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A Comparison of Jane Austen's novel *Pride and Prejudice* and Its Film Adaptation

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Prohlašuji, že jsem práci zpracoval(a) samostatně a použil(a) jen uvedených pramenů a literatury.

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1 INTRODUCTION

The bachelor's thesis deals with the comparison of Jane Austen's novel *Pride and Prejudice* and its film adaptation. Its objective is to provide information on the premise of adaptation and to present the implementation of acquired knowledge on the selected novel. Belonging to media studies, the topic was chosen with respect to its growing importance in the forementioned field.

The thesis is divided into a theoretical and a practical part. The theoretical part, which is further divided into sections, focuses on the theory of adaptation. In order to have a basic understanding, the thesis firstly introduces adaptation in general. Particularly, it starts with its definition, in which the term is explained. After that the descriptions of different forms of adaptation follow, along with their purposes. Subsequently, particulars relating to the adaptor and the audience are mentioned. The next section focuses specifically on film adaptation. Firstly, individuals that take part during the process are presented. The next part is based on the proceeding itself. Special attention is given to the setting, characters and narration, as well as the advantages and disadvantages of adaptation. The last section comments on the issue of fidelity. The main source used during the theoretical part is *A Theory of Adaptation* written by Linda Hutcheon.

Following is the practical part, in which the focus is the novel *Pride and Prejudice* and its movie adaptation. To begin with, the section states the reasons as to why the selected novel had been retold several times throughout the years. Some examples of different adaptations are then mentioned. The next section is devoted to the comparison of the novel and its 2005 movie version. In particular, a number of characters and selected scenes are presented. The practical part is mainly supported by the novel *Pride and Prejudice* written by Jane Austen and the identically-titled film directed by Joe Wright.

2 THEORY OF ADAPTATION

2.1 Definition of adaptation

In order to understand the concept of adaptation, it is important to apprehend its meaning. According to the *Oxford Learner's Dictionaries*, the word adaptation alludes to a shift into another environment, in which a procedure of adjusting and altering to better suit said environment takes place.¹

When talking about the media, an adaptation is the finishing product of a story that was already produced in a certain format and was then transformed for consumption in another one. This process of transformation also falls under the defining term. When a work is recognized as an adaptation, it is understood that there is already a link established to an existing work, which is referred as its source material.² It is of great importance to mention and acknowledge the later, as without it, an adaptation cannot exist. As for another possible meaning of the term, Linda Hutcheon states: “[...] *seen from the perspective of its process of reception, adaptation is a form of intertextuality: we experience adaptations a palimpsests through our memory of other works that resonate through repetition with variation.*”³

2.2 Forms of adaptation

In the past, before advanced technology, it was popular for stories to be adapted into ballets, plays or operas. Stage adaptations served as a good way to reach a large audience. With the world evolving came also new means of creating other types of adaptation and today, it is acknowledged that they are widely spread and can be found with ease. As there are numerous types of adaptation, this chapter will characterize the most common ones and describe the purpose that each of them serves. In addition, experience of space and time will be included, as according to Linda Hutcheon, they contribute to the

¹ Oxford Learner's Dictionaries, "Adaptation."

² Hutcheon, *A Theory of Adaptation*, 6.

³ Hutcheon, *A Theory of Adaptation*, 8.

audience's reception.⁴ The division of adaptation will be according to different modes of engagement.

One method of immersion is by reading a text, where imagination is employed to picture the characters and the setting.⁵ Works that are novelized are therefore rich in descriptions. As a result, more details can be observed, ranging from the protagonist's inner thoughts or struggles to the elaborate worldbuilding. Linda Hutcheon states: "*They [novelizations] might also add scenes that do not appear in the screenplay or film versions, perhaps offering a minor character's perspective on the action. The novel often explains plot and motivation elements that remain ambiguous in the film [...].*"⁶ The advantage of printed text is the ability to stop reading a book at any time and pick up where the story was left off whenever it is desired. It is possible to return and reread a certain part or to skip a long paragraph.⁷ However, the reader can be interrupted by the surroundings, such as family or a phone call. In order to be fully immersed, a quiet environment has to be ensured.

Another mode of engagement, noted by Linda Hutcheon, is through visual and aural senses.⁸ Examples include works that are adapted into musicals, operas or theatrical plays. Their purpose is to give a live performance in which the audience can perceive the characters in action. A number of plays engage with the viewers, though only to a certain limit. Sometimes, an actor could ask questions or behave in a certain way to evoke a desired reaction from the audience. In the Czech stage adaptation of Carlo Goldoni's play *The Servant of Two Masters*, such occurrence can be remarked. At the beginning of the comedy, the servant Truffaldino, played by Miroslav Donutil, is standing before a decision whether he should take a risk of serving two masters at the same time. He proceeds to ask for a sign from god, during which he looks up at the audience, prompting them to answer.⁹ Similar situations aim to involve participation of the crowd.

⁴ Hutcheon, *A Theory of Adaptation*, 132.

⁵ Hutcheon, *A Theory of Adaptation*, 133.

⁶ Hutcheon, *A Theory of Adaptation*, 119.

⁷ Hutcheon, *A Theory of Adaptation*, 23.

⁸ Hutcheon, *A Theory of Adaptation*, 133.

⁹ *Sluha dvou pánů*, directed by Ivan Rajmont, Národní divadlo, Prague, December 27, 2016. Based on the author's aesthetic experience.

Subsequently, a story can be expressed with entrancing choreography and music as it is seen in dance adaptations such as ballets. The aim is to capture the viewers' attention with movements without needing to say a word. On the contrary, musicals or operas rely on the singer's performance. Details of the story are not presented, merely the condensed form is shown due to time restriction and manner of expressing, such as singing or dancing. As Linda Hutcheon implies: *"It is opera, however, that has been singled out as particularly guilty on both the loss of quality and quantity counts, given its extremes of compression; again, it takes much longer to sing than to say a line of text, much less read one."*¹⁰ It is thus recommended that viewers are acquainted with the work beforehand in order to wholly enjoy the execution. As for the aspect of time, stage play or performance cannot be forwarded or stopped, the audience sits through the experience from the beginning until the end. However, such occasion allows for an undisturbed immersion.

With regard to screen adaptation, its surging popularity dates back to many years ago. As Liora Brosh observes: *"Overall, with actors, visual imagery, and later sound, the cinema was easily able to supplant nineteenth-century modes of adaptation such as theatrical performances, illustrations, and public readings."*¹¹ Later, with the growing number of people watching television, the demand has gotten only bigger. Depending on the content of the source material, an appropriate form of adaptation needs to be chosen. For instance, a television series can present its viewers a story with a plot and characters that develop throughout each episode, making it an ideal medium for intricate and complex scenarios. In comparison, a movie is more restricted with time, allowing for a concentration of key elements.¹²

Physical immersion is another method described by Linda Hutcheon.¹³ For instance, a theme park is a place where the imaginary world comes to life, making it possible to walk through places described in the original work. The scenery, park rides, walking characters and other devices come together to create a feeling of living in the story. Such experience is taken in a pace chosen

¹⁰ Hutcheon, *A Theory of Adaptation*, 38.

¹¹ Brosch, *Screening Novel Women*, 2.

¹² Hutcheon, *A Theory of Adaptation*, 36.

¹³ Hutcheon, *A Theory of Adaptation*, 133.

by the guests, who usually come with family or friends to amplify their enjoyment.

In a considerable part, video games also rely on physical interaction. The player controls the movements of the character and decides how the story progresses in a virtual world often accompanied by remarkable digital animation. The player can thus in a sense take part in the story. Stories containing fighting, action or violence are mostly turned into game adaptations geared towards males, while females prefer life-simulations.¹⁴ As Linda Hutcheon points out, enjoyment can be increased by doing tasks and quests.¹⁵ In addition, many games include a multiplayer mode which allows for mutual interaction.

2.3 Reasons for adaptation

Several reasons exist as to why an adaptor would decide to make an adaptation. For instance, it could be a way to pay homage to the original work. Linda Hutcheon states: “*Adaptations of Shakespeare, in particular, may be intended as tributes or as a way to supplant canonical cultural authority.*”¹⁶ On the contrary, the intent could be to form a critique.¹⁷ In regard to less known works, adaptation serves as a means of preservation. Recreating and retelling avoids the danger of a story being left forgotten. Furthermore, interest in the original work can be simultaneously gained. Another reason relates to adaptors who view it as an opportunity to build on an existing idea while adding their own twist to it. As each have a distinct style, their own elements are brought to the adaptation. In addition, perception is considered as a subjective matter, which leads to the original work being assessed with different views and opinions by each individual. Therefore, the adaptor’s interpretation influences the final product.

Next, it can serve as a means to educate and to pass down knowledge to the audience. For instance, the film adaptation of Erich Maria Remarque’s novel *All Quiet on the Western Front* (1930) shows the horrors of the first world war, its physical but also psychological impact on everyone involved.¹⁸ Apart from

¹⁴ Hutcheon, *A Theory of Adaptation*, 115.

¹⁵ Hutcheon, *A Theory of Adaptation*, 13.

¹⁶ Hutcheon, *A Theory of Adaptation*, 93.

¹⁷ Hutcheon, *A Theory of Adaptation*, 94.

¹⁸ *All Quiet on the Western Front*, directed by Delbert Mann (London: ITC Entertainment, 1979), Film.

history, a great number of adaptations also give the opportunity for the audience to know more about technology, science, or culture. Additionally, Sue Parrill remarks how adaptations help students visualize and thus remember each event better.¹⁹ Besides educational purposes, the adaptor can show the prevailing problems of society or touch the subject of race. Moreover, Linda Hutcheon observes the following: “*Postcolonial dramatists and anti-war television producers have likewise used adaptations to articulate their political positions.*”²⁰ Lastly, financial gain in case of a successful adaptation serves as a motivation as well.

2.4 Audience

Reactions from the audience need to be taken into consideration during the process of creating an adaptation. Modifications are made according to whether the range of target audience is widened from that of the original work, or on the contrary, narrowed to a specific group.²¹ Furthermore, each individual has their own tastes and preferences to a certain format or genre. While some are avid readers, others find it more convenient and enjoyable to watch a screen or stage adaptation.

The question is, however, what makes an adaptation appealing or, in contrast, ill-favored? Linda Hutcheon argues: “*Recognition and remembrance are part of the pleasure (and risk) of experiencing an adaptation; so too is change.*”²² The audience subconsciously detects similarities and also takes notes of differences between works, thus making, de facto, a comparison. In the case when a part of a story appears as it is expected, the audience gives a satisfied reaction. There is certain feeling of enjoyment in repetition, where a sense of familiarity is brought out.²³ These factors contribute to the reason why individuals may feel drawn to an adaptation, despite already knowing the story beforehand.

With regard to negative views, inferiority of adaptations is often discussed.

¹⁹ Parrill, *Jane Austen on Film and Television*, 8.

²⁰ Hutcheon, *A Theory of Adaptation*, 94.

²¹ Hutcheon, *A Theory of Adaptation*, 118.

²² Hutcheon, *A Theory of Adaptation*, 4.

²³ Hutcheon, *A Theory of Adaptation*, 114.

It is widely believed that they cannot be adequately compared with the original source. One reason is caused by the high expectation of viewers, fans or critics, particularly with reference to popular or admired works.²⁴ Their adaptations have a higher possibility of facing backlash, as the audience has generally built a picture about the characters and worldbuilding in their mind. Therefore, when the final product does not present a similar image, disappointment is felt. However, it should be noted that the original work was intended for consumption in a certain format and its adaptation could as a result lead to difficulties.

In addition to audience's reactions, an unspoken hierarchy appears to exist in the world of adaptation. As Linda Hutcheon implies: “[...] *it does seem to be more or less acceptable to adapt Romeo and Juliet into a respected high art form, like opera or a ballet, but not to make it into a movie [...].*”²⁵ This implication indicates that choosing a “higher-ranking” form is likely to be less criticized by the audience.

²⁴ Hutcheon, *A Theory of Adaptation*, 4.

²⁵ Hutcheon, *A Theory of Adaptation*, 3.

3 FILM ADAPTATION

This section will explore the subject of adaptation in greater detail, particularly novel to movie adaptation. With the growth of popular culture and development in technology, this field has been able to establish its position in the film industry.²⁶ However, the beginning of such process was viewed rather with disapproval. According to Gordon E. Slethaug many believed that: “[...] *great themes, complex language, and nuanced plots were reduced to fit small-time frames, limited formats, and the visual specificities of motion pictures.*”²⁷ A part of this depiction prevails to this day.

Whether being regarded in a positive or negative light, the impact has not gone unnoticed. In various cases, an adaptation can influence sales of the novel which leads to the author benefiting from the growing number of purchases of their work. It is likewise observed that books are then liable to be released in new editions with covers of the characters or scenes from the movie.²⁸ As for the audience, perception of the source material can be affected, namely in a situation where the adaptation is beheld first. While reading, the individual then subconsciously associates the content with images from the film.²⁹

3.1 Participants

A considerable number of participants are necessary during the process of adaptation. For example, the screenwriter is an individual, who brings out the most important elements in a novel, and afterwards transforms them to make the new format suitable for shooting. Serving as a “blueprint” in a manner, a script guides the overall process as it contains aspects such as theme, plot, characters or dialogue.³⁰ Meanwhile, a music director is in charge of choosing musical scores that would accompany the film. Suitably composed pieces can be utilized to shift the mood of scenes, evoke particular emotions and can be potentially added as memorable soundtracks. Costume and set designers, as

²⁶ Slethaug, *Adaptation Theory and Criticism*, 16.

²⁷ Slethaug, *Adaptation Theory and Criticism*, 16.

²⁸ Hutcheon, *A Theory of Adaptation*, 29.

²⁹ Hutcheon, *A Theory of Adaptation*, 29.

³⁰ Russin and Downs, *Screenplay*.

well as cinematographers and film editors take part in this collaborative work as well.³¹ However, seldom does the audience remark on the participants previously mentioned. Recognition is predominantly given to the director and starring actors, who may contribute significantly, but still, they are only one of the many roles needed in the complex process of film adaptation.

3.2 Adaptation as a process

3.2.1 Setting

Unlike novels, movies cannot rely solely on words. Therefore, various methods are used to express different elements in a story. One of the important aspects that has to be taken into account in adaptation, is the setting, namely places in which the story transpires. *“When the world reflects the story, it assists by providing important ambiance, perspective, tone and context in which each particular scene takes place.”*³² A careful decision in the matter is thus required. According to descriptions in the novel, a real location may be secured. If necessary, sets, buildings or rooms are built. Stories involving an imaginary world can be created with digital effects. Such approaches can be combined, making it possible to adapt stories that play out in space, under water or in dangerous locations.

Another aspect concerning the setting, is the time period. For instance, adaptations of historical novels use costumes commonly worn during a specific era to portray the supposed concept.³³ In addition, the way a character speaks or behaves can be an indication as well. Props and music are utilized to complement the overall setting, whether in the past, present or the future.

The implementation of colors and lighting can set the tone of individual scenes, or in some cases, of the entire movie. Bright and warm colors depict a cheerful mood, while dark and cold colors bring out a solemn feel.³⁴ In conclusion, a throughout preparation of the setting allows for the viewer to be

³¹ Hutcheon, *A Theory of Adaptation*, 80.

³² Russin and Downs, *Screenplay*.

³³ Snyder, *Analyzing Literature-to-Film Adaptations*, 178.

³⁴ Snyder, *Analyzing Literature-to-Film Adaptations*, 177.

able to recognize where and when the film takes place and what the overall atmosphere is going to be like.

3.2.2 Characters and narration

In both text and its screen adaptation, a character's importance tends to be determined by the amount of appearance and reference.³⁵ In a novel, the distinction can be made according to the length of description. The author may give the protagonist a long introduction filled with details, while a minor character would be briefly mentioned. In a movie, the main actor appears generally on the screen in numerous shots and is on many occasions the focus of the camera. On the contrary, an individual, who is less important to the story, has short screen time and would stand more in the background.

With regards to the character's thoughts and emotions portrayed in novels, adaptations change these elements into actions, speech, sounds and visual images.³⁶ An example is Lisa Genova's novel *Still Alice* (2007), which talks about a fifty-year-old woman, who discovers that she has early onset Alzheimer's disease, and is therefore forced to make life-changing decisions.³⁷ One particular scene gives a depiction of how her memories start to deteriorate. During jogging, Alice realizes that she cannot remember the way home. The novel relies on the descriptions of her chaotic thoughts, as no words are spoken out loud in this section. The adaptation focuses more on the visual aspect, such as the character's behavior, facial expression and the setting. As is seen in this case, a close shot of Alice's panicked face is utilized, where the audience can identify her confusion and fear. The entire background, including buildings and people, is blurred, showing disorientation that the character is feeling.

Another element that needs to be considered during adaptation is the narration of the novel. Generally, the third point of view is more agreeable to shoot than the first-person narrative. Therefore, the first person is often shifted, and an outside point of view is adopted in its place. As a result, the perception

³⁵ Hutcheon, *A Theory of Adaptation*, 64.

³⁶ Hutcheon, *A Theory of Adaptation*, 40.

³⁷ *Still Alice*, directed by Richard Glatzer and Wash Westmoreland (New York: Sony Pictures Classics, 2014), Film.

of the story may be altered. This change is illustrated in the adaptation of Daniel Keyes's novel *Flowers for Algernon* (1966), whose main character, Charlie, is mentally disabled and wants to undergo a scientific experiment, during which he can slowly become smarter.³⁸ Written in first person narrative, the story is told mostly through Charlie's progress reports which also serve as a diary. At the beginning, the entries contain grammatical mistakes and the sentences have a basic structure. In order to match the writing, the actor in the film adaptation simplifies his speech. In the novel, Charlie is considered to be an unreliable narrator due to his mental state. Certain descriptions are unclear as he is not capable of fully understanding every situation. However, in the movie, the third point of view is utilized. The audience can observe each occurrence that is happening to Charlie, even the moments that he himself does not understand.

A number of techniques exist, that allow for a better understanding of a character's thoughts. For instance, voice-overs or narration may be included in some scenes.³⁹ Markus Zusak's novel *The Book Thief* (2005) is told from Death's point of view, making him an omniscient narrator.⁴⁰ The adaptation portrays this aspect by adding voice-overs, namely that of Death's, who at the beginning of the film recalls a time, when a small girl was captivating enough, that he watched how her life unfolded. Another example is the movie *The Great Gatsby* (2013), where Nick, one of the main characters, recalls his memories from how he met a man named Gatsby to the death of the later mentioned.⁴¹ Throughout the movie, the audience can hear Nick's thoughts, which gives them a better understanding of his character. The implementation of this method adds an insight to the overall story.

3.3 Advantages of adaptation

One of the advantages of film adaptation are the visual and aural aspects. In a novel, the reader has to use imagination to visualize the world that the author creates in his work. Sometimes, the descriptions are so complex that it could be hard for the reader to form a picture. Furthermore, a limit is set to

³⁸ *Flowers for Algernon*, directed by Jeff Bleckner (New York: CBS, 2000), Film.

³⁹ Hutcheon, *A Theory of Adaptation*, 58.

⁴⁰ *The Book Thief*, directed by Brian Percival (Los Angeles, CA: 20th Century Fox, 2013), Film.

⁴¹ *The Great Gatsby*, directed by Baz Luhrmann (Burbank, CA: Warner Bros. Pictures, 2013), Film.

imagination, mostly when objects and beings, that do not exist or that are unfamiliar, are involved. As shown by fantasy or science fiction based movies, worldbuilding or characters can be created with computer graphics. Likewise, novels containing powerful sequences make good adaptations, as dialogue is limited and the focus is on the action.⁴² With regard to horror stories, chilling sound effects and gruesome visuals are often conjured. “[...] they [horror movies] rely on a “gross out” factor—we see heads cut off, guts ripped out, people’s skin flayed off, demons of revolting appearance feasting on raw flesh.”⁴³

Another advantage concerns the content. When information is reasonably reduced, it may benefit the adaptation. In such case, the audience watches the essential parts of the story, without any redundant descriptions. Certain works have multiple adaptations, enabling the viewer to enjoy them each time differently. For instance, a supporting character might have their own storylines or a classical work could be placed into a contemporary setting, making it thus more relatable to the modern-day audience.⁴⁴

3.4 Disadvantages of adaptation

This section deals with the disadvantages concerning movie adaptation. Firstly, a movie has a budget that it has to adhere to. As Linda Hutcheon states: “[...] it is like sitting in a taxi; the meter is always running, and everything has to be paid for. You can always see the price turning over everywhere you go [...]”⁴⁵ On the contrary, a novelist has more freedom in this aspect, as the content of the book is in his/her decision and is not financially limited.

Next, the content of the novel needs to fit into a limited time-frame. As the majority of movies are generally one and a half to two hours long, time has to be employed wisely. Every scene should have a purpose, whether it is by moving the plot or to develop a character. Certain parts of the plot have to be revealed early or entirely taken out.⁴⁶ While the concentration of essential parts

⁴² Russin and Downs, *Screenplay*.

⁴³ Russin and Downs, *Screenplay*.

⁴⁴ Sanders, *Adaptation and Appropriation*, 20.

⁴⁵ Hutcheon, *A Theory of Adaptation*, 87.

⁴⁶ Hutcheon, *A Theory of Adaptation*, 11.

may result in a powerful adaptation, the omission of too many scenes might be confusing. When explanation of the plot is not provided enough, it would lead to the viewer, who has not read the novel before, feeling lost. It is thus important to modify the story in a way that even someone, who does not have any prior knowledge of the source, would be able to follow along.⁴⁷ By reducing the content of the novel, another issue arises. The original work may have many layers that are discovered as the story progresses, but movies have to strip them all and only show the main structure. As a result, the final product may lack complexity.

Another disadvantage is related to the narrator, namely in the case of first-person narrative, where the reader is privy to the character's thought processes and feelings. Their personalities are thus more elaborate. However, movies are commonly adapted in the third point of view. The viewer has to take notice of the actor's behavior, mannerism, tone of voice or face expression to discern the emotions that the character is experiencing.⁴⁸ Furthermore, motive and the inner workings may be not clear if not spoken out loud. Stories that focus on reflection, such as philosophical novels, are due to this, not suitable for adaptation.⁴⁹

Lastly, a matter that needs to be taken into account is the author's writing style. While it is possible to paraphrase certain passages or parts of dialogue from the source material, the usage of language and syntax, which is unique to each author, is difficult to reproduce.

3.5 Fidelity

One issue that is necessary to discuss is fidelity of adaptation to its original source. Generally, a faithful version is preferred by the audience.⁵⁰ Occasionally, adaptors work closely with the writer to reach a higher degree of accuracy. Another situation occurs when a story has been already several times adapted, in which a different approach is necessary in order to avoid retelling its content again in the same way. In that case, new ideas are presented by the adaptor, who then creates a new work that the viewers would take interest in,

⁴⁷ Hutcheon, *A Theory of Adaptation*, 121.

⁴⁸ Russin and Downs, *Screenplay*.

⁴⁹ Hutcheon, *A Theory of Adaptation*, 57.

⁵⁰ Hutcheon, *A Theory of Adaptation*, 29.

despite the existence of previous works.

To illustrate the issue of fidelity, the film *Percy Jackson (2010)*, with its mixed reviews, is taken as an example.⁵¹ Avid readers of the book series written by Rick Riordan were excited when its film adaptation was announced, especially when it was known, that Chris Columbus, the director of the *Harry Potter* series, was involved in the production. However, after its release, a great number of viewers were disappointed, as the movie contained too many deviations from the books.⁵² For instance, modifications were made to the characters' appearance and personality. While every description in the source material cannot be followed, when an important trait that defines the character is disregarded, viewers may feel that they are watching a story with different protagonists. To illustrate the issue, one of the characters, Grover, is portrayed in the books as a meek, shy and somewhat awkward person that slowly gains his confidence through his quests. The outlined development makes him a likeable character that readers could relate to. On the contrary, Grover, who appears in the film, is an extrovert and enjoys the company of the other sex. The ages of the main characters were changed as well. They are already sixteen years old instead of being twelve, which created another inconsistency, as Percy's age is linked to a prophecy. In addition, accuracy related to other stories should be taken into account as well. In the case of *Percy Jackson (2005)*, the work resolves around Greek mythology. Persephone, who appeared in additional movie scenes, was seen in the underworld with Hades during summer, which is not supposed to be possible, as according to Greek mythology, she returns to her mother's place during that time.⁵³ Outwardly, these minor details may seem insignificant, but added together, they could disrupt the overall enjoyment of the film. On the other hand, people who have not read the books before found it to be an entertaining watch.⁵⁴ When a film thus deviates from the original work, it is not necessary regarded as a bad adaptation. Numerous successful works exist where modifications are well

⁵¹ *Percy Jackson & the Olympians: The Lightning Thief*, directed by Chris Columbus (Los Angeles, CA: 20th Century Fox, 2010), Film.

⁵² IMDb, "Percy Jackson & the Olympians: The Lightning Thief User Reviews."

⁵³ Greeka, "Persephone, Queen of the Underworld."

⁵⁴ IMDb, "Percy Jackson & the Olympians: The Lightning Thief User Reviews."

received. These changes made by the adaptor can show the audience a different view that they may have not thought of before.

4 PRIDE AND PREJUDICE

4.1 Pride and Prejudice adaptations

Pride and Prejudice, one of the most popular novels written by Jane Austen, was published in 1813. Multiple reasons can be stated as to why the author's work is the subject of adaptation. First, it is expected that a large number of viewers would take interest, due to the story being well-known and loved by many. Next, the plot is interesting but not too complicated that it wouldn't fit into the limited time-frame. Furthermore, the story has memorable personalities and well-written dialogues. Concerning the production, digital effects do not have to be extensively utilized, given the fact that characters and locations are real.⁵⁵ All mentioned reasons contribute to the reality of the various adaptations that have been made since the publishing of the novel.

Directed by Simon Langton and published in 1995, the identically-titled miniseries, with its six episodes, is considered as the adaptation closest to the source material.⁵⁶ Apart from few instances, the storyline of each chapter of the novel is kept intact. In addition, the attention to detail, the portrayal of characters and the setting are well incorporated, thus becoming as a result a favorite to many viewers.

Another adaptation that took an interesting approach is *Pride and Prejudice and Zombies*, that came out in 2016.⁵⁷ Directed by Burr Steers, this movie includes, as the title indicates, fights with zombies. Considered as a loose adaptation, the work received praises from fans that do not mind a small amount of gore.

In 2008, *Lost in Austen*, a series directed by Dan Zeff, was released.⁵⁸ The story revolves around Amanda, a Jane Austen's fan, who trades places with the real Elizabeth and then proceeds to live in the world of *Pride and Prejudice*

⁵⁵ Parrill, *Jane Austen on Film and Television*, 3.

⁵⁶ *Pride and Prejudice*, directed by Simon Langton (London: BBC1, 1995), Television series.

⁵⁷ *Pride and Prejudice and Zombies*, directed by Burr Steers (London: Lionsgate, 2016), Film.

⁵⁸ *Lost in Austen*, directed by Dan Zeff (London: Mammoth Screen, 2008), Film.

as the main character. As illustrated, admiration of the novel remains to recent years, with adaptors thinking of new ideas of how to create new adaptations.

4.2 Pride and Prejudice 2005 film adaptation

One version that received praise is the *Pride and Prejudice* 2005 film adaptation. The screenplay was written by Deborah Moggah and the movie was directed by Joe Wright, who afterwards won a BAFTA award for the best new filmmaker.⁵⁹ The adaptation was also nominated for Best Achievement in Music Written for Motion Pictures, Original Score, Best Achievement in Costume Design and more.⁶⁰ It is noted that a modern approach is utilized in order to appeal to the current masses. The target is potentially the female audience, as the main focus is directed towards Elizabeth's and Mr. Darcy's relationship. The aim of this section is to compare a number of characters and selected scenes of the movie with the novel.

4.2.1 Characters

This chapter will talk about a number of characters that appear in the novel, as well as their portrayal in the movie. It will also deal with the question whether the presented personalities bear any resemblance to those in the novel or if any changes were made.

4.2.1.1 Elizabeth Bennet

In the movie, Elizabeth Bennet, played by the actress Keira Knightley, is the first character to be introduced.⁶¹ The opening scene shows Lizzy promenading through a field, her sole focus on a book. The purpose is to depict her love for walking and reading. At the same time, it highlights her role as the main character. Elizabeth is the second eldest daughter in the Bennet family, and is considered to be the brightest among her siblings. As Mr. Bennet states

⁵⁹ IMDb, "Joe Wright Awards."

⁶⁰ IMDb, "Pride & Prejudice (2005) Awards."

⁶¹ IMDb, "Pride & Prejudice (2005) Full Cast & Crew."

in the novel: “[...] Lizzy has something more of quickness than her sisters.”⁶² Her quick thinking belongs to one of her admired traits. She is also not afraid to express her viewpoint on different matters, making her an engaging conversation partner. As a character who does not follow the generally accepted conventions, stubbornness and defiance are occasionally displayed. As illustrated in the novel and the movie, she refuses Mr. Collins’ proposal despite her mother’s insistence. During talks with Lady Catherine, who is expected to be treated with respect, Lizzy shocks her with opinionated statements. Next, the author mentions: “[...] she had a lively, playful disposition, which delighted in anything ridiculous.”⁶³ In the movie, she is seen talking in a teasing manner or sharing amusing remarks. When Charlotte claims that Mr. Darcy practically owns half of Derbyshire, Lizzy humorously asks, whether it is “the miserable half”.⁶⁴ Easy banter between the protagonists is shown during the discussion over the topic of an accomplished woman. Among other qualities, Mr. Darcy adds that such woman must “improve her mind by extensive reading”.⁶⁵ In the film, he glances at Elizabeth’s open book as the line is said. As a reaction, Lizzy promptly closes the book and adds that she “never saw such a woman”.⁶⁶

Concerning the relationship with her family, the viewers can notice instances, where Lizzy shows not only care, but also protection. In both novel and film, she is willing to walk a long distance to see Jane, her older sister, who is sick. When Lydia, her youngest sibling, chooses to go to Brighton, Lizzy pleads with her father not to let Lydia go, saying it is dangerous. At the end, when Lydia departs with Mr. Wickham to lead their newlywed life together, a scene is added to the film, where Lizzy is seen comforting her mother, thus showing their close bond.⁶⁷ Their affection for each other is more evident than in the novel. While the family is dear to her, she is still aware of their faults and tries to prevent them if the situation allows. When her mother boasts about Jane

⁶² Austen, *Pride and Prejudice*, chap. 1.

⁶³ Austen, *Pride and Prejudice*, chap. 3.

⁶⁴ *Pride & Prejudice*, directed by Joe Wright (Los Angeles, CA: Universal Pictures, 2005), Film.

⁶⁵ Austen, *Pride and Prejudice*, chap. 8.

⁶⁶ *Pride & Prejudice*, directed by Joe Wright (Los Angeles, CA: Universal Pictures, 2005), Film.

⁶⁷ *Pride & Prejudice*, directed by Joe Wright (Los Angeles, CA: Universal Pictures, 2005), Film.

or makes inappropriate remarks about other families, it is Lizzy who stops her and changes the course of conversation. In conclusion, the character's essential traits were portrayed in the adaptation, with the addition of a more accentuated frankness.

4.2.1.2 Mr. Darcy

The next protagonist is Fitzwilliam Darcy, who is played by Matthew Macfadyen.⁶⁸ The first introduction in the novel is as following: “*Mr. Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien, and the report which was in general circulation within five minutes after his entrance, of his having ten thousand a year.*”⁶⁹ As opposed to the adaptation, the reader also gets to know more about his upbringing, particularly as to why he may act entitled. In chapter 58, he makes a confession that growing up as an only child, he was spoiled by his parents. While having access to good education, he was never taught that pride and selfishness are anything but acceptable attributes.⁷⁰ As a result, the behavior that Mr. Darcy exhibits in the first half of the novel is generally disagreeable. At social gatherings, he keeps to himself or to his close acquaintances, avoiding for the most part any other conversation. He carries himself with a disdainful and arrogant air, making it hard to be approached. However, as the story progresses, instances of good character are revealed. In particular, the relationship with Georgiana, his younger sister, indicates that Mr. Darcy is capable of caring for another being. In chapter 31, he speaks about her with “*affectionate praise*”.⁷¹ In addition, Mr. Darcy is regarded as a kind and thoughtful master by his housekeeper. The reader can witness the development of his personality as he attempts to be more sociable, even with individuals from a lower social class.

Unchanged from the novel, Mr. Darcy's first appearance in the movie is at the Meryton assembly. He is portrayed as an introverted character, who does

⁶⁸ IMDb, “Pride & Prejudice (2005) Full Cast & Crew.”

⁶⁹ Austen, *Pride and Prejudice*, chap. 3.

⁷⁰ Austen, *Pride and Prejudice*, chap. 58.

⁷¹ Austen, *Pride and Prejudice*, chap. 31.

not know how to express his feelings and who finds it difficult to connect with others. Similar to the novel, Mr. Darcy admits: *"I do not have the talent of conversing easily with people I have never met before."*⁷² As a result, he writes letters in order to convey his thoughts and emotions more clearly. Instances, in which he truly feels at ease, are in the presence of his close friends, his younger sister and later, Elizabeth. As illustrated in the movie, a scene is included, where Mr. Darcy surprises Georgiana with his unexpected arrival. She proceeds to hug him and both share a laugh.⁷³ The audience witnesses a private moment between the siblings, where Mr. Darcy openly shows affection. Concerning the friendship with Mr. Bingley, Mr. Darcy keeps his best interest in mind. He persuades his friend to keep distance from Jane, believing that it would result in a disadvantageous marriage otherwise. When the opposite is revealed, he aids Mr. Bingley with his relationship. In the movie, an improvised, yet entertaining scene is added, where Mr. Darcy helps his friend with the proposal. As Mr. Bingley rehearses his speech, Mr. Darcy, who stands in front of him, pretends to play the part of Jane.⁷⁴

Turning to the aspect of romance, the portrayal in the adaptation is more evident. In the novel, the readers understand Mr. Darcy's appreciation towards Elizabeth principally through his thoughts. On the contrary, the movie relies on actions. During shooting, the camera focuses on subtle moments that convey Mr. Darcy's interest. An example is his first encounter with Lizzy, during which he does a double take. His attention is directed towards her whenever Lizzy is present. In a particular scene, he helps her on a carriage by gently holding her hand. In conclusion, Mr. Darcy's character in the movie displays a deeper layer of sensitivity.

4.2.1.3 Mr. and Mrs. Bennet

⁷² *Pride & Prejudice*, directed by Joe Wright (Los Angeles, CA: Universal Pictures, 2005), Film.

⁷³ *Pride & Prejudice*, directed by Joe Wright (Los Angeles, CA: Universal Pictures, 2005), Film.

⁷⁴ *Pride & Prejudice*, directed by Joe Wright (Los Angeles, CA: Universal Pictures, 2005), Film.

Mr. Bennet in the father figure in the family. The novel describes him a “a mixture of quick parts, sarcastic humour, reserve, and caprice.”⁷⁵ Rarely does he show interest in any matter, preferring to be left alone in peace. While being aware of his daughters’ silly behavior, he does not take any action to prevent it, leaving their upbringing to his wife instead. Only after Lydia’s elopement does he become more strict, particularly with Catherine. In the movie, his wit is noticeable, particularly during conversations with Mrs. Bennet. However, the audience can see a more caring side, not only as a father, but as a husband as well. As an example, when Mary is crying at a ball, Mr. Bennet appears and comforts her by giving a hug.⁷⁶ The close bond with Elizabeth, his favorite daughter, is captured at the end of the movie, where Mr. Bennet gives his blessing to her and Mr. Darcy’s engagement. Both characters are in tears, creating a touching scene. Furthermore, more affection is shown towards Mrs. Bennet.⁷⁷ A section of the movie happens in their bedroom, where Jane’s engagement is discussed. Lying in bed, Mrs. Bennet is talking with delight, while Mr. Bennet gazes smilingly at her.⁷⁸ Altogether, the character is more emotionally open than in the novel.

Mrs. Bennet in the mother figure in the family. Concerning her personality, the novel claims: “She was a woman of mean understanding, little information, and uncertain temper.”⁷⁹ Considered as being talkative, her opinions and comments, sometimes inappropriate, are stated openly. An example is when Mr. Bingley comments on Charlotte’s pleasant countenance, in which Mrs. Bennet counters by saying that she is rather plain. She then proceeds to point out Jane’s beauty instead. During a scene in the movie, Mr. Darcy overhears her talking about Jane’s expected advantageous marriage.⁸⁰ In both novel and adaptation, Mrs. Bennets’ main objective is to see all her daughters married, so as to be secured in the future. She is willing to take notable measures for that

⁷⁵ Austen, *Pride and Prejudice*, chap. 1.

⁷⁶ *Pride & Prejudice*, directed by Joe Wright (Los Angeles, CA: Universal Pictures, 2005), Film.

⁷⁷ *Pride & Prejudice* (2005) Blog, “Transcript of Joe Wright's P&P DVD Commentary (Part 4).”

⁷⁸ *Pride & Prejudice*, directed by Joe Wright (Los Angeles, CA: Universal Pictures, 2005), Film.

⁷⁹ Austen, *Pride and Prejudice*, chap. 1.

⁸⁰ *Pride & Prejudice*, directed by Joe Wright (Los Angeles, CA: Universal Pictures, 2005), Film.

reason. For instance, Jane is sent on horseback to Netherfield despite the bad weather, all in the hopes of the Bingleys letting her stay overnight. The audience can observe the change in behavior whenever a prospect of marriage seems to appear. After Mr. Collins discloses his intent to marry one of her daughters, which would simultaneously result in the family not losing the estate, Mrs. Bennet becomes more agreeable and eagerly proposes Elizabeth as a choice. Another example is when Mrs. Bennet is lying in bed, being worried about Lydia's elopement. After being assured that Lydia is likely to get married, she regains her energy again. At last, she sets aside her dislike for Mr. Darcy when the engagement to Elizabeth is revealed.

4.2.1.4 The Bennet sisters

Jane Bennet, the oldest daughter, is from the first chapter presented as the most beautiful of the five and her appearance is often being commented in the following chapters. As Mr. Bingley comments: *"Oh! She [Jane] is the most beautiful creature I ever beheld!"*⁸¹ The perception of Jane's charm is showcased in the movie as well. During their dance and conversation, Mr. Bingley regards her with interest and delight. When Mr. Collins visits the Bennets, Jane is addressed twice during dinner, showing his intent that she was the first choice to be his wife. The next trait mentioned in the original work and adaptation is Jane's general belief in the goodness of each individual. Her positive view is shared when Caroline's, Mr. Darcy's or Mr. Wickham's personalities are being questioned. Next, Elizabeth remarks the following: *"She felt that Jane's feelings, though fervent, were little displayed, and that there was a constant complacency in her air and manner not often united with great sensibility."*⁸² This issue is addressed in the movie in a conversation, where Charlotte advises that Jane's feelings should be more evident, so as to encourage Mr. Bingley's affections. In addition, Mr. Darcy's decision to separate Mr. Bingley from his attachment was followed by the conviction of Jane's

⁸¹ Austen, *Pride and Prejudice*, chap. 3.

⁸² Austen, *Pride and Prejudice*, chap. 36.

indifference. The main characteristics are thus present in the adaptation.

Mary Bennet is the middle child in the family. As stated in the novel: “[...] *Mary, who having, in consequence of being the only plain one in the family, worked hard for knowledge and accomplishments, was always impatient for display.*”⁸³ In the movie, she is predominantly seen playing the pianoforte or holding a book. Her logical way of thinking translates into her speech as well. When the occasion arises, Mary tries to demonstrate her intellect by stating interesting facts. The dynamics between the sisters can be likewise observed. As a middle child, Mary is often left out. A great number of scenes show Lydia and Kitty together, while Elizabeth and Jane seem to prefer each other's company. At the beginning of the movie, the girls, except for Mary, are seen eavesdropping on the conversation between Mr. and Mrs. Bennet about Mr. Bingley. Mary plays the pianoforte the entire time, until Lizzy brings her into the drawing room, where the family is gathered. She then asks several times about whom the excitement is about, but nobody provides an answer. No attention is given to Mary as everyone continues to plan for the ball.⁸⁴ While the girls are overjoyed, she stands by the door with a confused expression. Scenes are generally shot with Mary present in the background or walking behind her family. The adaptation additionally hints at her interest in Mr. Collins, which was not apparent in the novel.⁸⁵ As Mary expresses in chapter 22: “*She rated his [Mr. Collins's] abilities much higher than any of the others; there was a solidity in his reflections which often struck her, and though by no means so clever as herself, she thought that if encouraged to read and improve himself by such an example as hers, he might become a very agreeable companion.*”⁸⁶ On the whole, the movie captured the important aspects of the often overlooked sister.

Lydia Bennet is the youngest daughter in the family. The author gives the following specifications: “*Lydia was a stout, well-grown girl of fifteen, with a fine complexion and good-humoured countenance; a favourite with her mother,*

⁸³ Austen, *Pride and Prejudice*, chap. 6.

⁸⁴ *Pride & Prejudice*, directed by Joe Wright (Los Angeles, CA: Universal Pictures, 2005), Film.

⁸⁵ *Pride & Prejudice* (2005) Blog, “Transcript of Joe Wright's P&P DVD Commentary (Part 2).”

⁸⁶ Austen, *Pride and Prejudice*, chap. 22.

*whose affection had brought her into public at an early age.*⁸⁷ As is seen in the film, she enjoys dancing, shopping and conversing with the officers. Similar to her mother, Lydia voices her opinions freely. Left to act according to her wishes, such upbringing enabled for a carefree behavior. Mrs. Bennet does not scold her, as she believes that Lydia will eventually grow out of the phase. As a result, she acts spoiled and does not think of any consequences. An important part of the plot is Lydia's disappearance with Mr. Wickham, which is resolved relatively in a quick manner in the adaptation. As the novel and movie illustrates, no remorse is shown over the fact that her elopement has caused a great number of distress and difficulties not only to her family, but also to her relatives. On the contrary, Lydia rejoices that she is the first to marry among her sisters. On the whole, her character is depicted according to the novel.

4.2.1.5 Charles and Caroline Bingley

Charles Bingley is Mr. Darcy's best friend and also Jane's love interest. The following is said in the novel: "*Mr. Bingley was good-looking and gentlemanlike; he had a pleasant countenance, and easy, unaffected manners.*"⁸⁸ From the first appearance in the movie, the viewers can observe his bright and cheerful expressions. During the ball, he is sincerely happy to make new acquaintances and is generally seen conversing or dancing with others. The love that is felt for Jane is pure and earnest. The adaptation displays Mr. Bingley's affection right from the beginning. In each ball, he dances with Jane and his gaze follows her even when she is enjoying her dance with someone else. Another example is a section where he grabs the ribbon of the dress to follow her behind.⁸⁹ The emotions are expressed openly, from the concern during Jane's illness to his disappointment during the departure to London. The portrayal of Mr. Bingley's character creates a contrast to that of Mr. Darcy's.

Caroline Bingley is the younger sister of Mr. Bingley. The adaptation

⁸⁷ Austen, *Pride and Prejudice*, chap. 9.

⁸⁸ Austen, *Pride and Prejudice*, chap. 3.

⁸⁹ *Pride & Prejudice*, directed by Joe Wright (Los Angeles, CA: Universal Pictures, 2005), Film.

accurately presents her proud and conceited personality. She wears a haughty expression and uses a condescending tone while speaking. In the novel, she is often in the company of her siblings and Mr. Darcy. It is implied that she expects a marriage to the later mentioned. During the ball scene in the movie, Caroline stands with Mr. Darcy by the sidelines, watching the crowd, of which she disapproves.⁹⁰ She then proceeds to follow him wherever he goes. Perceiving herself as superior, other company is avoided. Next, her opinions on Elizabeth's inferiority are expressed on multiple occasions. She uses the opportunity to insult Lizzy's appearance, behavior and family in an attempt to lessen Mr. Darcy's interest. The movie manages to introduce an antagonist who conveys qualities such as arrogance and pride.

4.2.1.6 Mr. Collins

William Collins is the Bennet's distant cousin. As a result, he is to inherit the Longbourn estate after Mr. Bennet's death. Appearance and character wise, the novel mentions: "*He was a tall, heavy looking young man of five and twenty. His air was grave and stately, and his manners were very formal.*"⁹¹ The movie, on the other hand, has made some modifications. The actor has a small build and is considerably shorter than the surrounding characters. Especially when standing beside the tall Mr. Darcy, the height difference is further accentuated, making for a comical image. Turning to Mr. Collins's personality in the novel, he is conceited and takes every opportunity to boast about the connections with his patroness, Lady Catherine de Bourgh. He also does not doubt that the proposal to Elizabeth would end with anything than her agreement. In the movie, while still being proud of his status, Mr. Collins does not carry himself with an exaggerated confidence. During his proposal, he seems very nervous. There is barely any eye contact between him and Elizabeth. His voice wavers while talking, and he has to cough to clear up his throat, making the whole speech

⁹⁰ *Pride & Prejudice*, directed by Joe Wright (Los Angeles, CA: Universal Pictures, 2005), Film.

⁹¹ Austen, *Pride and Prejudice*, chap. 13.

awkward and tense. Overall, the movie presented a less-assured and somewhat clumsy version of Mr. Collins.

4.2.2 Selected scenes

4.2.2.1 Opening

The novel begins with the famous line: “*It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.*”⁹² Such opening hook picks up the attention of the reader and hints at the overall theme of the plot, such as marriage and social status. A conversation then follows between the first introduced characters, Mr. and Mrs. Bennet. On the other hand, the adaptation immerses the viewer unhurriedly into the story, instead of abruptly going straight into dialogue. The movie opens up with the sound of chirping birds and flowing water. Next, a camera shot of a field is simultaneously revealed on the screen, as well as the opening credits. Behind a wall of trees, the sun slowly rises, giving the scene bright tones. It is also accompanied by the piano piece called *Dawn*, playing in the background.⁹³ Together, the aforementioned elements create a calming atmosphere, as well as a pleasing visual and aural experience.

Next, the director implements a tracking shot, which is a technique in cinematography that uses the camera to follow a certain object for a longer period of time.⁹⁴ In this case, the camera focuses on Elizabeth’s walk back to the Bennet’s estate, Longbourn. When she reaches the door and walks past it, the camera shifts its trajectory and goes through the entrance into the house. The shot continues inside, where the audience gets the first introduction of the entire family. The camera follows one character and gradually changes its focus on the other, continuing this pattern until a long shot is created. In this instance, the camera is shooting Jane holding her needlework, when suddenly, Kitty and Lydia run down the stairs. The camera tracks them, bringing the watchers

⁹² Austen, *Pride and Prejudice*, chap. 1.

⁹³ IMDb, “Pride & Prejudice (2005) Soundtracks.”

⁹⁴ IMDb, “Through the Lens.”

simultaneously deeper into the house, where Mary is spotted sitting by the pianoforte. The piece that she plays blends with the background music. The camera slowly turns around the room, which consists mostly of a long table with bonnets and clothes strewn over it. Elizabeth then takes the stairs leading into the house, but stops and looks at a window, where two people are talking. The camera zooms into this scene and the last members of the family, Mr. and Mrs. Bennett, are presented. The window symbolizes the viewer's perception.⁹⁵ In the first chapter of the novel, Mrs. Bennet tries to persuade Mr. Bennet into visiting Mr. Bingley, who is rumored to be wealthy and unmarried. The discussion takes place without the company of their daughters. It is in the next chapter, that Mr. Bennet informs the family of his visit to the newcomer.⁹⁶ In the movie, both chapters are condensed into one scene. Mr. Bennett has already made acquaintances with Mr. Bingley, even before his wife's demand. Every member of the family is also seen from the start.

4.2.2.2 Meryton assembly

In the novel, Mr. Bingley arrives to the Meryton assembly with his two sisters, the husband of the eldest sister and Mr. Darcy. In the adaptation, the characters of the married couple are omitted. When Mr. Bingley's party make their first appearance, the music stops and everyone ceases to dance. They are then lead through the hall, where the crowd parts and makes way for the guests. This scene depicts the intrigue and curiosity for the newcomers, who come from a well-off background. In another section, Mr. Bingley suggests to his friend, Mr. Darcy, that he should dance with Elizabeth, who is sitting, as there are not enough male partners. At the suggestion of an introduction to the second eldest Bennet daughter, Mr. Darcy states: "*She is tolerable, but not handsome enough to tempt me; I am in no humour at present to give consequence to young ladies who are slighted by other men.*"⁹⁷ As a result, Elizabeth forms a negative opinion of him. However, not being particularly upset, she even retells this occurrence

⁹⁵ Pride & Prejudice (2005) Blog, "Transcript of Joe Wright's P&P DVD Commentary (Part 1)."

⁹⁶ Austen, *Pride and Prejudice*, chap. 2.

⁹⁷ Austen, *Pride and Prejudice*, chap. 3.

to her friends. In the movie, Elizabeth and Charlotte are hidden when they hear the conversation between Mr. Darcy and Mr. Bingley. Elizabeth looks hurt and seems to be more affected by Mr. Darcy's insult than in the novel. The story then adds a scene where Elizabeth indicates that his remark was overheard. Mr. Darcy asks what she would recommend to encourage affection, in which she responds: "*Dancing. Even if one's partner is barely tolerable.*"⁹⁸ Mr. Darcy appears to be at a loss for words, while Elizabeth closes the scene by turning around and walking away.

4.2.2.3 First proposal

One of the important events is Mr. Darcy's first proposal to Elizabeth. In the novel, she is in a room in Rosings when Mr. Darcy arrives. He is anxious at first, walking through the room. He then proceeds to confess his love in a well-spoken manner. However, Elizabeth's inferiority is simultaneously mentioned. The proposal is thus rejected, which results in a tense exchange between the two characters. Mr. Darcy demands an explanation of the refusal and Elizabeth names the reasons of her general dislike of his character. She then adds: "*I felt that you were the last man in the world whom I could ever be prevailed on to marry.*"⁹⁹ Outwardly, the display of emotions is minimal. Both try to stay calm and to find composure before speaking.

Similar to the novel, the movie's proposal scene follows after Elizabeth discovers the truth about Mr. Darcy's influence on Mr. Bingley's departure. However, a change of location has been made, as it occurs outside during a heavy rain. A wide shot captures Elizabeth hurriedly running through a bridge towards a temple.¹⁰⁰ The sound of the storm and the powerful music bring out a sense of turmoil. It depicts what Elizabeth feels inside, specifically anger at Mr. Darcy's interference and also sorrow for her sister's heartbreak. Next, Mr. Darcy appears and the background music stops. A rehearsed speech is delivered with

⁹⁸ *Pride & Prejudice*, directed by Joe Wright (Los Angeles, CA: Universal Pictures, 2005), Film.

⁹⁹ Austen, *Pride and Prejudice*, chap. 34.

¹⁰⁰ *Pride & Prejudice*, directed by Joe Wright (Los Angeles, CA: Universal Pictures, 2005), Film.

the addition of an unplanned confession: *"I love you. Most ardently."*¹⁰¹ The rushed declaration is then followed by Elizabeth's rejection. The director uses a handheld camera in this scene to give a better focus on both characters and their emotions.¹⁰² For instance, the viewers can discern anger by the tone of voice, facial expressions and body language. The sentences in the dialogue are often cut off, as the characters talk over each other. In conclusion, the adaptation presents a version that contains a larger degree of intensity.

4.2.2.4 Second proposal

In chapter 58, Elizabeth thanks Mr. Darcy for helping her family during their walk. As a response, Mr. Darcy admits that it was done so with her happiness in his mind. He continues by asking whether her feelings have changed from their last encounter, to which Elizabeth gives a favorable answer. Afterward, apologies for misunderstandings and former behavior are exchanged, in addition to various clarifications from both sides on past events.¹⁰³ The reader can discern the feelings of happiness from the characters' inner thoughts.

In the movie, Elizabeth is seen walking in a field early in the morning. A wide shot of Mr. Darcy's approaching figure is subsequently captured. A piece starts to play and as the male protagonist comes close, the music becomes louder. When he reaches Elizabeth and starts the conversation, the soundtrack loses its intensity and continues to play softly throughout the scene. With regard to the confession, Mr. Darcy delivers an earnest and passionate speech: *"You have bewitched me body and soul and I love and love and love you. And never wish to be parted from you from this day on."*¹⁰⁴ Elizabeth then lifts his hand and kisses it. Behind them, the sun rises, its color creating a feeling of warmth. The scene closes after both characters lean in to touch their foreheads together. The adaptation does not concentrate only on dialogue in this instance. Rather, the

¹⁰¹ *Pride & Prejudice*, directed by Joe Wright (Los Angeles, CA: Universal Pictures, 2005), Film.

¹⁰² *Pride & Prejudice* (2005) Blog, "Transcript of Joe Wright's P&P DVD Commentary (Part 3)."

¹⁰³ Austen, *Pride and Prejudice*, chap. 58.

¹⁰⁴ *Pride & Prejudice*, directed by Joe Wright (Los Angeles, CA: Universal Pictures, 2005), Film.

focus is likewise given to the soundtrack, cinematography and the overall setting of the scene.

5 CONCLUSION

The aim of the bachelor's thesis was to present a comparison of Jane Austen's novel *Pride and Prejudice* and its 2005 film adaptation. For that reason, the theory of adaptation was introduced in the first part to give more insight into the subject. Special attention was particularly given to film adaptation.

The main objective of the following practical part was the comparison of the selected novel with its movie version. Numerous aspects were observed during this section. As discussed in 3.2.3, a movie is restricted by a limited time-frame. The fact is illustrated in the adaptation, where minor characters are omitted and multiple chapters are condensed into one scene. Another facet to consider was the modernization of the work, as well as the focus on the romantic theme. While a number of dialogues were left unchanged, others were partially altered or newly added. These modifications were made according to the characters' personalities and the circumstances they were in. Similarly, adjustments were made to the setting to complement the scenarios better.

Next, it was noted that Jane Austen's writing focuses on ideas that are left unsaid, or that are indicated through inner reflections. Compared to the novel and its subtle display of emotions and thoughts, the characters in the movie expressed themselves more visibly. Furthermore, the adaptation applied its advantages in creating visual and aural experiences. The use of cinematography, musical scores and the overall setting was highlighted in the comparison. In conclusion, Joe Wright managed to create a version that is different from the previous adaptations, but was still able to keep the essence of the source material. Finally, it is worth mentioning that with the growing number of adaptations, new opportunities for further research are presented.

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7 RESUMÉ

Bakalářská práce se zabývá srovnáním literárního díla Jane Austenové *Pýcha a Předsudek* s její filmovou adaptací. Práce je rozdělena na teoretickou a praktickou část. Účelem první části je seznámit čtenáře s pojmem adaptace, přičemž zvláštní pozornost je věnována filmové adaptaci. Následuje praktická část, která je věnována srovnání románu *Pýcha a Předsudek* s filmovým zpracováním z roku 2005 v režii Joea Wrighta. Představena je zejména řada postav a vybrané scény. Výsledky analýzy jsou následně shrnuty v závěru.

SUMMARY

The bachelor's thesis deals with the comparison of Jane Austen's novel *Pride and Prejudice* and its film adaptation. The thesis is divided into a theoretical and practical part. The purpose of the first part is to familiarize the reader with the concept of adaptation, with special attention given to film adaptation. Following is the practical part, which is devoted to the comparison of the novel *Pride and Prejudice* and its 2005 movie adaptation, directed by Joe Wright. In particular, a number of characters and selected scenes are presented. The results of the analysis are then summarized in the conclusion.