism in the TV Adaptation of Jane Austen's Novel Pride and Prejudice
Anotace práce	Bakalářská práce se zabývá srovnáním prvků humoru a realismu v televizním zpracování novely Jane Austenové Pýcha a předsudek. Hlavním cílem bylo odpovědět na otázky, zda v díle převládá humor nad realismem nebo je tomu naopak, jaké prvky realismu dílo obsahuje a do jaké míry se v adaptaci objevuje originální humor.
Klíčová slova:	Humor, realismus, pragmatismus, satira, ironie, karikatura
Anotace v angličtině:	Pride and Prejudice six-episode BBC TV adaptation written by Andrew Davies is examined in this project. The thesis specifically focuses on the features of humour and realism occurring in the series. The aim is to examine the TV adaptation and to compare the above mentioned features with the book. The thesis targets at answering what are the realistic features, how much of original humour is in the adaptation and which of the features is dominant.
Klíčová slova v angličtině:	Humour, Realism, Pragmatism, Foreshadowing, Novel of Manners, Satire, Irony, Caricature
Přílohy vázané v práci:	1
Rozsah práce:	53 stran
Jazyk práce:	AJ

Source: LINHARTOVÁ, Soňa. Humour and Realism in the TV Adaptation of Jane Austen's Novel Pride and Prejudice. Olomouc: Univerzita Palackého, 2015. (bakalářská práce)