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**Pride and Prejudice: Comparison of the Book with its Film  
Adaptation**

**Bakalářská práce**

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### Čestné prohlášení

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vlastnoruční podpis

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## **Abstract**

Countless analyses of the book *Pride and Prejudice* have been made and since cinema took over the world, critics and literary theoreticians began to compare the novel to its film adaptations. Each generation has its own adaptation and this thesis focuses on the latest one from 2005. In this work the best-known modes of adaptive tactics are described and examples used to demonstrate a “borrowing” mode of 2005 cinematic transfer. Also, major inaccuracies in depicting main characters, surroundings and fashion are highlighted. The main goal of this comparison is to prove the author’s contemporary viewpoint to satisfy current taste of the audiences.

## Introduction

“It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.” is the notoriously famous first line from the novel *Pride and Prejudice* by Jane Austen. This novel undoubtedly belongs to the category of the best literary works of all time. The story has been transformed by many screenwriters and directors into film adaptations to bring the people of cinematic eras closer to the atmosphere of the Regency Era in England.

To fully understand the concept of adaptation, this thesis will guide us through the main theories of cinematic transfer and will present a selective summary of *Pride and Prejudice* film adaptations.

This thesis includes both a theoretical and practical section. The goals of the theoretical part are to explain the main themes (money, class) of the novel, to classify Austen’s style of writing and to analyse the plot. Theories of “first impression” as presented by literary theoreticians and psychologists will be discussed, including the impact of first impressions on relationship development. Jane Austen’s typical linguistic and satiric tone will be also examined.

Considering the nature of the non-methodology-based project, the practical part will be dealing with a comparison of the novel and the 2005 adaptation by Joe Wright, however allowing for minor rerouting to a 1995 BBC version. The major point of this part will be to evaluate film’s fidelity to Austen’s *Pride & Prejudice* and point out where inaccuracies in period and character description have been interpreted. The practical part will not only compare and evaluate the author’s contemporary viewpoint but also suggest different approaches. Although some critiques of adaptation will be presented, this thesis will give the authors credit for their work where deserved.

## 1. Adaptation

### 1.1. Defining a film adaptation

A film adaptation is a type of derivative work, describing the transposition of a play, novel, or other literary source to film. A cinematic transfer is the most common practice of literary adaptation. The connection between narrative fiction and film has always been very attractive to filmmakers. The main reason according to Timothy Corrigan (1999, p. 37) is that novels provide two essential features for cinema – plot and diversity of narrative points of view. However, as culture changes and technology develops, the possibilities of adaptation are in fact limitless. It is not unusual that literary works are now being adapted into musicals, plays, video games or comic books.

### 1.2. From book to screen

The approach to an adaptation is crucial for its success among viewers. The proponents of keeping an original text evaluate adapted work according to its fidelity and faithfulness. Timothy Corrigan (1999a, p. 20) says that frequent debates include following questions: 1) is the plot accurately retained? 2) are the settings accurately recreated? 3) to what extent are the characters' attributes depicted? 4) to what extent are the ideas and themes preserved?

The opponents of classical adaptation allow filmmakers a more creative approach to original text. Dudley Andrew (1984a, p. 30) proposes three modes of adaptive tactics: borrowing, intersecting, and fidelity of transformation. Looking into history of art, surely the most usual mode is "borrowing". It is a situation in which the artist is using the ideas and form of the novel. The adapter is well aware of the quality of the original work but also seeks for appreciation of his adaptation. The mode of "borrowing" was also used by Joe Wright when directing the 2005 *Pride and Prejudice* adaptation. The facts confirming this mode will appear throughout this thesis. According to Andrew (1984b, p. 31) the mode called "intersection" is a "*refraction of the*



*original*”, where original equals the novel. In most discussions, this is a preferable type of film adaptation for most viewers. This fact causes immense disappointment among the general public because it is the very mode of borrowing that is used the most. The final mode is fidelity of transformation. It is a difficult method of reproducing something essential about an original text. Braudy and Cohen (1998, p. 455) say that various features, including a relationship between characters, settings, or a significant aspect of the text can be characteristic of this mode.

Corrigan (1999b, p. 20) follows up with Andrew’s theory and adds that other literary theoreticians suggest involving additional processes into adaptation; such as the difference between generations, e.g. an adaptation from the 1960s will be different from an adaptation made in 21<sup>st</sup> century. Logically, the approach toward adaptation is in direct proportion to the current situation in society; the adapters are influenced by world affairs or they might adjust their work to the taste of the general public.

Siegfried Kracauer, a German film theorist and critic, pointed out how film is different from reality and should be look at a valid art. Kracauer was a great promoter of Realism in the arts and claimed (1960, p. 13) that presenting matters more truthfully and realistically is the most important function of the cinematography.

James M. Welsh (2006, p. 5) directly agrees with Kracauer and admits that one must be careful when approaching to a film adaptation: *“Fidelity, accuracy, and truth are all important measuring devices that should not be neglected in evaluating a film translated from a literary or dramatic source.”*

### **1.3.Adapting *Pride and Prejudice***

The first adaptation of *Pride and Prejudice* dates back to 1938. The screenplay from 1980 by Fay Weldon *Pride and Prejudice* directed by Cyril Coke, BBC, is worth noting among

traditional adaptations. In this adaptation according to the viewer reviews on The Internet Movie Database the characters ‘are truer to the way they were written by Jane Austen.’ The most successful adaptation of the 20<sup>th</sup> century is considered to be *Pride and Prejudice* directed by Simon Langton, BBC, 1995. Deborah Cartmell (2010a, p. 8) says that this six-part mini-series is mainly focused on Colin Firth as Mr. Darcy showing a different approach to the story that has always been presented as female-centered. The 2005 adaptation *Pride and Prejudice*, directed by Joe Wright has wagered on the celebrity status – of Keira Knightley as Elizabeth and Judi Dench as Lady Catherine and on intelligently chosen locations.

The lightly satiric tone of the novel has encouraged modern authors to create comedies rather than follow a classical pattern. *Bride and Prejudice* directed by Gurinder Chadha, 2004 is a typical Bollywood-style adaptation which demonstrates a different cultural approach. *Bridget Jones’s Diary* directed by Helen Fielding, 2001 is a loose adaptation that again attracted Colin Firth.

In the silent period of cinema filmmakers produced many adaptations of Shakespeare’s plays, novels of Dickens or Tolstoy; however the absence of Austen’s adaptations was more than conspicuous. Deborah Cartmell (2010b, p. 4) says that the reason was simple - while Shakespeare’s plays have a “*sweeping grand scale*”, Austen’s stories are based on word choices, puns and verbal nuances. That is why it is hard to imagine a silent version.

The above summary of adaptations is inevitably selective and the exact volume of adaptations is only testimony to the recognition of Austen’s novels.

## 2. The novel *Pride and Prejudice*

### 2.1. The Victorian literature and Jane Austen as a unique exception

John Wolfe (1997, p. 129-30) claims that the Victorian period started when Queen Victoria acceded the throne in 1837 and lasted roughly twice as long as the Romantic period. For the preceding period of Romanticism the poetry had been the most important genre while in the Victorian period it was the novel (The Bloomsbury Guide to English Literature, 1990). During this period literature was enhanced with work from significant authors, for instance Charles Dickens, William Thackeray, Robert Browning and the Brontë sisters. Murfin (1993) commonly describes the Victorian writers as prudish and hypocritical who enjoy writing in euphemism, especially when referring to sex. The authors of The Republic of Pemberley website (The Republic of Pemberley, online) suggest that those who are worthy of remembering can be divided into three groups: 1) they were part of the Romantic movement; 2) they launched their careers before 1800; 3) they were literary active after 1837. Covering the period, Jane Austen is a unique exception who does not belong to any of those groups.

Clearly, Austen's writing had not been heavily influenced by Romanticism and her first actual publication was released in 1811 (*Sense and Sensibility*). Also, Austen died more than a year before Queen Victoria was even born. Her work was untouched by the revolutions of her age (industrial, political, intellectual) and was centrally important for the development of the novel. Even though Austen was active in the late 18<sup>th</sup> century and published early in the 19<sup>th</sup> century, one subscriber of AUSTEN-L (The Republic of Pemberley, online) claims that he was not given a chance to study Jane Austen at any of the courses that either deal with literature of the 18<sup>th</sup> century or Victorian literature.

*Pride and Prejudice* opens with the famous ironic sentence: "*It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.*" <sup>[1]</sup>

<sup>p.1]</sup> This line shows distinctive literary style that characterises Austen's work. A combination of satire and irony with an aim to comically critique the women of the 18<sup>th</sup> century is a typical feature of Enlightenment literature. For W. J. Dawson (1905) it is obvious that Austen brushed up on Horatio satire "comedy of life manners" and became a sovereign mistress of comedy. All the facts stated above demonstrate that although Austen is considered to be a writer of the Victorian period, it is not entirely true. Strictly speaking, her main works belong to the time of the Regency (George IV) (The Republic of Pemberley, online). One way or the other, she embraced a unique style and writing technique and deserves a permanent place in literature.

## **2.2. The title**

It is a well known fact that originally the novel was going to be called *First Impressions* but with the huge success of Austen's *Sense and Sensibility* it was only wise to use the same pattern of alliteration. Gary Dexter (2008) points out that Jane Austen admired novelist, diarist and playwright - Fanny Burney. He investigates how *Pride and Prejudice* got its name and conveys that "*Cecilia*, the novel of 1782 by Fanny Burney, matches *Pride and Prejudice* quite strikingly in plot and theme". Dexter says that in the last chapter of *Cecilia* the capitalized wording 'PRIDE and PREJUDICE' reappears three times.

## **2.3. First impression, reassessment and recognition**

The earlier title *First Impressions* sent a message that „impressions“ embody the main theme of the novel. Austen did not contemplate only about impressions which are provoked by observing other people's behavior; she also tried to understand what impressions are imprinted in others by a particular character through their own prejudices and expectations. A key question of the novel then suggests itself: "How difficult is it to really get to know somebody?" Carlin Flora (2011) believes that it takes only three seconds to make a conclusion about new acquaintances and to form a mental image of the person. Mr. Darcy did not make a favorable first impression,

and not just on Elizabeth Bennet. The guests who attended a ball at Netherfield Park found him proud and condescending. On the other hand, Leslie Zebrowitz (2011) argues that some people are better at judging than the others and that some people are easier to be judged at first sight. Randy Colvin (2011) says that *"The people who are easiest to judge are the most mentally healthy"*. These conclusions leave us with the following options - was Mr. Darcy mentally unstable and hard to judge or was Elizabeth Bennet poor at people's character assessment?

Those who are acquainted with the 18<sup>th</sup> century social order know that Mr. Darcy belonged with the nobility. With their special privileges and rights the unique life style of the nobles set them apart from the rest of the community. For first time readers he might come across as excessively proud for who he is but as the plot develops we learn his qualities. Also Elizabeth's first opinion suggests her incorrect judgment *"His character was decided. He was the proudest, most disagreeable man in the world, and every body hoped that he would never come there again."* <sup>[1, p.7]</sup> That being said, Mr. Darcy is rather unsociable and hard to judge but also someone who is prejudiced against the Bennet family, basically because of Mrs. Bennet who is a rather narrow-minded woman incapable of reflection (Tanner, 1986a, p. 124). Elizabeth is, however, right in her first impressions of Mr. Collins and Lady Catherine. However, she is wrong about Mr. Wickham and, of course, Mr. Darcy, though to a large extent given by his manners.

After being humiliated by Mr. Darcy's remark *"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"* <sup>[1, p.7]</sup>, it took Elizabeth a long time to reassess her opinion about Mr. Darcy. Tony Tanner (1986b, p. 105) says that for Jane Austen her novel was a book "about prejudging and rejudging. It is a drama of recognition – re-cognition, that act by which the mind can look again at a thing and if necessary make revisions and amendments until it sees the thing as it really is." The novel points out the importance and difficulty of learning other people's qualities. It is believed that to really get to know someone you must observe them and spend

time with them. Due to many social engagements Mr. Darcy and Elizabeth were forced to meet on several occasions which allowed them both to observe each other. For Mr. Darcy it was her wit and intelligence that changed his opinion about her. For Elizabeth it were Darcy's actions that showed his true personality. Tanner (1986c, p. 112) is convinced that the main breakthrough came in the form of Mr. Darcy's letter. The passages describing her changing reaction on Darcy's and Wickham's version prove the beginning of reassessment.

In Tanner's opinion (1986d, p. 119) the true meaning of recognition finally came at Pemberley where Elizabeth appreciates Darcy's true qualities. She admires his country estate and Darcy's elegance and genuine taste. For the first time she experiences "family prejudice" guilt and burning feeling from what she regards as lost opportunity [...] *"And of this place," thought she, "I might have been mistress!"*<sup>[1, p.186]</sup> When Elizabeth became conscious of her bad judgment she thought she had lost very crucial things for a young lady in that society [...] *She began now to comprehend that he was exactly the man who, in disposition and talents, would most suit her. His understanding and temper, though unlike her own, would have answered all her wishes. It was an union that must have been to the advantage of both; by her ease and liveliness, his mind might have been softened, his manners improved, and from his judgment, information, and knowledge of the world, she must have received benefit of greater importance* [1, p.237].

## 2.4. Important places in the novel

The authors of The Republic of Pemberley website (The Republic of Pemberley, online) claim that there are three main counties and several imaginary places mentioned the most. Surprisingly, the most occurring places are fictional (See figure 1 in Appendix 1).

**Hertfordshire** is located to the North of Greater London. In this county can be found the following imaginary places: *Longbourn* (residence of the Bennets), *Netherfield Park* (residence

of the Bingleys), *Lucas Lodge* (residence of the Lucases) and *Meryton* – the village where the militia regiment settled for a time.

*Derbyshire* is a county in the East Midlands known for its Peak District National Park which takes up a substantial portion and was mentioned by Elizabeth on her tour with the Gardiners. Imaginary residence of Mr. Darcy *Pemberley* was located near the fictional town of Lambton. Although the novel is quite free of symbolism, Pemberley is the geographic symbol of the man who owns it. Elizabeth confesses to Jane that she fell in love with Mr. Darcy when she saw Pemberley for the first time [...] *But I believe I must date it from my first seeing his beautiful grounds at Pemberley.* <sup>[1, p.286]</sup>

*Kent* is a county in South East England and is traditionally known as “The Garden of England”. Lady Catherine de Bourgh (Mr. Darcy’s aunt) found her fictional home here at the *Rosings* residence. Mr. Collins’s *Hunsford* was within the walking distance from the *Rosings*. Both of these estates were near Westerham – the real town and civil parish.

Among places that deserve to be mentioned belong *Brighton* and *Gretna Green* - both of them real places with connection to Lydia and Wickham. Brighton is a town on the south coast of Great Britain and a well-liked resort. Frivolous Lydia fell in love with Wickham when staying in Brighton with his colonel’s wife. It is the place she eloped with Wickham from. Gretna Green is a small village right over the Scottish border and Rebecca Probert (2009) says that the place was not known for much else but runaway weddings. She also contemplates that its fame began with the Marriage Act 1753 and was popular with those who either looked for a quiet ceremony or by those who intended to evade English law that was governed by the canon law of the Church of England. Gretna Green was one of the few places where Lydia and Wickham could have entered into marriage without a mandatory marriage license and parental permission.

### 3. Major themes

#### 3.1. Marriage

The opening line of the novel sets the marriage motif of the novel. *Pride and Prejudice* satirises marriage that has become rather an economic than social activity. Though criticising inequality of women and their ‚duty‘ to marry unwanted men to be financially secured, Austen understood the disadvantages of staying single very well.

If accepted, Charlotte’s philosophy that [...] *“Happiness in marriage is entirely a matter of chance”* [1, p.16] would ridicule Elizabeth’s efforts to judge potential suitors by their *“merit”* and *“sense”* [1, p.104], says Magee (1987a, p. 201). Charlotte demonstrates her statement by marrying Collins who has offered her financial security and a certain social status.

A romantic courtship between Jane and Bingley was one to end with wedding bells too. Both are gentle and caring people. Their mutual feelings and similar characters indicate they should lead a very happy marriage even despite Bingley’s lack of will to stand up to his sister and Darcy and fight for his love. Nevertheless, Magee (1987b, p. 201) says that Jane and Bingley’s perfect love story is in contrast to Elizabeth and Darcy’s realistic love.

#### 3.2. Class

Tanner (1986e, p. 128) believes that Jane Austen portrayed society as controlling over individuals; with invisible restrictions, boundaries and gaps, which the properly obedient person will not dare to cross. In a highly structured society it is very significant who may be “connected” to whom.

Darcy’s first proposal clearly reflects his surpassed pride and social prejudices [...] *“In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you”* [1, p.145]. Nevertheless, Darcy not only has to accept the fact



that he will be related to Mrs. Bennet but also to Wickham. Elizabeth is certain that after the marriage of Lydia and Wickham [...] *there seemed a gulf impassable between them* <sup>[1, p.236]</sup>.

Part of the drama is in seeing whether two people of completely different background and class are able to resist the connections which are prescribed for them by social standards, says Tanner (1986f, p. 129). Lady Catherine is planning to marry her daughter to Darcy [...] “*while in their cradles, we planned the union: and now, at the moment when the wishes of both sisters would be accomplished, in their marriage, to be prevented by a young woman of inferior birth, of no importance in the world, and wholly unallied to the family!*” <sup>[1, p. 271]</sup>. Also Mr. Bennet, a man of a humble income, is planning for a beneficial union between Elizabeth and Mr. Collins to secure his inherited property.

Tanner [1986g, p. 130] describes very well the greatest satisfaction of the book when he points out that there is a chance for Elizabeth and Darcy to unite despite the society and [1986h, p. 130] “that there is perhaps a fairy-tale touch to their total felicity at the conclusion in the dream world of Pemberley should not discourage us from recognizing the importance of holding on to this possibility as one which is essential to a healthy society”.

### **3.3. Money**

When discussing the main economic changes of the 18<sup>th</sup> and 19<sup>th</sup> century Robert Markley (2013a, p. 8) focused mainly on the great concern for money and its power in *Pride and Prejudice*.

The theme of money in connection with marriage is quite common for all Austen’s heroines (except Emma). Being expelled from their homes, they are literally forced to secure a suitable husband to avoid an embarrassing and cruel life in the streets of the early 19<sup>th</sup> century. Same applied for Elizabeth and her sisters who had no legal right in inheriting Longbourn. This

residence was entailed hence it could only pass through male members of the family. The only reason why Mrs. Bennet planned for Elizabeth to marry Mr. Collins was that he happened to be next male in line. This marriage would have ensured that Longbourn stayed in the family.

When we look closely, there were four relationships in *Pride and Prejudice* that entered into marriage and in each case there was money involved:

Elizabeth and Mr. Darcy - as mentioned earlier, Elizabeth fell in love with Mr. Darcy after seeing Pemberley. It was not because she was seeking wealth but because Pemberley enchanted her and gave her opportunity to appreciate Darcy's taste which to a certain extent reflected his personality. Also Markley (2013b, p. 86) agrees with this point and says that only a perfect landowner is able to look after such a property with flair and that Darcy's virtues reflect in the beauty of his dignified estate. Darcy's generosity and kindness is confirmed by Mrs. Reynolds, Pemberley's housekeeper [...] *"He is the best landlord, and the best master ... that ever lived ... Some people call him proud; but I am sure I never saw any thing of it."* <sup>(1, p. 188)</sup>

Even though Elizabeth had rejected Mr. Collins's proposal that would secure her economically as well as socially, at Pemberley she realised what a big mistake she made by refusing Mr. Darcy. Even today we might ask who would refuse a kind and generous man with fine taste and ten thousand pounds annual income. Of course, her refusal of Mr. Collins had nothing in common with refusing financial security. Elizabeth turned down the offer for she would suffer her entire life married to this person [...] *Accept my thanks for the compliment you are paying me, I am very sensible of the honour of your proposals, but it is impossible for me to do otherwise than decline them.* <sup>[1, p. 82]</sup>

Jane Bennet and Mr. Bingley – it was love at the first sight between two charming young people. Mr. Bingley is a fine man with four or five thousand pounds a year. We learn right at the beginning of the novel that he rented Netherfield – Longbourn's neighborly estate. Markley (2013c, p. 87) defines Bingley as a well-mannered gentleman who is hasty with his decisions and

unable of managing an estate due to a lack of a sense of responsibility. As evidence he points out Bingley's later impulsive departure from Netherfield. As soon as Mrs. Bennet learns of Bingley's arrival, she is, of course, very keen to unite him with one of her daughters [...] "A single man of large fortune; four or five thousand a year. What a fine thing for our girls! ... But it is very likely that he may fall in love with one of them." <sup>[1, p. 1]</sup>

Lydia Bennet and Mr. Wickham - certainly the worst marriage is the one between the youngest Bennet sister Lydia and immoral Mr. Wickham. Headless and shallow Lydia elopes with Mr. Wickham and falls hopelessly in love with a disliked man who lacks any true feelings for his wife. She is stupid enough to think her marriage is blissful regardless of Wickham almost destroying her and her sisters' reputation. Mr. Darcy did not only pay for the wedding but also saved her family from experiencing public ridicule and Lydia from being forsaken by Wickham.

Once the marriage is confirmed, Lydia asks only for a hundred pounds a year. It is a pleasant surprise for Mr. Bennet who, as Markley (2013d, p. 82) says, calculated her yearly expenses to be ninety pounds [...] *what with her board and pocket allowance, and the continual presents in money, which passed to her, through her mother's hands.* <sup>[1, p. 234]</sup> As stated by Mr. Bennet he would only be [...] *ten pounds a-year the loser* <sup>(1, p. 234)</sup>. Having no sense of the value of money (buying a bonnet she does not even like) Lydia often turns to Elizabeth for financial help [...] *of about three or four hundred a year...* <sup>[1, p. 296]</sup>

Charlotte Lucas and Mr. Collins – a sensible marriage between a single woman of considerable age and a grotesque clergyman. This unromantic union is reflecting Austen's view on marital relations [...] "Single women have a dreadful propensity for being poor - which is one very strong argument in favor of Matrimony" (Austen, 1817).

Mr. Collins is a very good match and not only for a woman who has no other suitors. As a clergyman he has a respectable position and is a rightful heir of Longbourn when Mr. Bennet

dies. Charlotte at the age of twenty-seven has very little chance to find a husband she would love hence she marries a successful suitor. She confirms to Elizabeth [...] *“I am not a romantic you know. I never was. I ask only a comfortable home ...”* <sup>[1, p. 96]</sup> Perry (2000a) argues that willingly engaging in all new gained responsibilities (visiting Lady Catherine, sleeping with Mr. Collins, looking after the property) would be in our days called „an insupportable form of prostitution“. We might add that Charlotte’s pregnancy was not evidence of passion between the two of them but Collins’ desire to bring up an heir to secure the property of Longbourn.

#### **4. Comparison**

The close relationship between literature and film has been broadly studied from a methodological and an interpretative point of view. Comparison of different types of art (for example a relationship of film to literature) falls under an academic field of Comparative literature (Wikipedia.org, online). There is one definition by Henry Remak (2012, p. 3) that is appropriate for this thesis: “Comparative Literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on one hand and other areas of knowledge and belief, such as the arts (e.g. painting, sculpture, architecture, music), philosophy, history, the social sciences, (e.g. politics, economics, sociology), the sciences, religion, etc., on the other. In brief it is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression.”

To overcome obstacles connected with media comparison one must learn thoroughly about a work of art and its adaptation. There are many aspects that should be taken into consideration. Firstly, some research should be carried out on the historical context. In what period did the author live; what do we know about the period or about the author themselves? Only if we understand the author, can we analyse the meaning of their work. A crucial task for a comparative work is to recognise similarities and differences in each work (Lewis, Synonym, online).

## 5. Pride and Prejudice vs. its film adaptation *Pride & Prejudice*

### 5.1. Time frame

When watching the 2005 movie it is obvious that not only the characters have been transferred onto the screen taking into account the time origins in which the adaptation was made. It appears the film writers carried their own distinctive ideas about the book. According to chapter 1.2. *From book to screen*, where translation modes of adaptations were discussed, this adaptation responds to the most usual one - "borrowing". The writers of the movie, screenwriter Deborah Moggach and director Joe Wright, used material from the novel in the hope of gaining appreciation for their own work. Below major differences between the novel and the adaptation are highlighted.

The first noticeable difference is the time frame. The book takes place between 1797 and 1813, when the novel was accepted for publication by Thomas Egerton of London. However, time frame of the film is in an earlier period. Joanna Briscoe's review (2005, *The Times*, online) claims that the reason for this was Joe Wright's attempt of creating "*a costumed drama with muddy hems*" instead of a typical and neat world of Regency. Wright (MovieFreak.com, online) agrees with the above statement in an interview with Sara Michelle Fetters when pointing out that a realistic depiction of young people's first love was the main goal for him. He was not interested in truthful descriptions of sites or temples. It could be said that his "muddy" description might be symbolic to one's heart in love; to a heart that loves for the first time and is very confused with everything that it feels.

### 5.2. Irregularities in a fashion display

When time span is taken into consideration it is noticeable that the costumes in the film do not quite correspond with Regency fashion. Let us discuss the most apparent errors.

Regency fashion was much more comfortable than later (Victorian) style. It did not order one to wear corseted or tightly-fitted dresses from the waist up and the skirts were not weighted up with crinolines says Ribeiro (1995, p. 97). It seemed like there were no restrictions, perhaps except for hemlines that could not be shorter than a few inches above the ankles. Nevertheless, there were some policies that demonstrated style. For example when attending a ball – public or private – women were advised to be conscious of the color of their dress; of the accessories like gloves and fans; and especially of décolleté appropriateness (Jane Austen’s World, online).

For a public hall dance (one in Meryton) ladies would not wear their full dress gowns. The dresses would be simpler, their hair would not be embellished by any ornaments, and they would not hold any fans or wear gloves. However, for a private ball they would show up in their best dresses accessorised with long gloves, fine hair ornaments, necklaces and earrings (Jane Austen’s World, online). During the Regency era young women preferred to wear white or soft pastel colors. Married ladies were advised by a *Lady of Distinction* (1813, p. 65, 66) to wear deeper but more somber colors. For a woman who was pursuing a suitable husband it was highly sensible to wear only the most up to date gown (Jane Austen’s World, online). In Appendices there are three pictures that reflect inaccuracies in Regency fashion:

The first snapshot is from the private ball in Netherfield (See Figure 2 in Appendices). The best gowns for such occasion are expected. Even though the pearls Elizabeth is wearing were appropriate, we can see that her hairstyle is much more modern than it was supposed to be. Elizabeth’s waist is way too low (Jane Austen’s World, online). The biggest error is that she is missing gloves and a fan.

Certainly the less accurate Regency ball gown was presented by Miss Bingley (Kelly Riley) (See Figure 3 in Appendices). The ball gown she is wearing looks rather like a Regency petticoat or a contemporary dress she would wear for a 2005 ball. Neither her dress nor hairstyle is even

remotely reminiscent of Regency era fashion (Jane Austen's World, online). When designing costumes for Kelly Riley costume designer Jacqueline Durran was probably trying to emphasise Miss Bingley's vain personality and her fondness of parading. She always had the richest dresses and tried to impress with her cleavage. The main goal for her was to get Darcy's attention on every occasion, showing her superiority, wealth and class. Her jealousy of Elizabeth was almost tangible.

As much as the producers spoiled the truthful picture of women's clothing, they were surprisingly correct in depicting gentlemen's fashion. The Regency designs were influenced by French Revolution and the equestrian clothing of English "country gentlemen" (Lord Scott, We Make History, online). Among the typical features belonged single or double breasted tailcoats; waistcoats; linen or cotton shirts; breeches, pantaloons and trousers; the neckcloth or cravate; a very tall hat; high boots and stockings (Lord Scott, We Make History, online).

As stated above, gentlemen in the picture (See Figure 4 in Appendices) acting in *Pride & Prejudice* (2005) were dressed according to a Regency style. Mr. Darcy is, however, presenting a questionable outfit in a final scene on which we will focus more on later.

### **5.3. The main characters**

#### **5.3.1. Elizabeth Bennet**

Elizabeth Bennet was the second eldest daughter of Mr. and Mrs. Bennet. She was often called Lizzy or Eliza. There were other four Bennet sisters described by Mr. Bennet as [...] „*they are all silly and ignorant like other girls.*“<sup>[1, p. 2]</sup> The least dear to her mother, but always father's favorite for having [...] „*something more of quickness than her sisters*“<sup>[1, p. 2]</sup> Austen described Lizzy as [...] *she had a lively, playful disposition, which delighted in any thing ridiculous.*<sup>[1, p. 8]</sup> And she really had. She was funny, playful, smart and very loyal to her family, even though it was the very same family that unconsciously embarrassed her in every possible moment. To be



truthful to description, her sense of humor was not always understood neither accepted as she spoke her mind on social standards quite unscrupulously [...] “*In marrying your nephew, I should not consider myself as quitting that sphere. He is a gentleman; I am a gentleman’s daughter; so far we are equal.*”<sup>[1, p. 272]</sup>

Today, literary theoreticians assume that Elizabeth might have been Austen’s alter ego. Through her character she presented to the world a whimsical satire on rules of society. The supposed fact that Elizabeth ‘was’ Austen might have been the reason for choosing a third-person narrative style for the novel. To speak up and criticise society through the main character has always been a very useful tool for writers.

Austen described Elizabeth as a smart, funny and bright young woman. The next paragraphs will analyse and compare Wright’s and Austen’s Elizabeth and will focus on an examination of to what extent was his picture of Lizzy truthful to the original.

From the very beginning the 2005 movie is primarily focusing on Elizabeth. We meet her (Keira Knightley) in the very first scene, reading an amusing book while walking. Contradictorily, there is no mentioning of Elizabeth or her sisters in the first chapter of *Pride & Prejudice*. Austen invites us to be the witnesses of Mr. and Mrs. Bennet’s entertaining conversation, more likely bickering, regarding Netherfield Park having been let. Nevertheless, the first scene is well put as the two activities – reading and walking – characterises Lizzy perfectly.

Promoters of the Kracauer thesis, that presenting matters more realistically is the most important function of cinematography, should appreciate Elizabeth’s alignment with her father that is according to the book. While her mother and her sisters are excessively enthusiastic about the slightest chance of being connected in matrimony with the new tenant Mr. Bingley, she remains silent and gives her father a look full of criticism of such a silly behavior. The very

supportive moment of Lizzy's decision is presented by Mr. Bennet in the scene where her mother insists on her marrying Mr. Collins [...] *Your mother insists upon you marrying Mr. Collins ... Your mother will never see you again if you do not marry Mr. Collins, and I will never see you again if you do.* <sup>[P&P, 2005]</sup> Also, a very moving scene is the final scene when Mr. Bennet bursts into tears after Elizabeth's confession of her feelings towards Mr. Darcy and her desire to marry him. Indisputably, her happiness means the world to her father.

Wright's view of Elizabeth is a matter that needs to be examined further. He created a strong, impertinent and fearless woman who does not respect the rules of Regency society. In fact, she is rather a prototype of a modern woman who is quite bitter and sure of her position. In the film there are many remarks that did not correspond to the book and confirm this thesis, for example [...] *Men are either eaten up with arrogance or stupidity. If they are amiable, they are so easily led they have no minds of their own whatsoever.* <sup>[P&P, 2005]</sup> In the book, after overhearing Mr. Darcy's comment about her being *tolerable* she did not react in any other way than telling the story among her friends with great spirit. The reaction in the film was similar however there is a following scene towards the end of the ball when Elizabeth advises Darcy on how to encourage feelings. Her advice is [...] *Dancing. Even if one's partner is barely tolerable* <sup>[P&P, 2005]</sup> Not only did this not happen but it was also inappropriate to say, even though the others involved in this conversation were clueless of the innuendo's meaning. The director then let Elizabeth to walk away from this situation as a heroine right in the centre of the screenshot with a look of satisfaction in her eyes and amusing smirk on her lips, and Darcy staring at her from afar, all blurry and beaten.

Analysing the facts, Wright's approach towards Elizabeth's portrayal was rather contemporary, yet believable. Keira Knightley showed her unusual features and youthfulness and was very convincing in this role. The director bet on Keira's acting talents and gave her a lot of space to introduce a classic novel to the modern viewers from the feminine point of view. For

example, the six-part mini-series from 1995 is mainly focused on Mr. Darcy hence masculinity plays the main role. It must be said that Wright was strict about Keira's habit of lip biting, no matter how contemporary his adaptation was. She was ordered to give up on this provocative expression during the filming (Mail Online, 2014). This fact is praiseworthy considering how obscene it would look in a film presenting a story from the 18<sup>th</sup> century.

### 5.3.2. Fitzwilliam Darcy, a romantic hero

Fitzwilliam Darcy, as Mr. Darcy, was a wealthy and noble man; Lady Catherine's nephew. Austen indirectly described him as a mysterious and unpredictable character whom we only begin to understand towards the end. As the story was entirely told from Elizabeth's perspective, she described him as quite unsympathetic, proud and condescending. To support this analysis there is one example of his self-evaluation [...] *where there is a real superiority of mind, pride will be always under good regulation.* <sup>[1. p. 43]</sup> We could translate his words as follows - *I think of myself as of someone with a superior intellect and such people do not yield to feelings like pride because they can regulate them.*

Mr. Darcy thought highly of himself and found everyone beneath him. Showing his snobbish attitude at the Meryton ball and addressing Elizabeth with an inconsiderate remark was only the beginning. Unquestionably as the worst demonstration of his character we could qualify his first opposed proposal to Elizabeth. After confessing his feelings, he started insulting her family and their social status. How shocking must have been Elizabeth's refusal for a man full of pride. Nevertheless, he and Elizabeth walked a long way and matured emotionally so they could finally be together.

Joe Wright assigned Mr. Darcy's role to Matthew Macfadyen, a handsome English actor who studied at the Royal Academy of Dramatic Art (IMDB, online). The quest of portraying Mr. Darcy was quite demanding as the whole world still remembered the excellent performance of

Colin Firth in the 1995 BBC version and especially his famous swimming scene in the lake by Pemberley. In an interview for The New York Times Macfadyen said: "I do not look like Mr. Darcy in my head. If I could paint Darcy, he would be dishier, darker-haired than I am." (2005, The New York Times online).

In comparison with Austen's Mr. Darcy and Darcy in 1995 BBC version, Macfadyen gave much less an impression of being a noble and proud ruler. He came across as a young sensitive man who had lost his parents and struggled with his own responsibilities. In an interview featured on the Pride and Prejudice DVD Macfadyen saw Darcy as "a young man who is still grieving for his parents. He is from an ancient family and has this huge responsibility, but he is still trying to work out who he is and how to be in the world. It is not news to him that he has a taciturn, awkward disposition—he just cannot help himself." Suddenly after many generations of readers and countless adaptations someone labeled Mr. Darcy as a 'victim of his own feelings; a victim who suffered from noble upbringing, snobbish attitude and loss of parents'. (Catherine Stewart-Beer, 2007)

Joe Wright did not create a new person. Mr. Darcy was not transformed into a sensitive romantic hero as this hero has always been there even though it was a bit of a stifled hero influenced by class's expectations. Wright's adaptation gave the public the opportunity to see Darcy's 'human' side and enjoy it from a new perspective. At the end, Darcy's (Macfadyen's) eye contact with Elizabeth was so full of love and admiration that only one sentence could describe it [...] *You have bewitched me body and soul; and I love I love I love you* <sup>[P&P, 2005]</sup> Of course, Mr. Darcy's character was rather contemporary and reflected Wright's primary attitude towards the adaptation which was to show emotional struggles of the main characters. The characters were not supposed to be judged for who they were; what weaknesses they might have had or what class they had been brought up in. Wright managed to encourage the viewers to look

upon them from a more sensitive point of view and forgive their sometimes foolish behavior for who had not done something silly when it came to love.

### 5.3.3. Flat character Mr. Collins

Austen demonstrated a good sense of the grotesque when she created the funny character Mr. Collins. None of the characters possessed less personality, maybe apart from Mrs. Bennet, and put a smile on face every time he opened his mouth and expressed himself. Mr. Collins was Mr. Bennet's cousin and a rightful heir to Longbourn. He had a respectable position as a clergyman at the Hunsford parsonage that was very close to Rosings' Park, the estate of his patroness Lady Catherine De Bourgh whom he admires greatly. So greatly it usually came across as sycophantic. His long journey to pursue a good wife starts with Lady Catherine's 'order' [...] *Mr. Collins, you must marry. A clergyman like you must marry.* <sup>[1, p. 81]</sup>

Austen described him as a man who spent [...] *the greatest part of his life having been under the guidance of an illiterate and miserly father* <sup>[1, p. 52]</sup> and was [...] *a mixture of pride and obsequiousness, self-importance and humility.* <sup>[1, p. 53]</sup>

Also, a precise description of Mr. Collins' character was unconsciously presented by him in a letter addressed to Mr. Bennet after Lydia's elopement. It would be hard to count in how many different ways he managed to insult her family. Not only did he not offer condolences and assistance in such situation, he also caused a great disconcert when pointed out that [...] *The death of your daughter would have been a blessing in comparison of this.* <sup>[1, p. 225]</sup>

In the novel Mr. Collins was described as [...] *a tall, heavy looking young man of five and twenty* <sup>[1, p. 48]</sup>, however Wright assigned this role to an excellent comic Tom Hollander who has rather tiny figure. He admitted that he had met quite a number of actors in pursuit of the right Mr. Collins but Hollander "played him as this weird little guy who could not quite manage to

communicate in the way that he wanted to, and could not understand why not everyone respected him as much as he respected himself.“ (IndieLondon, online). Nevertheless, Hollander seemed too “nice” and a kind of person one would feel sorry for. Instead of being abundant in self-importance he appeared submissive and insecure. Also, the scenes are hard to watch without feeling embarrassed for him. On the contrary, David Bamber (acting Mr. Collins in 1995 BBC version) was heavy and very eerie. Austen said that [...] *His air was grave and stately, and his manners were very formal.* <sup>[1, p. 48]</sup> Bamber made an impression of just such person. One could not feel sorry for him or find him insecure. He was only unlikable.

The conclusion then is that although Hollander is rather petite and does not correspond to Austen’s description of Mr. Collins, he was a sensible choice for playing the part. His talent for comedy was noticeable since the first appearance by the Bennet’s door. Wright’s choice of Hollander is further proof of his attitude towards interpreting the adaptation and that is not being entirely truthful to the novel. Contemporary Mr. Collins brought a hint of grotesque to the screen and might have been one of the major aspects of the film’s success.

#### **5.3.4. Character Anonymous – the Countryside**

There was one character present at the most of the scenes – the countryside. Wright bet on the beauty of the English countryside and breathtaking sites. The initial subtitles overlap the scene with morning landscape and as the sun rises upon the trees of neighbourly Longbourn. The entire scene is accompanied by a beautiful composition of Dario Marianelli (performed by Jean-Yves Thibaudet) (*Pride & Prejudice*, soundtrack).

To emphasise Elizabeth’s wildness and connection with nature she was seated more than once at the foot of the tree. In the movie, the dialogue between her and Mr. Wickham is also set outside, in contrary with the book where their entire conversation took place in the drawing-room at Mr. and Mrs. Phillips house. In this scene it was quite obvious how uncomfortable Mr.

Wickham felt and how poor Elizabeth's judgment of his character was. A person who is fidgeting and looking away is surely not to be trusted.

Also Mr. Collins took advantage of Elizabeth's connection with nature when he proposed with a flower (this did not happen in the book). Lydia Martin (2007, online) classified this gesture as a "sentimental cliché". She adds that the camera captured the distance between the two characters when focusing on a large piece of ham, in contrary with Mr. Darcy's proposal where the sexual tension was evident due to a "shot/reverse shot and close-ups". After refusing Mr. Collins, Elizabeth ran away from the house and stopped by the lake where followed by her parents ended up in a disagreement with her mother but fully supported by her father (See Chapter 5.3.1.). This was another scene rolled outside; however in the book this bickering scene took place in Longbourn's library.

Another significant scene shot outside was Mr. Darcy's first proposal, followed by Elizabeth's refusal and a big quarrel. For most of the female viewers probably the most romantic and heartbreaking scene in the film was made in the pouring rain in Stourhead Garden, Warminster; to be precise at the Temple of Apollo (National Trust, online). We might assume that the pouring rain and searching for a shelter was intentional symbolism of Elizabeth running away from the news she had just discovered about Mr. Darcy's interference and his guilt on ruining Jane and Mr. Bingley's happiness. In the book, Mr. Darcy's first proposal took place in Mr. and Mrs. Collins's house. Altomari (1990, p. 52) contemplates this gesture as a "double irony" and suggests that if the proposal was meant out of heart, it would have taken place outside to appreciate Elizabeth's attachment to nature.

Elizabeth and the Gardiners spent quite some time travelling however Austen barely described anything from their travels. Surely the Peak District would have been beautiful for the readers to imagine. Her intention is, however, understandable as the pleasure of the entire story

is rather in the choice of words and not in countryside portrayals. Wright went further on this subject and gave viewers the chance to admire green hills and great cliffs. The most scenery-impelled scene was the one with Elizabeth standing on the edge of a cliff, gazing out at the beauty in front of her, and the wind practically trying to blow her down (See Figure 5 in Appendices). This magnificent scene followed Elizabeth's awakening at Pemberley where she admitted to herself feelings for Mr. Darcy. Perhaps this shot was meant to emphasise Lizzy's state of mind – torn but concentrated on one aim. The Peak District was another place where the filmmakers decided to seat the heroine at the foot of the tree. This time it was a special and somewhat fairytale tree of the Sherwood Forrest in Derbyshire. Wright (P&P DVD, 2005) in the commentary points out that the tree is over five hundred years old.

The countryside played a significant role in Wright's adaptation. He bet on the beauty of the English countryside and the majesty of its historical sites. The focus on nature highlighted Elizabeth's character, her passion for outdoors and also played in favour of female-centered story.

## **5.4. Selected scenes**

### **5.4.1. Lady Catherine de Bourgh visits Longbourn**

This and the following chapter will be dealing with comparison of selected scenes and the original Austen version.

Lady Catherine de Bourgh was a sister of Lady Anne Darcy, mother of Mr. Darcy and Georgiana Darcy. Mr. Darcy's aunt planned for the marriage between him and her daughter Anne since their childhood. Anne de Bourgh was described as [...] ... *pale and sickly; her features; though not plain, were insignificant; and she spoke very little ...* <sup>[1, p. 125]</sup>. Lady Catherine, the daughter of an earl, could not allow for any blood-related person to marry below



them, especially if she had other plans for them. After hearing about Mr. Darcy's alleged proposal to Elizabeth, she rushed to Longbourn and demanded an explanation of such rumors.

Austen spoke of Lady Catherine's visit as of unusual and unexpected. The Bennets' astonishment was [...] *beyond their expectation* <sup>[1, p. 268]</sup> and also [...] *It was too early in the morning for visitors* <sup>[1, p. 268]</sup>. The Bennets received her in the sitting room; or more precisely were forced to receive her due to social order. Her attitude was again ungracious, lacking in decency and civility, however she must have made a huge effort talking to Mrs. Bennet – no matter how condescending her remarks were.

To fulfill an aim of the visit, she insisted upon a walk accompanied by Elizabeth. Without any scruples Lady Catherine started to confront her about her supposed engagement with her nephew. Of course, arrogant and domineering behavior led towards a quarrel. On a few pages Austen managed to perfectly depict two characters and point out an obvious social gap between them. Elizabeth showed her stubbornness, loyalty to her own family and courage to fight the nobility. [...] *"I am only resolved to act in that manner, which will, in my own opinion, constitute my happiness, without reference to you, or to any person so wholly unconnected with me."* <sup>[1, p. 273]</sup> Lady Catherine, for a change, kept insulting her and her family [...] *"Are the shades of Pemberley to be thus polluted?"* <sup>[1, p. 273]</sup> and was shocked by Elizabeth's disobedience over never getting engaged to Mr. Darcy.

Wright's interpretation of this scene had a very different character. Not that the main point of Lady Catherine's unwelcomed visit was misinterpreted but as usual the characters collided with the inappropriateness of social code.

The Bennets accepted Lady Catherine in the middle of the night, although according to Austen it was very early in the morning. The early morning was and, we might add, still is a strange time to be paying a visit but middle of the night is unimaginably impolite and also

unrealistic. No person of her status, no matter how urgent the matter was, would travel so late at night to get things settled. In the book, Lady Catherine pointed out mockingly [...] *“You have a very small park here”* [1, p. 269]. In the movie she still commented on the garden (not park) even though it was the middle of the night.

The argument between Elizabeth and Lady Catherine was believable however at the beginning Lizzy made an impression of a humble girl – head bent, shoulders shuddering. When the quarrel grew in intensity, she took up a fighting stance only to throw it away with her sorrowful response to whether she was engaged to Mr. Darcy [...] *I am not.* [P&P, 2005] Doubtfully she would have given away her feelings towards him in such an obvious way. The rest of the family eavesdropping in their night robes behind the door was another disturbing moment in the scene that should have been done more in line with the novel.

#### **5.4.2. Final scene and extended ending**

After Lady Catherine’s unwelcomed visit, Mr. Bingley accompanied by Mr. Darcy arrived to Netherfield. Mr. Bingley suggested walking out so he could be alone with Jane. When Elizabeth and Mr. Darcy were left alone, it was the right moment for Lizzy to express her immense gratitude for him saving Lydia’s reputation. After Mr. Darcy’s confession that this selfless act was done to please her, he for the second and final time proposed [...] *“My affections and wishes are unchanged, but one word from you will silence me on this subject for ever.”* [1, p. 280] Austen did not allow for Lizzy to answer, instead she described her positive response. They walked on as [...] *there was too much to be thought, and felt, and said ...* [1, p. 280].

Austen also mentioned the surprise this engagement caused to the family, especially to Mr. Bennet. The last chapter of the book dealt with general information and changes in newly begun life. We must not forget Lydia who wrote a letter to Elizabeth wishing her happiness and asking for money.

The Final scene of the 2005 adaptation also followed a heated quarrel between Lady Catherine and Elizabeth. Wright put too much emphasis on a romantic string of the final scene. Elizabeth going for a walk at dawn would not be so surprising but walking in the fields with her night robe on and meeting Mr. Darcy who was also dressed much less than he should have been was ill-suited. Perhaps seeing Macfadyen scantily dressed was a substitute for dripping Firth. The scene was mainly focusing on Mr. Darcy's confession in contrary with the book where the proposal was only the beginning of a long conversation in which both characters had a chance to make amends and appreciate each others' qualities. It is rather regrettable that they were not given the opportunity to present Austen's intention fully, however justifiable for a contemporary picture and taste of modern viewers.

Although we can forgive inevitably current presentation, the film's final impression was marred by the extended ending, in which Elizabeth and Mr. Darcy contemplated what he should call her, now that they were married [...] *"You may only call me Mrs. Darcy when you are completely, perfectly, and incandescently happy."*<sup>[P&P, 2005]</sup> Cartmell (2010c, p. 91) argues that *"while poor American audiences would be reaching for the sick bowl, British viewers were spared this ending and, on the whole, found this a very satisfying film adaptation."*

## 6. Selective reviews of *Pride & Prejudice*, 2005

This last chapter will be looking at a selective number of 2005 *Pride & Prejudice* reviews. There is a countless number of reviews which appeared in all forms of media after the release date.

The common reviews were those appearing in newspapers. **The New York Times** (2005, online) published Holden's positive review on the film in which he spoke highly of, and especially Keira Knightley (Elizabeth). The article appreciated a depiction of social and economical differences and approved of the chosen music by Dario Marianelli.

Also Bradshaw's article in **The Guardian** (2005, online) praised the performance of Knightley but found her more attractive than the real Elizabeth should have been portrayed. Bradshaw believes that Hollander's acting outdid everybody else's, even Judi Dench's.

Many reviews have appeared in electronic media, so typical for every day usage. The reviews have been submitted to movies databases, online magazines and newspapers or in personal blogs. In contrast with the positive reviews mentioned above, below there are a number of negative ones.

For example one user of **The Internet Movie Database** says that the 2005 adaptation is one of the worst adaptations ever filmed. He argues that this film is simply and only the testimony of Elizabeth and Mr. Darcy's love story and a big disappointment for those viewers who expected a more truthful attitude. His greatest concern is contemporary dialogue that he argues does not do justice to Austen's style of writing.

Another rather negative review appeared on **Jane Austen.co.uk** site and was written by Laura Boyle. She criticizes the portrayal of Mr. Bennet and of Mr. Darcy in his night robe walking in the fields. She also found chemistry between Elizabeth and Mr. Darcy more than forced and

annoying, however she does give credit to the actors. For Boyle, the main issue is Wright's interpretation of the novel as "social realist drama."

From the reviews mentioned above we can draw conclusion that movie critics were satisfied with the adaptation and found it as much believable as charming, however the common viewers were judgmental and evaluated the film with regards to the book or famous 1995 BBC series. Of course, not everyone can be happy with Wright's interpretation. It is, however, suspicious that not one negative review has been submitted by film reviewers. Perhaps the question is whether the positive reviews, mind us all written by professional critics, were written to 'sell' the newspapers, ensure sold out cinemas and DVD sale profits.

## Conclusion

The main intention of this bachelor thesis was to compare Austen's novel *Pride & Prejudice* to its 2005 film adaptation directed by Joe Wright. At first we defined the term adaptation and categorised different approaches towards transforming a literary text on the screen. The mode of "borrowing" was confirmed throughout the thesis through many examples and comparisons.

Before analysing the novel, an attempt was made to precisely classify Austen's writing to prove her unique style and chronologically set her writing in the time of the Regency era. An extensive section of the theoretical part of this thesis dealt with the major themes of the novel, relying on the research of literary theoreticians. The themes of social class, money and marriage dominate the novel and were analysed thoroughly. In another chapter we asked a psychological question: "How difficult is it to really get to know somebody?" and let psychological theories of recognition and reassessment guide us.

The practical part of the thesis focused on a comparison of the novel and its adaptation. At first, we focused on a theory of comparison and defined an academic field of Comparative literature. A section dedicated to Time span and Fashion described obvious irregularities in the 2005 adaptation in detail. A large focus of the practical section compared the novel's main characters to their depiction in the film. Differences were pinpointed and attempts to understand the director's intentions and approach made. Also, the thesis appreciated Wright's passion for nature and wisely chosen locations, before presenting a selective number of the film reviews. A chapter focusing on several chosen scenes and comparing them to the book was then included. We asked whether the director's intention was truthful to the novel and what the outcome was.

After the research and application of suggested comparative techniques we came to a conclusion that *Pride and Prejudice* 2005 can be classified as an acceptable adaptation. Even though the central theme is a fairy-tale romance between the two main characters, the filmmakers have created an enchanting contemporary picture of Austen's world. Given the

length of the adaptation it is surprising that every significant dialogue and event was present. A few inaccuracies and modern subtext can be forgiven for the sake of the beautiful scenery, wisely chosen locations and pleasing music. Quality performances by many famous actors are another plus for the movie. Nevertheless, the extending ending should have not left the cutting room. It is needless to say that this adaptation would not find supporters among orthodox followers of Jane Austen but is more than sufficient for modern audiences who want to enjoy the movie not compare it to the original.

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Figure 1: Important places in the novel



THE COUNTIES OF ENGLAND

<<http://www.pemberley.com/janeinfo/ppengmap.gif>>

**Figure 2: Elizabeth**



< <http://bizimyazdiklarimiz.com/fan-kulupleri/pride-and-prejudice-t4820.html> >

**Figure 3: Miss Bingley**



<<https://janeaustensworld.wordpress.com/tag/miss-caroline-bingley/>>

**Figure 4: Gentlemen's fashion**



<<http://www.fanpop.com/clubs/pride-and-prejudice/images/9831106/title/mr-darcy-mr-bingley-wallpaper>>



**Figure 5: Elizabeth at the edge of a cliff**



**Compared movie:**

***Pride & Prejudice, GB. Film:*** 2005 Universal Studios and Scion Films. **Directed by:** Joe Wright. **Screenwriter:** Deborah Moggach. **Writers:** Jane Austen (novel). **Producer:** Tim Bevan, Eric Fellner, Paul Webster. **Executive Producer:** Liza Chasin, Debra Hayward. **Co-producer:** Jane Frazer. **Music:** Dario Marianelli. **Costumes:** Jacqueline Durran.

**Cast:** Keira Knightley (Elizabeth Bennet), Talulah Riley (Mary Bennet), Rosamund Pike (Jane Bennet), Jena Malone (Lydia Bennet), Carey Mulligan (Kitty Bennet), Donald Sutherland (Mr. Bennet), Brenda Blethyn (Mrs. Bennet), Claudie Blakley (Charlotte Lucas), Sylvester Morand (Sir William Lucas), Simon Woods (Mr. Bingley), Kelly Reilly (Caroline Bingley), Matthew Macfadyen (Mr. Darcy), Rupert Friend (Mr. Wickham), Tom Hollander (Mr. Collins), Judi Dench (Lady Catherine de Bourgh), Rosamund Stephen (Miss de Bourgh), Cornelius Booth (Colonel Fitzwilliam), Penelope Wilton (Mrs. Gardiner), Meg Wynn Owen (Mrs. Reynolds), Tamzin Merchant (Georgiana Darcy)

**Version:** DVD, Dolby Digital, English. **Running time:** 2 h 1 min approx. **DVD Extras running time:** 42 min approx.

**Chronological overview of noted movies / series :**

*Pride and Prejudice* (UK, BBC; no surviving recordings, 1938)

*Pride and Prejudice* (Cyril Coke, UK, BBC, 1980)

*Pride and Prejudice* (Simon Langton, UK, BBC and A&E, 1995 series)

*Bridget Jones's Diary* (Sharon Maguire, UK, Miramax Films, Universal Pictures, 2001)

*Bride and Prejudice* (Gurinder Chadha, UK, Pathé Pictures International, 2004)

## RÉSUMÉ

Bakalářská práce se zabývá srovnáním literárního díla *Pýcha a Předsudek* s jeho filmovou adaptací z roku 2005, kterou zfilmoval režisér Joe Wright. Teoretická část se věnuje vysvětlení pojmu adaptace a nabízí k posouzení nejrozšířenější způsoby kinematografické transformace. Teorie z odvětví psychologie vysvětlují pojem „první dojem“, který posléze ovlivňuje vztahy mezi hlavními hrdiny literárního díla. Nepřehlédnutelná část se věnuje analýze charakteristiky postav, geografických míst i literárního směru, ve kterém působila Jane Austen. Praktická část porovnává věrnost filmového zpracování s literární předlohou a dokládá rozdíly v dobové interpretaci. V poslední řadě se zaměřila na porovnání zobrazení hlavních hrdinů a režisérův záměr soudobého výsledku.

## ANOTACE

<b>Jméno a příjmení:</b>	Veronika Šustková
<b>Katedra:</b>	Katedra anglického jazyka PdF UP Olomouc
<b>Vedoucí práce:</b>	Mgr. Blanka Babická, Ph.D.
<b>Rok obhajoby:</b>	2014

<b>Název práce:</b>	Pýcha a předsudek: komparace literárního díla a filmové adaptace
<b>Název v angličtině:</b>	Pride and Prejudice: Comparison of the Book with its Film Adaptation
<b>Anotace práce:</b>	Bakalářská práce se zabývá srovnáním literárního díla Pýcha a Předsudek s její filmovou adaptací z roku 2005. Teoretická část se zabývá definováním pojmu adaptace; analýzou literární předlohy a její hlavní témata; a upřesněním literárního období, ve kterém působila Jane Austen. Cílem praktické části je porovnat obsah knihy s filmovou adaptací; poukázat na rozdíly, ocenit filmařský záměr, předložit fakta o natáčení a přednést vybrané recenze filmu.
<b>Klíčová slova:</b>	Pýcha a Předsudek, Jane Austen, Joe Wright, srovnání, kniha, film, adaptace
<b>Anotace v angličtině:</b>	The bachelor thesis deals with a comparison of the book Pride and Prejudice with its 2005 film adaptation. The theoretical part defines concept of adaptation; analyses literary work and its major themes; and specifies literary period of Jane Austen. The aim of practical part is to compare the book content with its film adaptation; to point out differences, appreciate filmmakers' intention; submit facts about filming and present selected film reviews.
<b>Klíčová slova v angličtině:</b>	Pride and Prejudice, Jane Austen, Joe Wright, comparison, book, film, adaptation
<b>Přílohy vázané v práci:</b>	1) List of figures: <ul style="list-style-type: none"> <li>a. Figure 1 - Important places in the novel</li> <li>b. Figure 2 - Elizabeth</li> <li>c. Figure 3 - Miss Bingley</li> <li>d. Figure 4 - Gentlemen's fashion</li> <li>e. Figure 5 - Elizabeth at the edge of the cliff</li> </ul> 2) Compared movie 3) Chronological overview of noted movies / series
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