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**Humour and Realism in the Film Adaptations of the Jane  
Austen's novel Pride and Prejudice**

Bakalářská práce

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## **Abstract**

The bachelor thesis is concerned with the analysis of humour and realism in the book *Pride and Prejudice* written by Jane Austen and the two film adaptations developed based on the original book. The main aim of this work is to compare the portrayal of realism and humour in the film adaptations to determine which one of the film footages is closer to the portrayal of humoristic and realistic features in the original book. The work also contains valuable information about Jane Austen, her life and literary style.

# 1 Introduction

Jane Austen is considered one of the most significant female writers in the history of England. Even two hundred years after the death of the author have the novels gained higher popularity than what was obtained during her lifetime. Many and many publications, articles and films were created with the expectation of celebrating the writing style originality and of the writer and her books. It is the media of a film and one of the books from Jane Austen's novels that this bachelor thesis is concerned with as well as the analysis of specific elements contained within the studied materials.

The art of cinema and film is, in today's modern age, incredibly popular. It is no wonder that films with scripts based on popular novels are being produced with great delight and film producers are coming with new film adaptations of different kinds of novels even though if the novels already do have few film adaptations to them. The large amount of film adaptations brings questions about the quality of the film footage and the similarity or dissimilarity from the original books which were used as templates.

Generally is more popular the fact that original books are more enjoyable than the film adaptations in question mainly because of the possibilities of imagination and the freedom of interpretation of every individual reader. Film adaptation is an interpretation of the respective film directors and producers and all that remains is to decide if the adaptation is likeable to the viewer or not.

For the most unbiased results of the analysis is essential to firstly acquaint the reader with relevant information that can later help identify and successfully analyse most common realistic and humoristic features appearing in the book. The main aim of the work thus is to identify humour and realism in the book, as well as in the film adaptations and decide which one of the film adaptations depicts the humour better and which one depicts better the realism. Another aim of the work is to decide which of the analyzed films is better portraying the original book.

As it is mentioned in the Theoretical part of this thesis in the chapter "Literary background" Jane Austen is known for her romance novels with stories full of love. Not so often mentioned is, however, a fact, that it is her specific style of writing full of humour what makes the book the more enjoyable. And even less often is appreciated the art of portraying reality of the late 18<sup>th</sup> century English gentry. The light realism in her book is not as prominent as the humour

or the romance but it is a concept worth of closer analysis. And therefore as the main points of interest of this bachelor thesis were selected the features of humour and realism occurring in Jane Austen's novel.



## 2 Theoretical Part

In order for the reader to orientate in this thesis, fully understand the aims of this work and appreciate the final form and outcome is, first of all, to be acquainted with the concept of the term humour as well as realism, with the historical background of Georgian England, background of Jane Austen's life and the necessary literary theory related to used literary terms in the thesis. The listed concepts are divided into separate chapters with possible subchapters and help to generally describe and explain each of the mentioned topics and concepts in a brief and simple style. Each chapter and subchapter should give the reader basic and substantial information about given topic in order to easily understand the conclusions and given opinions on the matter in the Analytical part of this bachelor thesis. Essential information yet not included in the Theoretical part are the elemental information of analysed film adaptations. These information can be found in the *Appendix n. 1*. Information about film theory is not included in a wider scale since the work primary concerns with detection and analysis of the humour and realism in the book and then compares and analyses how successful was the portrayal of certain features in each film adaptations. Essential information are thus introduced to the reader in the Analytical part if necessary. For the last should be stated that each of the chapters has a short introduction as well as in most cases very short conclusion that helps the reader to understand the purpose of the chapter, and to organize and absorb given information more quickly.

## 2.1 Humour

The Cambridge dictionary defines humour as ‘*the ability to find things funny, the way in which people see that some things are funny, or the quality of being funny.*’ (Cambridge University Press, 2008, pg. 614). The Merriam-Webster Dictionary explains that ‘*humorous*’ is something that indicates or has the ability to be funny or amusing.<sup>1</sup> Therefore the word ‘*humour*’ may represent events and situations that evoke laugh, most often within the participants, of the situations where something humorous happens. A deeper explanation of the term is important for the purpose of this work, for the distinguishing of the different kinds of humour that are analysed in the practical part of this thesis.

It is important to have the ability to recognise humour in the written form (i.e. in the book) as well as in the film footage. It is essential to put the emphasis on a definition of a term like humour, even though it is generally known and used on a daily basis, mainly because every individual has different sense and appreciation of the humour and humorous situation. In order to avoid the possibility of the humour being recognized primary on subjective level of an individual it is important to list and define basic and most used types of humour in the case of *Pride and Prejudice*. All the important concepts are defined in the following subchapter so that the reader can appreciate humour in the book as well as in the films to the fullest.

### 2.1.1 *Different kinds of humour*

For better orientation in the Analytical part of this thesis a few basic kinds of humour that are most often used in the *Pride and Prejudice* should be listed and briefly described. Not in all cases can the hints of humour (or realism) used in *Pride and Prejudice* be certainly identified since, as it is mentioned in the introduction of the chapter ‘Humour’, the sense of humour in the Georgian age and today may be different, depending on the circumstances. A slight nuance between the interpretations of each individual may also cause differences in the final understanding and appreciation of humour.<sup>2</sup> The definition of the most important terms can help with the correct identification of the term in question (be it in the novel or in the films) to be as accurate as possible.

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<sup>1</sup> Humorous. Merriam-Webster Dictionary [online]. [cit.2017-03-12] .Dostupné z: <https://www.merriam-webster.com/dictionary/humorous>

<sup>2</sup> MARCHESCHI, D. The Tradition of Humour “Humourism” in Nineteenth Twentieth Century [online]. Italy, 2009 [cit. 2017-03-17]. Dostupné z: [http://www.uab.ro/jolie/2009\\_2/19\\_marcheschi\\_daniela.pdf](http://www.uab.ro/jolie/2009_2/19_marcheschi_daniela.pdf)

### **2.2.1.1 Satire**

Pride and Prejudice is recognized as satirical piece of work (Bush, 1975, pg. 2). Cambridge Dictionary defines satire as '*a way of criticizing people or ideas in a humorous way*' (Cambridge University Press, 2008, pg. 1107). In the 'Penguin dictionary of literary terms and literary theory' is satire defined as literary genre which had developed over the centuries, as many other literary styles and genres, and the meaning and definition of the term underwent few changes through the time. What is important for us is the information that the 18<sup>th</sup> century in Europe became known as a golden age of satire. This was due to the fact that culture and highly developed civilization produced writers who aimed to protect the culture from aberration and corruption. This had to be achieved with the ridicule of materialism, hypocrisy, pride and other similar attributes of this kind (Cuddon, 1992, pg. 780-784).

### **2.2.1.2 British humour**

One of the types of humour that accompanies the reader of the novel for the whole time is, without a doubt, a good example of so called 'British humour'. As Luigi Pirandello (2006) mentions in his book - British humour is very original and spirited. It is the kind of humour that is strong and pungent with specific quality of ridiculing a person or situation but in a very calm and unaffected manner. The usage of irony and sarcasm is very frequent in British humour, yet it is, so to say, '*hidden*' with the presumption that the recipient of the acerbic comment is intelligent enough to understand it. Yet the understanding on the receiving end is not a necessity and these situations may deduce even funnier reaction for the observer of such scenes (Pirandello, 2006, pg. 32).

### **2.2.1.3 Irony and Sarcasm**

Since the terms of irony and sarcasm were mentioned in the previous subchapter and their usage is also very frequent in the Pride and Prejudice it is essential to define each of them in more detail.

#### **Definition of Irony**

The Cambridge Dictionary defines irony as '*the use of words that are the opposite of what you mean, as a way of being funny*' (Cambridge University Press, 2008, pg. 664).

In The Penguin dictionary of literary terms and literary theory is mentioned that the beginnings of the usage of the term 'irony' extend back to the ancient times around 4<sup>th</sup> century BC. The term went a long way before it gained the meaning it has today. In the late 17<sup>th</sup> and early 18<sup>th</sup> century was irony recognized as a sophisticated term and was deliberately considered a literary term. Also, the meaning of it has stayed the same to the present day. Writers and poets, mainly in England and Europe, became accustomed to practice this form of expression in no time. (It is no wonder that even few decades later Jane Austen and the fellow writers of her time used irony quite often in their pieces of work (Cuddon, 1992, pg. 427-429).

Cuddon (1992) in his book further mentions important distinction of two basic kinds of irony namely the **irony of situation** (latter also known as the irony of behaviour) and **verbal irony**. Both of these kinds of irony, and thus types of humour, are very often contained in Pride and Prejudice (as will later be demonstrated in the Analytical part of the thesis). **Irony of situation** can be pictured, for example, as a misfortune happening to an individual who first laughed at the misfortune of someone other (Cuddon, 1992, pg. 430). **Verbal irony** means, in fact, what was above-mentioned as the definition of irony according to the Cambridge Dictionary.

And not only the irony is distinguished as the irony verbal and irony of situation but the humour itself as a term can be divided to the same two categories. This fact was mentioned and more closely studied by Michal Čeveliček in his bachelor thesis which is concerned with humour, its kind and its usage in communication (Čeveliček, 2008, pg. 16).

### **Definition of Sarcasm**

Other term aforementioned is sarcasm which quite often, as well as irony, occurs in the novel Pride and Prejudice. The Cambridge Dictionary defines sarcasm as 'the use of remarks that clearly mean the opposite of what they say, made in order to hurt someone's feelings or to criticize something in humorous way' (Cambridge University Press, 2008, pg. 1106).

Although the terms irony and sarcasm may seem similar based on the definition the difference between them is that sarcasm can (or is supposed to) hurt the feelings of an individual. This is not the intention in the case of using irony.

## **2.2 Realism**

This chapter offers the reader a definition and information about a wider range of subjects. The whole concern is not only about definition of the term ‘realism’ which is substantial for the right detection of the realistic features occurring in the novel *Pride and Prejudice* (in the film adaptations as well as in the novel). The ‘reality’ of the time period and environment in which Jane Austen lived and which is mirrored in her novels is also briefly described because the knowledge of historical background is very important for the reader as well as the overview of the life of Jane Austen. In the following subchapters the reader should obtain all necessary information to be able to recognize and appreciate realistic features in *Pride and Prejudice* when analysed.

### **2.2.1 Definition of Realism**

The Cambridge dictionary defines realism as ‘a way of thinking and acting based on facts and what is possible, rather than on hopes for things that are unlikely to happen.’ Realism can also refer to ‘a specific form of artistic depiction of reality used in literature, theatre & film paintings, films, books, etc. that try to represent life as it really is.’ (Cambridge University Press, 2008, pg. 1036). Basically what is realistic is normally expected and possible to happen in daily life (without unnatural or fantastic elements). Realism as a **literary term** is described in more detail in the following chapter ‘*Literary Background*’.

### **2.2.2 Historical Background**

Judging by the date of Jane Austen birth, as well as the day of her death, it can be determined to which historical period the author belonged. An elementary knowledge of the historical background of Jane Austen’s life is, for the purposes of the thesis, essential. Only with the information about the time period in which the author wrote her books can we thoroughly understand how her literature was affected by the life and lifestyle of a specific historical period and appreciate the portrayal of her realistic setting of the book *Pride and Prejudice*.

#### **2.2.2.1 The reign of George III**

Jane Austen was born on 16. December 1775 and passed away 18. July 1817 (Birch, 2009, pg. 82). This fact places the author into the era of George III reign. In the book ‘*An advanced history of Great Britain: from the earliest times to 1918*’ is the reign of George’s III described to every detail but for the uses of this thesis only basic information about the period will be sufficient.

The Georgian era covers the reign of kings George I, George II, George III and George IV. The period of their reign was from the years 1714 to 1830. Jane Austen lived in time of reign of George III who died just two years after the author Jane Austen passed away. Many, historically very significant, events occurred in the time period of the king's George III reign as, for example, the declaration of American independence or the French Revolution with its beginning in 1789 (Tout, 1920, pg. 570-625). For the purpose of this thesis is, though, the most important the description of the life of English people. In what way these historical events affected the living conditions and thus what was life like for Jane Austen and what impact it had on her works.

McDowall describes in his textbook the life in the cities as well as in the countryside, the differences in class, and what the family life looked like. Significant noticeable change was the number of children being born. The birth rate increased and by the end of the 18<sup>th</sup> century the population rose by several million people (this was due to sufficiency of work and food in regards to the industrial revolution and agricultural expansion, which is further mentioned). At the beginning of the 18<sup>th</sup> century people in cities had problems with waste and hygiene. Diseases spread easily and the living conditions for the poor were very bad. The negative effects of a cheap gin drinking helped to build a foundation to beer industry (beer did not have such a devastating effects on people). This situation slowly started to change for the better. In the first half of 18<sup>th</sup> century taxes were introduced in order to provide citizens with social services such as cleaning and lighting of the streets. Soon enough London became clean and famous city with much to offer (McDowall, 1997, pg. 114).

In the book *'An illustrated history of Britain'* is the division of social classes also mentioned and divided into four – the wealthy high class merchants, class of the ordinary merchants and traders (or called 'middle class'), the class of the skilled craftsmen, and the lower class of workers with no specific skill for who it was harder to find a job. The difference between the high class and middle class was not very easily noticeable on the first sight but the difference in the income of the classes could be very great. The life of the gentry became, so to say, rather dull. Hunts, horse riding, balls, improvements done on the gardens and personal mansions, were ways how to entertain themselves. Women of this class had limited power when it came to serious matters (McDowall, 1997, pg. 114-116).

The English countryside is described to have changed even more than the life in the cities according to McDowall. Due to enclosures big fields have changed into many small fields

which were more profitable. Not only did the industrial life in the cities rise but so did the agricultural. New ways how to cultivate the land and grow plants were introduced. Many people had to move to the cities because they have lost their land (mainly due to enclosures). Better social situation led to certain relief for children who did not had to work from a very young age. Young girls, though, were still raised by their parents in a way to be fit for a wealthy husband (this topic is very prominent in the book *Pride and Prejudice* and thus is closely discussed in the chapter '*Social topics – Women, marriage and money*'). Sons and daughters often had to marry against their wishes even though the pressure on the children was not so significant (McDowall, 1997, pg. 116-120).

#### **2.2.2.2 The Life of Jane Austen**

Naturally, not only did the time period Jane Austen lived in affect her work but also the lifestyle, her surroundings and family had an impact on her perception of reality, her values and thus an impact on writer's works. Knowing the basic, most important information and events in her life can help the reader better understand why her writing style was so specific and even better distinguish the humoristic and realistic features.

In the book '*The Oxford companion to English Literature*' author's life is described. Aforementioned fact is that Jane Austen was born 16. December 1775 in the city of Steventon, Great Britain, and died in the city of Winchester in the 18. July 1817. Her parents were respected members of the community. Especially Austen's father was appreciated rector, and in his youth studied at Oxford University. Austen had six siblings and was very close with them but especially close was with her father who emphasized the importance of education and creativity. The children were encouraged to read, write stories and plays. (Birch, 2009, pg. 82) It is no wonder that Austen had many prerequisites for her writing career and a very positive attitude towards writing.

According to the writers from the server *bibliography.com* Jane Austen, other than with her father, had very close relationship to her sister and both of them were sent to a boarding schools so they could gain better education. Not everyone in that time period could afford to study due to the costs. Hard time for both of the girls came when they both caught typhus and nearly succumbed to it. Financial situation was not for the best at their home and both girls

had to cancel the school and return home to life again with their family.<sup>3</sup> Even though Austen could not continue her studies, this period of her life definitely contributed to the growth of her interest in writing and literature.

Rubinstein in the book dealing with the life and works of Jane Austen describes the life of the author in more detail. The writer was used to helping with house chores, playing piano, and spending her time with her friends. She also often attended balls if she had the possibility and this helped her to develop a good relation to dance (this life style is very similar to the one her characters live, it is therefore her portrayal of reality, more on this topic is discussed in the *Analytical part* of the thesis). Jane Austen continued to write her own stories, and when she had the opportunity, she read them to her family. In this period of author's youth she started to develop her specific writing style (which will be mentioned in the next chapter of the thesis) and later wrote *Sense and Sensibility*, after that *Pride and Prejudice* and her other pieces of work followed (Rubinstein, 1953, pg. 332-337).

Jane Austen lost her father in 1805 and the family had financial problems. Austen with her sister and mother had to move to more affordable places and in the end they ended living in the home of one of Austen's brothers. This was the turning point when Austen started to anonymously publish her works (Ousby, 1998, pg. 39-40). The anonymity was for a female writer essential because in the patriarchal society women were not treated equally to men and less people would read a novel written by a woman, since women were perceived as the mothers, bearers of children (Giffin, 2002, pg. 18-19). Jane Austen slowly started gained popularity publishing her first works. She was only forty one years old when she fell ill. Even through her illness she continued to write new novels as well as rewrite older ones. These pieces of work were published post mortem. It was only after her death when her brother revealed her true identity (Ousby, 1998, pg. 39-40).

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<sup>3</sup> Jane Austen. Biography.com [online]. New York: A&E Television Networks, 2017 [cit. 2017-15-02]. Dostupné z: <http://www.biography.com/people/jane-austen-9192819>



## 2.3 Literary Background

To exactly define which **literary** period Jane Austen belonged to is in her case a rather difficult. Writers from *biography.com* state that the author had specific literary features in her novels of two literary periods in her novels namely **realism** and **romanticism**. She was balancing on the verge of these two styles and so it was necessary to define both terms.<sup>4</sup> Literary background is essential in case of this thesis because it gives the reader information about specific features noticeable in *Pride and Prejudice* and this may help to understand and better identify certain literary forms in her novel as well as hints of realism or humour.

### 2.3.1 *Realism in literature*

*The Penguin dictionary of literary terms and literary theory* defines realism in literature as a portrayal of life with certain credibility. The image described should not be idealized but presented with any flaws and imperfections. It is usually a description of everyday, normal life as it really was. Yet this description of the term is not giving the writers any borders of how much realistic the piece of writing should be. It is about writing style and the usage of detail that may cause that some pieces of writing may seem more realistic than others. Realism should be understood as a 'literature of truth'. Artists of the realistic movement (an so writing realistic pieces of literary work) concerned themselves with everyday life, events, environment, political and social events (Cuddon, 1992, pg. 728-730). Even though Jane Austen did not live long enough to the rise of realism as a literary period, her novels still contain some of the realistic features.

### 2.3.2 *Romanticism and Romance*

**Romanticism** (also known as Romantic revival) was a literary movement that had started with the end of 18<sup>th</sup> and continued to the first twenty years of 19<sup>th</sup> century. In this case the term 'romantic' is used in relation to a (*romantic*) piece of writing. Romantic novel was as a type of writing with dark, often mystical or supernatural topic and settings (this type of romantic writing is also called Gothic novel/fiction), (Cuddon, 1992, pg. 355-356; pg. 758-760). Jane Austen, though, did not write in the style of gothic novel and inclined to the style of classical *romance* novels. The Romantic Movement influenced the British writers a lot less than the European writers. So even though Jane Austen is considered to be a romantic period writer she used to write romance novels with a streak of realism. **Romance** normally contains the elements of love (sometimes only very romantic ideas and ideals rather than actual

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<sup>4</sup> Jane Austen. Biography.com [online]. New York: A&E Television Networks, 2017 [cit. 2017-15-02]. Dostupné z: <http://www.biography.com/people/jane-austen-9192819>

feelings of love towards another individual), often also adventure, and in the 18<sup>th</sup> century becomes more concerned with the topics of everyday life, and the social and domestic issues, which is true in Jane Austen's case (Rubinstein, 1953, pg. 329-331).

### 2.3.3 *Novel of Manners*

Austen had specific style and that was not very well understood by some of the fellow writers of her age and was rather criticized and even called a snob even though it was her who made fun out of snobbery (Bush, 1975, pg. 2). Few other authors still did not appreciate her novels (i.e. another well-known female writer Charlotte Bronte found her writings quite limited) even though her popularity was steadily high and even rose higher with the time. The biggest appreciation of Jane Austen's novels came in the 20<sup>th</sup> century (Birch, 2009, pg. 82).

Jane Austen used for her novels a specific kind of literary genre. It is known as the Novel of Manners and the specific signs and features of this genre offset can be found in every one of her novels. Novel of Manners as a genre which is concerned with themes of the behaviour and deportment of men and women from middle and upper classes who live under specific codes of these classes. The style of this genre is usually sophisticated, marked with wit and elegance (Cuddon, 1992, pg. 158-159). Or, as mentioned by writers of the server of *Encyclopaedia Britannica*, 'novel of manners' is a work of fiction that is concerned with the depiction of social world which conveys detailed observation of the values, life and customs of a complex highly developed society. In Jane Austen's case it is the life of English gentry. The author deals mostly with the depiction of their specific behaviour and domestic affairs. The usual issue is the class and prestige of the families. Jane Austine's style realism is lighter, more amusing because she does not deal with elemental human passions or larger social and political issues.<sup>5</sup>

This is significant for the reader to take into account. If the reader understands what Austen's style looks like, why her characters, topics, and surroundings are so specific then can be the novel much more appreciated. The plot in general or the hints of humour and realism can be more easily identified in the text and understood.

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<sup>5</sup> Novel of Manners. Brittanica.com [online]. [cit. 2017-03-02], [vid. 2007-11-01]. Dostupné z: <https://www.britannica.com/art/novel-of-manners>

### 3 Analytical Part

The analytical part of this bachelor thesis is divided into two main sections. These sections – namely ‘*Humour in Pride and Prejudice*’ and ‘*Realism in Pride and Prejudice*’ are then divided into several smaller specific units. In the section ‘*Humour in Pride and Prejudice*’ are certain humoristic features and passages that can be found in the *Pride and Prejudice* processed. First, only the original book *Pride and Prejudice* is analysed and the most distinctive parts where humour is contained are listed. Then the same is done with both of the film adaptations. The section with the name ‘*Realism in Pride and Prejudice*’ is composed and divided very similarly. The most significant passages in the book where realism is contained are highlighted and then both of the film adaptations follow.

Not all humoristic and realistic scenes from the book and film adaptations are highlighted and analysed because it is not essential for the purposes of this thesis to go into such a detailed analysis. The main aims are to detect and analyse the most noticeable and common forms of humour and realism in the book and in each of the film adaptations. It is important to, if possible in the simplest way; explain major characteristic features that helped distinguish the presence of either humour or realism in any of the mediums. For the goal of achieving the best possible results, in the case of the analysis of the basic humoristic and realistic features, was the theoretical part which is filled with essential information (in order to rightly detect the occurrence of the humour and realism in *Pride and Prejudice*) thoroughly researched from trustworthy sources. Significant help in solving this problem was studying and successful ending of the seminars i.e. *British Literature* and *American Literature* where frequent writing of the analyses (of literary works selected beforehand by the teacher) was a substantive requirement for successful accomplishment of the seminar.

The analysis of the movie adaptations, and the occurrence of either realistic or humoristic features, are done mainly based on subjective perception and observation. Again, desirable are the information and knowledge obtained from theoretical part of the thesis. In the case of analysis of the films is be advisable to expect the similarity of film footage and the book. The scenes which contain humour and realism in the film may be similar to the scenes in the book. Other than that, helpful fact that will make the film analysis easier is the successful accomplishing of the seminar ‘*Zlatý fond světové kinematografie*’ which is held by the Faculty of art of University Palacký every year and brings the students basic and interesting facts about film genres and film making. Knowledge attained in this seminar may help to specifying what exact and most noticeable features of the film make the differences in the

overall impression of important scenes. If needed, of course, facts to support subjective theories and opinions concerning the film are brought from appropriate literary sources. These several mentioned sources of information concerning with the film analysis are believed to be sufficient for the purpose of this thesis. Ultimately, it is mostly important to be concerned with realism and humour more than with film theory and thorough film making procedure (since the identification and comparison of the terms in question is the main aim of the work).

After the analysis follows a comparison of the most noticeable scenes from book and film adaptations. The comparison of both (realistic and humoristic) features are done separately. The depiction is be compared with the depiction of humour and realism in the book as well as each of the film adaptations. Primary focus is on the highlighted scenes (from the book) which contain humoristic or realistic features. But, of course, since the film adaptations may differ from the original book even scenes that were not highlighted and mentioned before may be analysed if found significant enough. The main point of the thesis is to able to tell how precisely is each of the film adaptations portraying the humour and realism from the book and then give an explanation what exact features make the differences.

In the conclusion of the analytical part is be a summarized all of the important insights for the occurrence of both humour and realism in *Pride and Prejudice*, be it in book or in chosen film adaptations. The main objective of this analytical part is to determine which film adaptation is more similar to the book.

To summarize this introduction to the '*Analytical part*' of the thesis, the main aims of this part are the detection and highlighting the most important humoristic and realistic features in the original book as well as in the film adaptations. Describe and explain why these features are highlighted, support the descriptions with examples from the book or the film adaptations if possible, and then compare which one of the film adaptation contains more realism or humour, and which one of them is closer in the portrayal to the original book.

### **3.1 Humour in Pride and Prejudice**

Without humour would be in the book *Pride and Prejudice* only a story line with few romantic affairs, prejudiced young woman with lots of pride and prideful young man full of prejudices as the main characters and many mean comments uttered. A story like this without interesting written form would not probably stand a chance in the literary society of the 18<sup>th</sup> and 19<sup>th</sup> century not mentioning it would have no big chance to become so successful and popular as it is today.

Since the book hides almost uncountable humoristic passages, scenes and features it is essential to highlight the most common and then demonstrate the usage right in the text of the book. This part of the thesis concerned with practical analysis of the humour has two main chapters namely verbal and non-verbal kind of humour that occurs in *Pride and Prejudice* and each of these two then is divided into few sub chapters with titles based on the kind of humoristic feature that occurs the most.

Jane Austen had all the intentions to make *Pride and Prejudice* a joyful reading which will not only make the reader smile or laugh but also displays the author's opinion on behaviour of people from different social classes and values of the 18<sup>th</sup> century England society. The objective is to determine which of the film adaptations was more successful in the question of the depiction of the humour since humour is so crucial in the book.

#### **3.1.1 Verbal Humour**

*Pride and Prejudice* almost overflows with irony, jokes and sarcastic remarks. Each of these terms was already mentioned and defined in the Theoretical part of this thesis. This time the most common types of verbal humour are mentioned and an example of these types are given. The particular examples from the book are being used to demonstrate the usage and portrayal of verbal humour in the comparison.

##### **3.1.1.1 Dialogues**

A dialogue is basic unit when talking about verbal humour. In the book is almost no dialogue where, at least, a light ironic comment would not be uttered. For the purposes of this thesis, though, a specific scene from chapter 19 was chosen as an example.

### **Example on Dialogues – Mr. Collins’ Proposal**

It is the comparison between the film adaptations that make this scene way more interesting. The chapter 19 of *Pride and Prejudice* is filled with a dialogue between Mr. Collins and Elizabeth Bennet. Mr. Collins relentlessly proposes to Elizabeth who keeps declining his offer of marriage. The dialogue goes with quick pace and is amusing because Mr. Collins does not want to give up no matter how many times Elizabeth rejects him. He keeps coming up with new ideas and new ways how to repeat his offer, how to persuade the young woman and Elizabeth keeps coming up with ideas how to refuse him and sometimes maybe even rather rudely. The whole scene is portrayed lightly with humour, even though the topic could be seen as serious, and even Elizabeth started to be more serious in the end of the chapter.

#### **3.1.1.2. Comparison - Dialogues in the film adaptations**

Before giving a comparison on the highlighted scene, a few fact should be said about the studied matter. Dialogues in film adaptations are based not only on the script (though, it is and essential matter) but also on the interpretation of the actors, their facial expressions, the pitch of their voice. With these predispositions a sentence can have different meaning. The main, important, essential dialogues stayed the same in the films as they were in the books yet their interpretation was in few cases slightly different. Mostly noticeable it was on the very given example of Mr. Collins’ proposal.

The surroundings and camera angles were not really that different in any of the films but in the *Pride and prejudice* (1940)<sup>6</sup> was the scene conceived more lightly, with humour, just like it was in the book. In the other hand in the *Pride & Prejudice* (2005)<sup>7</sup> Elizabeth acted more rudely towards Mr. Collins proposal. She seemed to maybe even a little bit over react. The dialogue was substantially shorter and without a hint of humour. If anything, just Mr. Collins ignorance could act as a light source of entertainment but that is everything.

Neither of the scenes was bad but they were very different in the case of directors’ approach. The scene from *Pride and Prejudice* from 1940 was definitely better if think about accurate a portrayal of the scene from the book.

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<sup>6</sup> *Pride and Prejudice*, 1940, 56:05 minutes, the conversation between Miss Elizabeth and Mr. Collins

<sup>7</sup> *Pride & Prejudice*, 2005, 46:20 minutes, the conversation between Elizabeth and Mr. Collins

### 3.1.1.3. Sarcasm

Sarcastic comments are so often uttered in *Pride and Prejudice* that it is often almost too hard to follow all of them. The characters that give sarcastic comments the most are Miss Elizabeth Bennet and Mr. Darcy to tease each other. Then Miss Bingley who few times spoke in very mean way to Miss Elizabeth Bennet but possibly the most enjoyable sarcastic remarks are being done by Mr. Bennet. It is because these are not so ill meant as the comments from the other characters yet they are well thought through.

#### **Example on Sarcasm – Mr. (and Mrs.) Bennet**

The opening of the novel is giving us a view on one of the typical kinds of conversation who characters of Mr. and Mrs. Bennet have. The character of energetic woman thinking about nothing but the popularity among neighbours, rumours and wellbeing of her, and her daughters, and on the other side the always sarcastic and phlegmatic character - her husband - is giving us many amusing dialogues through the whole book. The way they are talking to each other is very humorous and their characters are very nicely described and formed as it was already mentioned. Thanks to this fact the reader can fully enjoy their numerous verbal confrontations. (For the whole conversation see Appendix n.3).

*“Mr. Bennet, how can you abuse your own children in such a way? You take delight in vexing me. You have no compassion for my poor nerves.”*

*“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 last twenty years at least.” (Austen, 1992, pg. 3)*

Mr Bennet neatly teases his wife by comment on her nerves. The characteristic of sarcasm are clearly noticeable – remark that means the opposite and is meant to tease, sometimes even hurt the feelings. But in this case, how it was already said, it is a kind of lighter form of sarcasm. We know that Mr Bennet does not like or more like care for nerves of his wife yet he mentions they are like old friends to him, because his wife has been mentioning them so often for the past twenty years. That is the teasing remark that could hurt at least or needle her but in most cases Mrs. Bennet does not really care, because she is used to the sarcastic comments of her husband.

This is definitely not a single matter of the kind. Most of the dialogues between Mr. Bennet and another person (most commonly his wife) are in this manner. Yet anyone who may be the receiver of Mr. Bennet's sarcasm takes it really well because they know he is a kind character.

### **Example on Sarcasm – Mr. Darcy and Miss Bennet**

Mentioning Mr. Darcy and Miss Elizabeth Bennet right at the start should be also given an example of a scene with sarcasm. Difficult to choose from many of their sarcastic remarks just a simple one, from chapter six, is sufficient enough to get to know the differences between the so called 'light' sarcasm and ordinary sarcasm.

*Elizabeth Bennet: "Did you not think, Mr. Darcy, that I expressed myself uncommonly well just now, when I was teasing Colonel Forster to give us a ball at Meryton?"*

*Mr. Darcy: "With great energy; but it is always a subject which makes a lady energetic."*  
(Austen, 1992, pg. 21)

An ill meant stereotyping remark about women (that every woman should like the topic of dancing and balls) which is still going to amuse the reader. This is a very clear example of the usage of sarcasm in the case of the verbal humour.

#### **3.1.1.4. Comparison - Sarcasm in the film adaptations**

Since the scripts are very nicely reworked in both of the film adaptations there is not much to say on the matter of sarcasm in the film adaptations. In every film adaptation there are scenes of sarcastic remarks which are not included in the original book and also in both adaptations some scenes with sarcasm are missing. Noted can be the fact, that in *Pride and Prejudice* (1940)<sup>8</sup> the script is more filled with sarcastic or ironical speeches whereas in *Pride & Prejudice* (2005)<sup>9</sup> wins more the non-verbal humour (more about non-verbal humour is mentioned in the following chapter) only sometimes complimented with sparse remarks.

#### **3.1.2 Non-verbal humour**

Non-verbal humour is the humour that is based on the language of the body, facial expressions, entertaining or unexpected events that evoke laugh. Simply it is the opposite of verbal humour. In the book *Pride and Prejudice* is almost as frequent as verbal humour but non-verbal humour can happen to be more difficult to detect especially in the written form. On the other side in the film adaptation it can be easier to identify this type of humour.

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<sup>8</sup> *Pride and Prejudice*, 1940, 09:50 minutes, the conversation between Mr. and Mrs. Bennet

<sup>9</sup> *Pride & Prejudice*, 2005, 3:15 minutes, the conversation between Mr. and Mrs. Bennet



### **3.1.2.1 Characters and their behaviour**

What gives the book *Pride and Prejudice* soul and most of the humour are the characters. The characters are only lightly described and more on the psychological than physical appearance so to say. What are the character really like is shown to the reader with the progressing plot but every one of the characters is very realistic, imperfect, believable, with many defects as well as with strong character points (more about the realistic side of the characters are be mentioned in the section Chapter Realism in the Analytical part of the thesis). The acts of the characters, silly by nature or embarrassing, decided primary from the point of a reader, are the main source of humour.

#### **An Example on characters – Miss Bingley tries to get the attention of Mr. Darcy**

In chapter ten and in chapter eleven Miss Bingley is very obviously trying to get the attention of Mr. Darcy. She is desperate when she gets no interest out of Darcy even though she is trying so hard to become the ideal woman he may want to have as a partner (It is mentioned in the these chapters that Mr. Darcy has very high standard when it comes to women). She does not read and yet she is talking about being it the most enjoyable thing in the world, because she knows Mr. Darcy likes intelligent and lettered women). Miss Bingley flirts with Darcy, for example praising his writing style when he uninterested writes a letter. The behaviour of Miss Bingley is silly e.g. the compliment she gives to MR. Darcy about his writing is way too exaggerated. She is way too transparent with her intentions and seems quite desperate. And this scene is not the only one with similar matter. Her acting can be seen humorous by the reader, even more because of the fact she is the proud and noble woman keen on her class status.

(Miss Bingley trying to get Mr Darcy's attention) '*...quite exhausted by the attempt to be amused with her own book, which she had only chosen because it was the second volume of his, she gave a great yawn and said, "How pleasant it is to spend an evening in this way!"*'(Austen, 1992, pg. 51)

#### **3.1.2.2 Comparison - Characters and their behaviour in the film adaptations**

The humour consequent from the specific behaviour and acting, which is the major privilege of movie adaptations. Whereas in the original book it is the reader who can state the borders to the imagination, in the film footage it is the actor (and of course the director) who gives the

scenes and characters life. The number of details which is given by the author of the book, can help to the imagination but it differs from individual to individual.

The scene of Miss Bingley trying to get the attention of Mr Darcy that was highlighted is in the film *Pride and Prejudice* (1940) the script and words stayed pretty much the same but more scenes from the book were joined together and mixed into one. Because of this the humour of the situation, of the character, is lost. The character of Miss Bingley is, on top of that, portrayed very proudly (not only in this scene) as it should really be, Miss Bingley is described as proud even in the original book too but the pride of Miss Bingley is overcoming the comedy of this scene and so the humour is not so distinctive.

The foolishness of the character and acting of Miss Bingley can be much better distinguished in the *Pride & Prejudice* from 2005. The opening of the highlighted scene is quiet, the camera is focused on the character of Miss Bingley, The composition and sequence of speeches is much more organized and the silly efforts of Miss Bingley can be appreciated, what is more, are even supported by some more humoristic comments of other participants in the scene. This time it is the newer adaptation of the film that better displayed humour.

On other hand, *Pride and Prejudice* (1940) generally has displayed the humour in the behaviour of the characters more openly and with more effort. For example the character of Mr. Collins is displayed as quite simple minded and is probably ridiculed way more than he should be (according to display of the character in the original book).

## **3.2 Realism in Pride and Prejudice**

Unlike humour, realism is in the book *Pride and Prejudice* very important element but it is probably not essential as humour. But it is the realistic depiction of 18<sup>th</sup> century England and social commentary on the classes what made the novel so distinguished from other novels of that time. The combination or maybe the contrast of realistic topics and themes with humour, which is why the novel *Pride and Prejudice* is so well appreciated and popular.

Similar to the chapter concerned with humour, this chapter is also divided into few more subchapters which are dealing with most common realistic topics and the portrayal of late early 19<sup>th</sup> century England's reality. Each of these subchapters is concerned with different problem, defines it, if possible – gives an example and then compares the differences in portrayal of the realism in film adaptations. The question is what are the most often appearing realistic topics and features and in what way and how successfully were they portrayed in the movie adaptations.

### **3.2.1 *Daily life***

The setting, the environment, the surroundings generally the realistic depiction of daily life in the early 19<sup>th</sup> century England is described without embellishments and quite simply. The houses, dresses, dancing balls, the life generally is described and gives the reader a look into the world of British gentry and it is the details of this kind that give the reader the realistic feeling. The description of the surroundings, the scenes from daily life have various length and are diversely detailed to fit into the text flow.

#### **Examples on daily life – Elizabeth is going to visit ill Jane**

Near the end of chapter seven is a scene where Elizabeth goes to the mansion of Mr. Bingley to visit her sister who fell sick. She goes three miles by foot after there was rain just the last night. The state Elizabeth is in when she arrives to the Bingley's residence is simply described yet very realistic – a little bit sweaty, lightly unkempt hair, muddy clothes (which were only verbally mentioned, though). There is no way the young woman could walk a wet muddy road in quick pace and come to the place nice and clean.

This is a scene which has no bigger significance that to primary show the realistic side of the story. Jane Austen could simply wrote that the heroine walked by foot and arrived later than she would if she took the horse. But with this added detail the image of the scene becomes more alive, more realistic.

*'Elizabeth continued her walk alone, crossing field after field at a quick pace, jumping over stiles and springing over puddles with impatient activity, and finding herself at last within view of the house, with weary ankles, dirty stockings, and a face glowing with the warmth of exercise.'*  
(Austen, 1992, pg. 29)

### **3.2.1.1 Comparison on Daily life in the film adaptations**

Not minding the given specific scene for the moment, when talking about the realistic portrayal of the novel - *Pride & Prejudice* (2005) definitely wins. Possibly in almost every aspect is the film adaptation more realistic than its older colleague from 1940. The environment, houses, balls, costumes just about everything is more accurate in the portrayal and it is very clearly noticeable from the first moments of the film. The opening of the film briefly shows the place and surrounding of Bennet's family house. The viewer is much more appreciating very realistic rural display of the surroundings.<sup>10</sup>

The differences between the displays of realistic daily life are influenced by the possibilities of directors of the films. Naturally, in 1940 the film making was different. As any other movie from this period of time even *Pride and Prejudice* of 1940 is a black and white movie. Based on the knowledge from Monaco (1981) and the book *'How to read a film'* can be noted few facts. One of the facts is that in most cases the camera was fixed to the ground on one spot pointing towards the main scene. The possibilities were quite limited by this way of filming. The main task was directed on the actors and their performance. To compensate for the stillness of the camera the actors tried keep being more in motion, having strong facial expressions and monologues or dialogues. (Monaco, 1981, pg. 70-80) So it is no wonder, that films made today with modern technologies, in full colour and high resolution, with many cameras in one take, moving to give the scenes appropriate dynamic or still effect make differences in. (For the screenshots from the film adaptations capturing the differences between the film adaptations see Appendix n. 2, figures 1, 2, 3)

Going back to the highlighted scene of Elizabeth walking to Bingley's residence – in the older film adaptation only muddy clothes of Elizabeth are visible but otherwise she is perfect on the other hand Elizabeth in the newer adaptation is breathing heavily, sweat on her forehead and with messy hair, just like described in the book. And even though the possibilities are much higher than before few decades that does not change the fact that *Pride & Prejudice* (2005) is much more realistically portrayed and thus more similar to the original book than in the *Pride*

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<sup>10</sup> *Pride & Prejudice*, 2005, 0:45 minutes, the portrayal of the surroundings

and *Pride and Prejudice* in 1940. (For the screenshots from the film adaptations capturing the differences see Appendix n. 2 figures 4, 5, 6)

### **3.2.2 Characters**

Character were once mentioned already in the case of their humoristic behaviour and description but it is also the realistic side what makes very enjoyable elements of the novel. They are not described much from the physical point of view but more for their characteristic behaviour. No character is perfect, even the main heroine has her weak points and this adds to the realistic feeling. All ailments, bad habits, silly acts as well as good character points make the characters seem very human and the reader finds them more believable thus more realistic to this fact.

#### **Examples on realistic characters –Mrs. Bennet, Mr. Collins**

Mrs. Bennet character is so simply described yet with excellent precision to portray her ordinary character. *'(...) a woman of mean understanding, little information, and uncertain temper. When she was discontented, she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news.'* (Austen, 1992, pg. 3)

Mrs. Bennet is so well portrayed with all her faults as well as her positives that the character is very real and believable. The woman wants the best for her daughters – a rich husband and a big house – but does not think far beyond this superficial quality. Mrs. Bennet does not understand that what seems to be the best in her eyes may not be the best for her daughters in fact.

Mr. Collins is described as *'a tall, heavy-looking young man of five-and-twenty. His air was grave and stately, and his manners were very formal.'* (Austen, 1992, pg. 61) Mr Collins is also said to be punctual to his time, gallant and full of compliments. He is generally described as a good man, possibly a little dull or with limited range of knowledge but with fair manners and good minded. It is the simplicity of view on certain things (for example the fact that his life is revolving all around Lady Catherine de Bourgh and he has no bigger goal in life than to be by her side and to basically do what Lady Catherine de Bourgh wants) that makes the character realistic and believable to the reader.

The reason why these two characters were highlighted is because both of them are really specific. In the case of Mrs. Bennet both of the film adaptations sticks to the description of her

rather nicely to the original book, yet in the case of Mr Collins and in the portrayal of his character are the films quite different.

### **3.2.2.1 Comparison of Realistic Characters in the film adaptations**

As already mentioned, the portrayal of the character of Mrs. Bennet is very accurate in both film adaptations. The fact that Mrs. Bennet is such an active, melodramatic character already in the original book helped, in fact, both of the film versions. *Pride and Prejudice* (1940) tends to be approached in more humoristic manner and the newer film version on the other hand in more realistic manner. But the character of Mrs. Bennet is so amusing and yet so realistic that the directors did not have to change her character in any of the cases much.

The newer film *Pride & Prejudice* (2005) holds the image of Mr Collins very well. The character is portrayed similarly to the depiction in the book, Bennet girls may sometimes laugh a little on him and this only highlights the simplicity of his character, his dullness. In the film *Pride and Prejudice* from 1940 is though the character portrayed as an older man around his forties, very silly, very simple and can be clearly recognized as an element that should only make the viewer laugh without any bit of understanding or sympathy for the character.

Talking about the realistic portrayal it is definitely the newer film adaptation of *Pride and Prejudice* that with some seriousness best depicted the characters. In the case of older film adaptation the characters may have overreact in order to make certain situations in the film more amusing for the viewer.

### **3.2.3 Social topics – Women, marriage and money**

*'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.'* (Austen, 1992, pg. 1) These are the words from the opening of the book *Pride and Prejudice* and they can be used to summarize the general topic – a woman should marry a rich man to have money. As shallow as it is a reader has to understand that this was it used to be for women in the 18<sup>th</sup> and 19<sup>th</sup> century. They were expected to be, exaggeratedly said, like a decoration for the man and the main purpose for woman was to bear children. Women did not have very strong position in the society and the perspective to be independent and equivalent woman to men was minimal (Giffin, 2002, pg. 18-19). Although, social class and rank is also the problem of social topics it is discussed in the following subchapter.

### **Examples on the topics of women, marriage and money**

The mentioned social topics of women in the society, a favourable marriage, and the value of money occur through the whole book. The main aim of Mrs. Bennet is to marry all of her daughters to wealthy men of a good breeding. The woman is so obsessed with this that she even conceives hatred for her daughter Elizabeth and does not want to speak to her a word just because Elizabeth declined the offer of marriage from Mr. Collins . Everything that matters to her is the fact daughters are well married. And this is the portrayal of her reality. The topic of suitable marriage means the world for Mrs. Bennet. She changes her opinions on people based on their money count and willingness to share the money (generally through marriage). Mrs. Bennet is the depiction of stereotypical woman of the late Georgian era. Bearing children and trying to make sure the children will marry someone who will have enough money and could have another generation of children.

#### **3.2.3.1 Comparison - The Social topics in the film adaptations**

The topics of marriage and money are essential in the original book, and so it is only natural that in both of the film adaptations can be these topics clearly noted (if only because the topics are discussed between the characters and spoken word is easily detectable), but the film adaptation from 1940 is focused mainly on the humoristic side of the novel and so serious situations may not seem very thoughtful because the rest of the film is ‘lighter’ and humorous. In the *Pride & Prejudice* from 2005 can be the seriousness of these topics seen as more prominent since the whole film footage is more focused on the portrayal of the reality and derives the entertainment from the thrilling serious scenes more than from humour.

#### **3.2.4 *Social Class***

The superiority and haughtiness of people from higher social classes appears in many scenes through the book. The most significant snobbery in the behaviour of the characters can be observed in the case of Lady Catherine de Bourgh, Miss Bingley and in the case of Mr. Darcy. It is no wonder this topic is so frequent in the book since Jane Austen’s intention was to ridicule the English gentry (Bush, 1975, pg. 2). It is given, that the topic of class could be discussed and analysed in the part of Humour but because of the different time period the reader of today must first understand the reality of the late 18<sup>th</sup> century English people. Without the information given in the Theoretical part of this thesis (that Jane Austen lived in better economical and social terms, yet her family was not the part of high class society, or the information about the life style of higher social classes) the reader would not fully appreciate

the humour, and the satirizing of British gentry. So it is more important to analyse the question of class in the light of realism rather than humour.

### **Examples on the Social Class - Lady Catherine de Bourgh**

In the chapter 19 is Elizabeth visiting the mansion of Lady de Bourgh. The snobbery and haughtiness of the character is very well recognizable from the behaviour and speech of the rich woman. Jane Austen used the figure of Lady de Bourgh as a model exemplary of higher social class that could be applied to any of the high class people.

*'No governess! How was that possible? Five daughters brought up at home without a governess! I never heard of such a thing. Your mother must have been quite a slave to your education.'* (Austen, 1992, pg. 160) (For the whole conversation see Appendix n. 4).

### **Examples on the Social Class – Miss Bingley**

At the beginning of chapter eight Elizabeth eats dinner with others from the Bingley's residence. Everyone except Mr. Bingley and Mr. Darcy is very proud and thinks of Elizabeth as someone of lesser importance, because she does not belong to the higher class. Miss Bingley then also speaks ill and superior in the case of Bennet's family. Even after the scene from the extract Miss Bingley continues talk about the money, possibilities of the 'lower' class, and ends the speech with another several derisive comments.

(Miss Bingley about Bennet's family and the possibility of Jane Bennet becoming part of Bingley's family) (...) *'But with such a father and mother, and such low connections, I am afraid there is no chance of it.'* (Austen, 1992, pg. 33)

#### **3.2.4.1 Comparison - The social topics in the film adaptations**

Both examples show a character from a higher class and the behaviour the character is possessing. So the portrayal of the class stands mainly on the actor. In the older movie adaptation of *Pride and Prejudice* the characters rather strictly follow the description of the characters of the book. Even though it is more often the version of *Pride & Prejudice* from 2005 which is closer to the realistic side this time it is almost balanced. It may seem that the newer film adaptation is again more realistic but this opinion can be caused simply by the more realistic surrounding and better work of camera. Snobbish characters are almost perfectly portrayed accordingly to the book in the film version from 1940.



## 4 Conclusion

The aims of this bachelor thesis were to identify the most common features of realism and humour in the book *Pride and Prejudice* from Jane Austen. Then, the same were to be discovered in the two chosen film adaptations of the original book, namely *Pride and Prejudice* from 1940 and *Pride & Prejudice* from 2005. The first, main aim was to describe specific scenes from the book and if possible show specific examples of scenes where the features in question are portrayed. The second aim of the work was to compare the portrayal of humour and realism in the film adaptations, give a possible explanation why are or are not the films different from the original book and eventually estimate why it is so. To attain the given goals a certain order of processes had to be created and respected which would help to achieve the goals. First was written the Theoretical part with the most essential information that contributed to the understanding and appreciation of the Analytical part of the thesis.

In the conclusions of separate analyses and comparisons of the film adaptations is estimated the fact that the older film version of *Pride and Prejudice* from 1940 is more concentrated on the humour. The characters utter the same words as written in the book, everything even the way they act is a little bit clumsy in order to enhance the humour and so to amuse the viewer. It is not bad or boring to be watching this film adaptations since it is very close to the original book yet it gives of a shallow feeling.

The film adaptation ‘*Pride & Prejudice*’ from 2005 almost perfectly portrait the reality, be it in the case of characters, surroundings, costumes or acting. The humour is contained more in the non-verbal level but still being present.

At the beginning of the thesis in the Introduction was stated the fact, that humour is more prominent and more important in the original book. Humour is the essence of the book whereas realism is only a pleasant complement. If is the book and its film adaptations evaluated from this point of view it can be said that the *Pride and Prejudice* from 1940 is *better* since it is closer to the portrayal of the book. But not thinking about the overall more prominent feature (in the original book) is the film version of *Pride & Prejudice* (2005) better, since it is more believable, arresting, has better scenes, costumes, and quality.

Admittedly, the main aim of the thesis was to determine which of the movie adaptations portrays the book with more realism and which one with more humour. The answer to this question is clear and it has been achieved through determined analysis and background

information in Theoretical part. Therefore is this bachelor thesis, judged on the subjective belief, successfully accomplished.

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## Appendices

### Appendix n. 1

General information about the film footages borrowed from the server imdb.com (imdb.com, 2017).

#### **Pride and Prejudice (1940)<sup>11</sup>**

The information was taken from imdb.com:

**Duration:** 1 hour 58 minutes

**Production:** USA

**Themes:** Drama, Romance, Comedy

**Director:** Robert Z. Leonard

**Writers:** Jane Austen (novel), Aldous Huxley, Jane Murfin (screen play)

**Stars:** Greer Garson as Elisabeth Bennet and Laurence Olivier as Fitzwilliam Darcy

#### **Pride & Prejudice (2005)<sup>12</sup>**

The information was taken from imdb.com:

**Duration:** 2 hours 9 minutes

**Production:** Great Britain, France

**Themes:** Drama, Romance

**Director:** Joe Wright

**Writers:** Jane Austen (novel), Deborah Moggach (screenplay)

**Stars:** Kiera Knightley as Elisabeth Bennet and Matthew Macfadyen as Fitzwilliam Darcy

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<sup>11</sup> Pride and Prejudice (1940). Imdb.com [online]. [cit. 2017-03-02] Dostupné z: <http://www.imdb.com/title/tt0032943/>

<sup>12</sup> Pride & Prejudice (2005). Imdb.com [online]. [cit. 2017-03-02] Dostupné z: [www.imdb.com/title/tt0414387/](http://www.imdb.com/title/tt0414387/)

## Appendix n. 2 – Screenshots from the film adaptations



*Figure 1: Ball held by Mr. Bingley, Pride and Prejudice 1940*



*Figure 2: Ball held by Mr. Bingley, Pride & Prejudice 2005*



*Figure 3: Realistic portrayal of the Bennet's residence, Pride & Prejudice 2005*



*Figure 4: Elizabeth arrives to the Bingley's residence. Pride & Prejudice 2005*





*Figure 5: Elizabeth arrives to the Bingley's residence. Pride and Prejudice 1940*



*Figure 6: Elizabeth arrives to the Bingley's residence. Pride and Prejudice 1940*



### **Appendix n. 3 – Sarcasm**

The full length dialogue between Mr. and Mrs. Bennet in the opening of chapter one from the book *Pride and Prejudice* written by Jane Austen which demonstrates the presence of sarcasm discussed in the Analytical part of the bachelor thesis. The extract was taken from the electronic version of *Pride and Prejudice* freely provided by the website *gutenberg.org*.<sup>13</sup>

*"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?" Mr. Bennet replied that he had not. "But it is," returned she; "for Mrs. Long has just been here, and she told me all about it." Mr. Bennet made no answer.*

*"Do you not want to know who has taken it?" cried his wife impatiently.*

*"You want to tell me, and I have no objection to hearing it." This was invitation enough.*

*"Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it, that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week."*

*"What is his name?"*

*"Bingley."*

*"Is he married or single?"*

*"Oh! Single, my dear, to be sure! A single man of large fortune; 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! But it is very likely that he may fall in love with one of them, and therefore you must visit him as soon as he comes."*

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<sup>13</sup> AUSTEN, Jane. *Pride and Prejudice* [online]. United States: Project Gutenberg, 2008 [cit. 2017-04-18]. Dostupné z: <https://www.gutenberg.org/files/1342/1342-pdf.pdf>

*"I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley may like you the best of the party."*

*"My dear, you flatter me. I certainly have had my share of beauty, but I do not pretend to be anything extraordinary now. When a woman has five grown-up daughters, she ought to give over thinking of her own beauty."*

*"In such cases, a woman has not often much beauty to think of."*

*"But, my dear, you must indeed go and see Mr. Bingley when he comes into the neighbourhood."*

*"It is more than I engage for, I assure you."*

*"But consider your daughters. Only think what an establishment it would be for one of them. Sir William and Lady Lucas are determined to go, merely on that account, for in general, you know, they visit no newcomers. Indeed you must go, for it will be impossible for us to visit him if you do not."*

*"You are over-scrupulous, surely. I dare say Mr. Bingley will be very glad to see you; and I will send a few lines by you to assure him of my hearty consent to his marrying whichever he chooses of the girls; though I must throw in a good word for my little Lizzy."*

*"I desire you will do no such thing. Lizzy is not a bit better than the others; and I am sure she is not half so handsome as Jane, nor half so good-humoured as Lydia. But you are always giving her the preference."*

*"They have none of them much to recommend them," replied he; "they are all silly and ignorant like other girls; but Lizzy has something more of quickness than her sisters."*

*"Mr. Bennet, how can you abuse your own children in such a way? You take delight in vexing me. You have no compassion for my poor nerves."*

*"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 last twenty years at least."*

*"Ah, you do not know what I suffer."*

*"But I hope you will get over it, and live to see many young men of four thousand a year come into the neighbourhood."*

*"It will be no use to us, if twenty such should come, since you will not visit them."*

*"Depend upon it, my dear, that when there are twenty, I will visit them all."*

#### **Appendix n. 4 – Class**

The second part of the chapter 29 from the book *Pride and Prejudice* written by Jane Austen. A full length of dialogue between Elizabeth and Lady de Bourque which demonstrates the topic of Class discussed in the Analytical part of the bachelor thesis. The extract was taken from the electronic version of *Pride and Prejudice* freely provided by the website *gutenberg.org*.<sup>14</sup>

*"Your father's estate is entailed on Mr. Collins, I think. For your sake," turning to Charlotte, "I am glad of it; but otherwise I see no occasion for entailing estates from the female line. It was not thought necessary in Sir Lewis de Bourgh's family. Do you play and sing, Miss Bennet?"*

*"A little."*

*"Oh! then—some time or other we shall be happy to hear you. Our instrument is a capital one, probably superior to—You shall try it some day. Do your sisters play and sing?"*

*"One of them does."*

*"Why did not you all learn? You ought all to have learned. The Miss Webbs all play, and their father has not so good an income as yours. Do you draw?"*

*"No, not at all."*

*"What, none of you?"*

*"Not one."*

*"That is very strange. But I suppose you had no opportunity. Your mother should have taken you to town every spring for the benefit of masters."*

*"My mother would have had no objection, but my father hates London."*

*"Has your governess left you?"*

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<sup>14</sup> <sup>14</sup> AUSTEN, Jane. *Pride and Prejudice* [online]. United States: Project Gutenberg, 2008 [cit. 2017-04-18]. Dostupné z: <https://www.gutenberg.org/files/1342/1342-pdf.pdf>

*"We never had any governess."*

*"No governess! How was that possible? Five daughters brought up at home without a governess! I never heard of such a thing. Your mother must have been quite a slave to your education."*

*Elizabeth could hardly help smiling as she assured her that had not been the case.*

*"Then, who taught you? who attended to you? Without a governess, you must have been neglected."*

*"Compared with some families, I believe we were; but such of us as wished to learn never wanted the means. We were always encouraged to read, and had all the masters that were necessary. Those who chose to be idle, certainly might."*

*"Aye, no doubt; but that is what a governess will prevent, and if I had known your mother, I should have advised her most strenuously to engage one. I always say that nothing is to be done in education without steady and regular instruction, and nobody but a governess can give it. It is wonderful how many families I have been the means of supplying in that way. I am always glad to get a young person well placed out. Four nieces of Mrs. Jenkinson are most delightfully situated through my means; and it was but the other day that I recommended another young person, who was merely accidentally mentioned to me, and the family are quite delighted with her. Mrs. Collins, did I tell you of Lady Metcalf's calling yesterday to thank me? She finds Miss Pope a treasure. 'Lady Catherine,' said she, 'you have given me a treasure.' Are any of your younger sisters out, Miss Bennet?"*

*"Yes, ma'am, all."*

*"All! What, all five out at once? Very odd! And you only the second. The younger ones out before the elder ones are married! Your younger sisters must be very young?"*

*"Yes, my youngest is not sixteen. Perhaps she is full young to be much in company. But really, ma'am, I think it would be very hard upon younger sisters, that they should not have their share of society and amusement, because the elder may not have the means or inclination to marry early. The last-born has as good a right to the pleasures of youth at the first. And to be kept back on such a motive! I think it would not be very likely to promote sisterly affection or delicacy of mind."*

*"Upon my word," said her ladyship, "you give your opinion very decidedly for so young a person. Pray, what is your age?"*

*"With three younger sisters grown up," replied Elizabeth, smiling, "your ladyship can hardly expect me to own it."*

*Lady Catherine seemed quite astonished at not receiving a direct answer; and Elizabeth suspected herself to be the first creature who had ever dared to trifle with so much dignified impertinence.*

*"You cannot be more than twenty, I am sure, therefore you need not conceal your age."*

*"I am not one-and-twenty."*

*When the gentlemen had joined them, and tea was over, the card-tables were placed. Lady Catherine, Sir William, and Mr. and Mrs. Collins sat down to quadrille; and as Miss de Bourgh chose to play at cassino, the two girls had the honour of assisting Mrs. Jenkinson to make up her party. Their table was superlatively stupid. Scarcely a syllable was uttered that did not relate to the game, except when Mrs. Jenkinson expressed her fears of Miss de Bourgh's being too hot or too cold, or having too much or too little light. A great deal more passed at the other table. Lady Catherine was generally speaking—stating the mistakes of the three others, or relating some anecdote of herself. Mr. Collins was employed in agreeing to everything her ladyship said, thanking her for every fish he won, and apologising if he thought he won too many. Sir William did not say much. He was storing his memory with anecdotes and noble names.*

## **Résumé**

Realismus a humor jsou hlavní termíny, na které se tato bakalářská práce zaměřuje. Zkoumá a analyzuje výskyt těchto prvků v díle *Pýcha a Předsudek* autorky Jane Austenové, a stejně tak se zaměřuje na humor a realismus v případě dvou zvolených filmových adaptací, které byly natočeny podle výše zmíněné knihy. Nejdříve jsou čtenáři podány teoretické informace vhodné pro lepší pochopení analytické části práce, kde jsou prakticky vyzdvihnuty, vysvětleny a zhodnoceny prvky humoru a realismu, a to jak ve filmových adaptacích, tak v originální knize. Výsledkem je vyhodnocení, který z filmů se víc držel originálního děje, který z filmů je více humorný, a který realistický.

## Anotace

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<b>Rok obhajoby:</b>	2017

<b>Název práce:</b>	Humor a realismus ve filmových adaptacích románu Pýcha a Předsudek autorky Jane Austenové
<b>Název v angličtině:</b>	Humour and Realism in the Film Adaptations of the Jane Austen's novel Pride and Prejudice
<b>Anotace práce:</b>	Hlavním zájmem této práce byla detekce výskytu a analýza humoristických a realistických prvků v knize „Pýcha a Předsudek“ autorky Jane Austenové. Humour a realismus je dohledán, zanalyzován, a to jak v knize, tak ve filmech. Následně jsou zmíněné prvky v obou zvolených filmových provedeních porovnány.
<b>Klíčová slova:</b>	Jane Austenová, Pýcha a Předsudek, filmová adaptace, humor, realismus, analýza, porovnání
<b>Anotace v angličtině:</b>	The main aim of the final bachelor project is the detection of humoristic and realistic features in the book „Pride and Prejudice“ from the writer Jane Austen. Humour and realism are identified and analyses in the book as well as in the film adaptations. The films are then compared within each other.
<b>Klíčová slova v angličtině:</b>	Jane Austen, Pride and Prejudice, film adaptation, humour, realism, analysis, comparison
<b>Přílohy vázané v práci:</b>	Snímky vybraných scén z filmových adaptací, úryvky textu, informace o filmových adaptacích
<b>Rozsah práce:</b>	47 stran
<b>Jazyk práce:</b>	Anglický jazyk