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**Jane Austen's *Pride and Prejudice* and its 2005
Screen Adaptation**

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DEDICATIONS

To my rocks and source of love Papa and Mama

To my beloved brother and sister

To my sweet nephew Haroun and to my dear husband

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ABSTRACT

Literature was and is still considered as society's mirror, writers translate their emotions, fears and hopes through their art of writing. The same reason pushed the film-makers to use their art and find a new way to resend the old messages through cinema film adaptation. The latter adapt a written story and giving it a voice and a physical appearance with the director's touch and perspective. This medium has numerous fans, from cinema lovers to people who have no time to read and explore their favorite novels. Accordingly, the aim of this research is to evaluate and examine the screen adaptation of the famous Regency novel written by Jane Austen, *Pride and Prejudice* (1813), using comparative studies in order to compare between the source material and the cinematographic material 2005 by Joe Wright and reaching the conclusion that an adapted movie can be as successful as the original story was.

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General Introduction

General Introduction

It is like a superpower, turning hundreds of pages into few hours, adding a personal touch without deleting essential themes and items. Film adaptation is one of the greatest inventions in the world, it brings back life to yellowish papers by any writer from anytime and anywhere.

The classics especially the Regency era literature are considered as a source of inspiration for many film makers, because of the beautiful stories, social activities, art and architecture of that period. This made people dream to be part of that fancy life and society.

Jane Austen used her writings to give the audience a look at the Regency life. *First Impressions* or as it famously became *Pride and Prejudice* (1813), is an aesthetic piece of writing that tells a story of sacred love in which the notions pride and prejudice rule. The amazing love story and the smooth plot line pushed Joe Wright the English director to infuse life again to this book in 2005. With a great cast, skilled talented cinematographers the 2005 *Pride and Prejudice* film hit 121.6 million USD in the Box Office.

The present work presents the old way of entertaining and the new one. Based on an analytical and comparative study, which is to examine, compare and contrast subjects which can be similar or different, the present study seeks to answer the following research questions:

- How was the Regency life and literature?
- What are the main similarities and differences between the novel and the film?

General Introduction

In order to answer those questions, this work is divided into two chapters. The first chapter presents the first entertaining tool, the novel, and its evolution, the second entertaining medium, the Cinema and its characteristics and then the Regency society and literature with a short biography of Jane Austen.

The second chapter analyzes the novel *Pride and Prejudice* 1813 from the plot, setting, characters to the themes and then presents and analyzes Joe Wright's 2005 audiovisual *Pride and Prejudice* cast, director, plot and music with an emphasis on the similarities and the differences between both materials.

Chapter One

Regency Literature

1-1 Introduction

Arguably the most famous date in English history, the year 1810 is linked to what is called the Regency Period. The fashion, architecture, literature and art left people dreaming and wishing to be part of this period. This induced the world filmmakers to infuse life again in this period within a modern touch using screen adaptation. A great film, regardless of genre (drama, thriller, or comedy), may be a fantastic experience. The majority of movies are adaptations of literary works like novels or short stories. Due to the genre's unique structure, a successful film adaptation may persuade viewers to read the source material and discover more about the plot with all the details that a book can supply and that a movie cannot.

1-2 From Novel to Cinema

Literature and Cinema may be considered as two sides of the same coin. In order to deliver a unique experience for the audience and readers, humankind produced a combination of the two forms, the cinema adaptation. This hybrid form displays all of the many styles of storytelling, and this type of film has always been a contentious discipline.

1-2-1 The Novel

The novel is a long fictitious story marked by a flow of opposing events and the collision of remarkable personalities; into whose deep psychological elements the novelist allows himself to delve. In brief, novels are known as “a piece of prose fiction of reasonable length” (Eagleton 1).

The novel is still relatively new; there were no known literary works that match the criteria of a "novel" prior to the 18th century.

As one of the great literary genres of English literature, the novel form of writing has been entertaining people with its realistic themes and real-life autobiographies of the main characters... It is believed that the genre of novel emerged in the beginning of the eighteenth century with the early English novels *Robinson Crusoe* by Daniel Defoe (Dodiya 873).

A novel describes fictional or actual people and events in the style of a chronological story and it emerged in the beginning of the 18th century in Europe. A true novel is simply a work of fiction that tells the story of a regular human life, full of emotions, and whose appeal is based on its truth to nature rather than on incident or adventure (Naeem 40). Defoe is credited with being the first to write autobiographical fiction as a work of art.

1-2-1-1 Evolution of the Genre

The novel's invention was a cultural and artistic revolution in British culture, bridging the gap between social and literary realms. As a result, renowned English writers positioned themselves as social critics in order to convey critical and moral judgements and propose answers to the social problems of the day, resulting in a series of rebellious literary movements. The Romantic and Victorian literatures, for example, were written to explain and characterize the social and cultural realities of English society.

1-2-1-1-1 Romantic Literature

Romanticism was a reaction to the Industrial Revolution, but it was also a revolt against the Age of Enlightenment's aristocratic social and political norms, as well as a reaction to the scientific rationalization of nature and progress as defined by technological advancement and urbanization. Romanticism is neglecting logic and facts and believing in the importance of emotions, intuition and spirituality.

The Romantics were divergent. Their thinking was based on cherishing nature, imagination, emotions and spirituality. They felt that man's imagination was his greatest spiritual trait, and that it was via it that he could access not just his most creative thoughts, but also his relationship to the divine. The Romantics valued nature; they would much rather look at a waterfall than to look at a big dirty city, watching the beauty of nature meant the world for them; they considered nature as their holy refuge. Emotions, whether crying or laughing, were also of paramount importance; they did not need a reason to cry, freedom was their slogan in life.

Gothic literature is a continuation and radical style of Romantic writing, which was the purest, yet most strange, reflection of English literature's extraordinary transformation. First and foremost. Gothic literature, depicts humanity's fascination with the dreadful, horrific, and enigmatic aspects of the universe and the super ego. According to *Oxford Dictionary*, the Gothic Novel is “A story of terror and suspense, usually set in a gloomy old castle or monastery...” it metaphorically depicts the battle and struggle between good and evil in order to reflect real-life societal problems in the British society.

“Gothic fiction emerged as a branch of Romanticism after Horace Walpole's 1764 novel, *The Castle of Otranto*. This fascination for the mysterious and the unreal also led to the development of Gothic romance, which became popular during this period” (Anyadiegwu 16). The Gothic novel came to focus on the dark side of human nature and set the gloomy thoughts free.

1-2-1-1-2 Victorian Literature

The term “Victorian” was coined after the British Queen “Victoria”. Though “Victorian” was first established by the beginning of the 20th century for

distinguishing it from the Edwardian period 1901-1914, it is well-claimed that “The Victorian was first recorded in 1839, but it only gained general currency, largely as a term of disapproval, with the Edwardians” (Louis 25).

While the Romantic period was a time of abstract expression and inward focus, essayists, poets, and novelists during the Victorian era began to reflect on realities of the day, including the dangers of factory work, the plight of the lower class, and the treatment of women and children (Heath Parag. 2).

As manufacturing and industrialization expanded, the gap between rich and poor grew. The civil strife was palpable, driving writers and philosophers to speak out against the world's injustices. As the economy shifted away from agriculture and toward industry, rural farmers were forced to relocate to cities in search of industrial labor, putting a burden on urban infrastructure (Martise 3).

It is often thought that realism is a particular tendency of Victorian fiction, and it is certainly significant that the earliest uses of the word *realism* to refer to the faithful representation of the real world in literature or art date from the 1850s (Mullan Para1).

Realism is a movement concerned with reality in literature; it came as a reaction against the romantic sentimentalism and it developed in France in the middle of the 19th century. Realism seeks to describe life in the absence of romantic subjectivity and idealism. It focuses on the realities of life and treats the widely known characters of everyday life truthfully. Its goal is to highlight reality, which is usually absolute and innate to people and society. This type of realism exposes readers to reality as it occurs in the world, rather than create a magical world. Realism spread rapidly across Europe, and in Victorian England was greeted by the work of Charles Dickens (Gonilla Para2).

Realism arose as a significant literary trait of the period within the framework of the novel. The novel may be viewed as one aspect of the Victorians'

literary exploration. It progressed and eventually became the dominant medium for written expression.

1-2-1-2 Aspects of The Novel

The novel differs from its preceding genres because of its numerous characteristics. It is made of a plot, a setting and, most important, of a set of different characters. These three aspects are referred to by Wellek and Warren as “constituents”. They claim that each one “is determinant of the others” (216). This implies that the three constituents of the novel are interrelated and consequently influence one another. (Mourou 1)

1-2-1-2-1 The Plot

Wellek and Warren define plot as a “narrative structure” which is based on other “smaller narrative structures: episodes, incidents” (217). Plot is different from story, which means actions related chronologically (the king died then the queen died too) while plot means actions related causally (the king died then the queen died of grief) (Forster 27).

Plot is the way actions are presented to create a structured whole and achieve an artistic effect. This implicitly means that plot and characters are interrelated. The latter are linked to the plot because actions are performed by them. Plot is an exposition of events raised into complications and conflict to reach a climax and then be resolved in the denouement which ends the conflict.

1-2-1-2-2 The Setting

The elements of setting – time and place – help to make a novel feel real and alive. According to David Lodge,

the simplest way to tell a story...is to begin at the beginning, and go on until you reach the end...But storytellers perceived the interesting effects that could be

obtained by deviating from chronological order... [...] Through time-shift, narrative avoids presenting life as just one damn thing after another, and allows us to make connections of causality and irony between widely separate events (74-75).

This passage from Lodge's article on time-shift represents the relationship that exists between time and plot. Time contributes to the building of a plot that will make the reader want to know what is going to happen next, how and why (Mouro 2).

1-2-1-2-3 The Characters

Characters or "people" as it was proposed by E. M. Forster are the engines that fuel all the different aspects of the novel. They differ from major to minor characters and from round to flat characters, taking the roles of protagonist (hero/heroine) and antagonist (villain) along with back-up serving characters. In particular, it is all up to the storyteller who is the omniscient creator of his people and who allows himself to have access and deepen to the inner psychological world as well as the outer one of his characters; "their inner as well as their outer life can be exposed" (Forster 47).

Characters are the actors that perform the actions of the work. They can be human beings, but can also be animals, abstractions, natural elements. Walter Besant calls the characters "men and women"; he says that the novelist is

...concerned with their actions and their thoughts, their errors and their follies, their greatness and their meanness; the countless form of beauty and constantly varying moods to be seen among them; the forces which act upon them; the passions, prejudices, hopes and fears which pull them this way and that. He has to do, above all, and before all, with men and women (Cited in Regan 64-65).

The use of "men and women" by Besant instead of male and female characters underlines the realistic aspect of this genre, namely the novel (Mouro 03).

The plot, setting and characters are the first items that the filmmaker focuses on in film adaptation.

1-2-2 Cinema

Basically, the term originates from the Greek word *kinema*, which means "movement." It is a shorter form of the French cinematographe, which was created by two brothers, Auguste and Louis Lumiere, who combined *kinema* with another Greek root, *graphien*, which means to write or record (Sharman, Para2). It is the art of making films with moving images projected on a screen.

The project was repeated, this time using 12 cameras, each hooked to an electrical apparatus that would trip the shutters as the horse galloped past. A press conference was called to witness the experiment so that no doubt could exist about the authenticity of the photographs. Governor Stanford's racing mare, Sallie Gardner, was the model, July 19, 1878 was the date, and the experiment was a great success. (Whitmire Para7)

Edward Muybridge created the first motion picture, 'Sallie Gardner at a Gallop,' in the early nineteenth century, which consisted of 24 individual photographs shot in rapid succession to create a moving picture. From this to the black-and-white and silent eras, and finally to today's high-tech films, the world of cinema has seen massive advancements and evolution over centuries.

1-2-2-1 Cinematography

It is the art and technology of motion-picture photography. "Cinematography is definitely much more of an artistic approach to filmmaking," says filmmaker Whit Ingram. "It's much more planned out — a great way to really express something, whether it be more abstract or more realistic."

According to Joseph V. Mascelli, there are five Cs in Cinematography. First, “Camera Angles”. A motion picture is made up of numerous shots. Each shot necessitates positioning the camera in the best position for viewing the characters, setting, and action at that specific point in the narrative. Second, “Continuity”. A professional sound motion picture should portray the filmed event in a cohesive manner by presenting a sustained, smooth, logical sequence of visual images enhanced by sound. Third, “Cutting”.

Only good editing can bring life to a motion picture! The various shots are just so many odd pieces of film until they are skillfully assembled to tell a coherent story. Cutting takes up the slack in the film, by removing all superfluous footage: false starts, overlaps, unnecessary entrances and exits, extra scenes, duplicated action, bad takes (Mascelli 144).

The fourth C is the “Close-up”, a device unique to motion pictures. Only motion pictures allow large-scale portrayal of a portion of the action. Over the shoulder close-up in which the camera films over the shoulder of another player - are generally photographed in opposing matched pairs (Mascelli 177). The last C is “Composition”. the arrangement of photographic elements in order to create a coherent, unified whole (Mascelli 194).

Literature and cinema are disciplines that use diverse methods for transmission, both arts have now collaborated to create a fresh form of art known as film adaptation.

1-2-2-2 Film Adaptation

Literature and film are two different types of art that are transmitted in various ways. The first is based on written mode, while the second is based on visual mode. The issue of adaptation, on the other hand, is the common ground between the two arts.

The *Oxford English Dictionary* states that to adapt is to “make suitable for a new use or purpose, to alter or modify, adjust one thing to another or, to become adjusted to new conditions.” In general, cinema adaptation is regarded as a narrative art reliant on the conversion of previously published literary works into audiovisual scenes. In particular, it has been defined as “a presence that is woven into the very fabric of film culture” (Jenkins and Mcfarland 8).

1-2-2-2-1 Film Characteristics

A Film is currently one of the most popular and commonly used multimedia materials. Moving picture, motion picture, or movie are all terms for the same thing, the film is defined by the *Word Web Dictionary* as: “a sequence of photographs projected onto a screen with sufficient rapidity as to create the illusion of motion and continuity” or “a form of entertainment that enacts a story by a sequence of images giving the illusion of continuous movement” (cited in Rahmoun 38).

A film is regarded "good" when the acting, direction, screenplay, cinematography, and overall production value all work together to tell one cohesive, compelling, and impactful tale. A good film, in essence, uses all of these strategies to tell a compelling story that touches the audience (Harvey 1).

Adding to all that the fans of the novel whom the screenwriter must satisfy even though screenwriters are not the only ones responsible for the failure or success of a movie adaptation, directors, producers, film companies and the casting also play a major role in the process of making a good cinematic project. The focus is more on screenwriters because they are the starting point.

1-2-2-2-2 The Screenwriting:

Movie scripts, or known in the industry as screenplays, are the blueprints that producers, directors, cast members and everyone in between rely on to produce the film. Simply put: without the screenplay there is no movie to work on (Harvey 1). According to the script editor and mentor Alex Ross:

Screenwriting is most likely what you think of at first when you say ‘scriptwriting.’ It is a written representation of what will eventually be a piece of visual media, such as a scene in a feature film. Included in this writing, called a screenplay are the external factors of the scene (how the set looks)” (Parag, 1).

Screenwriting is both a skill and an art; anyone can tell a story, but not everyone can tell a good narrative; this technique may be learnt via practice and mastery of key steps that are crucial to the structure of the story, such as the characters, setting, or storyline. Each aspect must be thoroughly examined in order to construct a coherent story. Movies based on Regency novels can be considered as the most successful movies in the cinema industry.

1-3 The Regency Period

The Regency formally began in 1811, when King George III went permanently mad and his son, Prince George of Wales, was appointed Regent to rule England in his place (Morison 1). The political regency lasted until the coronation of George IV in 1820. However, the Regency period has come to refer more broadly to the early decades of the nineteenth century preceding the start of Victoria's reign in 1837, during which the prince Regent offered significant support for the development of the arts and sciences that flourished during this period.

1.3.1. Characteristics of the British Regency Society:

British society in the Regency Period was characterized by a number of characteristics.

1.3.1.1. Hierarchical Society

The Regency period was highly hierarchical. They had a fairly rigid social structure, with a system of precedents in both society and the family. The king was at the top, followed by the royal family and then the nobles; basically, there was a line of people who ranked above each other in society. The husband was the absolute head of the family, followed by the wife. Even among siblings, according to Dashwood: “the oldest sister in a family gets to use miss last name, while her younger sisters must use miss name last name” (7:7)

Social class was not just a hierarchical list but it was an evolving living system that people in the Regency period actually lived their entire lives inside.

Upper class: The aristocracy made up of royal family and the lords temporal and ecclesiastical.

Gentry: It was composed of Baronet, knight, Esquiral/ squiral and gentlemen.

Middle class: Doctors, lawyers, bankers and the different large scale and merchants.

Servants: They worked for nobles and middle class too. They consist of shopkeepers, publicans and persons of different occupations.

Paupers: People who had work or found just occasional work.

(Cited in Boukhari and Ghenou 13).

Social classes were considered as a major scale in the future marriages.

1.3.1.3. Marriage:

Marriage in the Regency era was considered as a salvation, necessity and a blessing for most young ladies. Living in a patriarch society pushed them to enter the marriage market at a young age and fight to gain a wealthy gentleman who can take them as his matter for the rest of their lives. According to Ray and Lesly Adkins:

Forced marriages were commonplace, but the unmarried person Woodford dislike them intensely: 'it is cruel thing that many persons should be compelled by law to marry... it is very disagreeable to me to marry such person'. These weddings were a far cry from the marriage that form the essence of Jane Austen's fiction "(2).

Woodford was challenging society standards, arguing that marriage should be based on love rather than force, and that marriage is a holy relationship that should be founded on honesty, love, and comprehension rather than money and wealth.

Adkins adds too that "when a woman married, she passed from the control of her father, who 'gave her away' at the wedding to the control of her husband. her property became her husbands despite his promise in the marriage ceremony 'with all my worldly goods I thee endow'" (5). A wife and a husband become one person and legally that one person was the husband. He had all the rights to rule his wife's property, and so a woman really did lose her standing in the eyes of the law.

1.3.1.4. Education

Girls' education in the Regency era was definitely 'not standardized' at all in every single part of the three methods, Home schooled by Mom, Home schooled by Governess or Sent to Boarding Schools (Dashwood 0:42).

The first method is referred to now as 'home-schooling your children.' The issue is that there is no curriculum or online school reference available. Mothers had complete freedom to do anything they pleased. They taught their daughters how to read, write, sew, and, of course, dance. however, A governess was a tutor who would come and live with the family and teach the young ladies all they needed to know about being a lady. Eventually, the last method the curriculum in these schools was based on whatever the parents wanted their daughters to know, and of course,

these parents wanted their daughters to know whatever would make them marriageable when they were older (Dashwood 0:37).

1.3.1.5. Fashion

Fashion is ever-changing, and while some styles mark a dramatic departure from the past, many exhibit subtle differences from year to year that are not always easily identifiable. The Regency fashion passed through three phases from the dresses inspired by the Grecian styles to the narrower skirts and the shorter sleeves and by the end the natural waistline and wider skirts.

The necklines were low and wide, filled for the day with fichus, scarves or blouses; a high waist; a fitted bodice and fitted sleeves, short and puffy, elbow-length or long. There were trends; waistlines went up and down, more elaborate trimmings were fashionable, particularly at the hemlines and necklines of dresses, and Medieval and Renaissance detailing was becoming popular, especially in England. (McCabe)

Men intended to wear the usual vest and coat with a loose white shirt. Furthermore, the long coats and vests common in the mid-1700s gave way to removing the coat with its jacket tails in the late 1700s, while coat styles were completely altered during the Regency era. Long vests were popular in the mid-1700s, and they gradually became shorter, eventually transforming into the "waist coat" or waist long vest that fit so well under the tailcoat (Boukhari and Ghenou 14).

1.3.1.6. Mother-Daughter Relationship

The maternal discourse is a controversial topic in which different authors have suggested various opinions or perspectives all along the run. Their attempt is to provide a new voice to the mother and the maternal body, which have often been viewed as silent within society. They are simply trying to show women's struggle to understand the experience of maternity and pregnancy or even motherhood. Thus,

interpreting the mother-daughter relationship from a new angle than that which was already created by the patriarch.

In the late 18th century and the early 19th century, women were expected to remain subservient to their fathers and husbands. (Dashwood 0.54). Their occupational choices were also extremely limited. Middle- and upper-class women generally remained home, caring for their children and running the household. The biggest challenge that mothers had in that period was to prepare their daughters to be good future wives and mothers.

Their job was teaching them the basis of reading, writing and sewing. Also, how to be elegant, accomplished and desirable. Their relationship was not based on love and the natural feeling that any mother use to feel for her baby, but it was completely different in that period. The core of raising a daughter that period was to prepare her for marriage and to gain her a good husband within a good fortune. This cold relationship pushed some daughters to dislike their mothers, because they were needy to empathy, love and kindness (Dashwood 0.54). “A good enough mother lets a child create a transitional space where they can think for themselves. From the cultural reproduction point of view this is what a female genius is all about”. (Kristeva parag1). People in general have a big tendency towards vulnerability and might get hurt, especially as children. Yet, growing up they start to build walls against harsh criticism. The only person that they do not build a wall of defence against is probably, the mother. Thus, the mother is indeed the center of effective criticism in the family that pushes her children to either succeed or fail. Her strong bond with her children starts since the period of pregnancy.

The maternal discourse between the mother and the daughter is the alternative representation of Feminine Language in the family. Instead of captivating the

daughter with the patriarchal discourse imposed by society, the mother should interfere as a refuge for the female's identity in her family. In the same way, the daughter should base her discourse with her mother on a mutual understanding of her past, present, and future. Unless women could develop this kind of sisterhood between them, the maternal discourse can not be formed (Kristeva Para1). These themes were transmitted into writings. The Regency literature was an important tool to uncover the society.

1-3-2 British Literature during the Regency Period

The Regency era's literature reflects a complex mix of political, social, and cultural factors. Romantic writers like Samuel Taylor Coleridge and William Wordsworth rejected the 18th century's strict intellectualism in favor of emotion, creativity, and a reverence for nature (Metzger 1).

Gothic fiction, such as Mary Shelley's *Frankenstein* (1818) and Ann Radcliffe's *The Mysteries of Udolpho* (1794), brought terror to new heights and focused also on voiceless women. In contrast, realistic works presenting believable, ordinary persons were a reaction against gothic fiction's fantastic features (Metzger 1). The Regency writers used their novels as a tool to express the social norms and the political issues; for example, Jane Austen's *Sense and Sensibility* (1811) highlight a dilemma of inheritance and women's right.

1-3-3. Women Authors during the Regency Period

By the 19th century, "reform was an extremely influential aspect of journalism and urban life" (Lauter 463), thus, women began to take larger roles in society and project their voices through their writings. Women writers have been subject to cruel and degrading remarks for centuries, even before Anne Bradstreet

responded to the male suggestion that women are more suitable holding a “needle” than a “pen” (Lauter 439).

Women presence through ages was related to family and housekeeping. Then by the late 18th century they break through writing where they find an escape and a way to express their thoughts and feelings. This step was considered as the beginning of a future full of literary works within a feminine touch.

Mary Wollstonecraft Shelley was a British novelist, Mary Godwin had been born on August 30, 1797 at the end of a month when a comet had burned through the London skies. People all over England had speculated about its meaning. A happy omen, her parents had thought (Gordon 4). She is best known for her Gothic novel *Frankenstein or, The Modern Prometheus* (1818).

1.4. Jane Austen

Probably the best and most recognized examples of the Regency Era novel are the works of Jane Austen.

She was born on 16 december,1775 at Steventon, near Basingstoke in Hampshire the seventh child of the parish rector. She lived with her family at Steventon until they moved to Bath when her father retired in 1801. After her father died in 1805, she moved around with her family and in 1809 they settled in Chawton, near Alton, Hampshire. Except for a few visits to London until in May 1817, she moved to Winchester to be near her doctor. There she died on 18 July 1817 (Lamont 1).

Austen died at the age of 41 from a disease that was never diagnosed. Theories about her cause of death have been swirling for years. While the most

popular has been Addison's Disease, scholars have also suggested that it was tuberculosis or a form of cancer. Most recently, the British Library published a blog post indicating that Austen had died from cataracts caused by arsenic poisoning. Austen's final composition was a poem, dictated to her sister Cassandra three days before her death. The poem was a humorous ditty on England's rainy weather (*CBC Books*).

1.4.1. Jane Austen's Works

Jane Austen wrote many novels that continue to captivate readers almost 200 years after her death. She was extremely modest about her genius, describing her works to her nephew Edward, "the little bit (two inches wide) of ivory, on which I work with so fine a Brush as produces little effect after much labour" (Lamont Parag. 1). As a girl she wrote stories including burlesques¹ of popular romances.

Her works were published only after much revision, four novels being published in her lifetime. These are *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814) and *Emma* (1815). Two other novels *Northanger Abbey* and *Persuasion*, were published posthumously in 1817 with a biographical notice by her brother Henry Austen. The first formal announcement of her authorship, *Persuasion* was written in a race against failing health in 1815-1816. She also left two earlier compositions, a short epistolary novel, *Lady Susan* and an unfinished novel *The Watsons*. At the time of her death, she was working on a new novel, *Sanditon*, a fragmentary draft of which survives (Lamont 1).

¹ a performance or piece of writing which tries to make something look silly by representing it in a humorous way; synonym parody.

1-5 Conclusion

Pleasure has an aesthetic worth. This means that everybody who enjoys reading a novel or poetry is having a delightful experience that is not only created by, but also intended at, the same literary work. Some people tried to reach this feeling in the real life by adapting that literary work to screen. Cinematography was an epic artistic revolution that gave the opportunity to revive famous literary canons and portray them in a vivid and lifelike manner, resulted in the formation of a new parallel literary artistic genre known worldwide as film-adaptation. Above all adaptation is a collaborative endeavor between two key individuals: the director and the scriptwriter.

Chapter Two

Austen VS Wright

2-1 Introduction

Pride and Prejudice is not only a romance drama novel, but it is an indirect tool to educate and enlighten the audience about the fake, oppressing social norms that the Regency era was suffering from. *Pride and Prejudice* 2005 version held the responsibility to pass this message through a beautiful audio-visual tool. The cinematography and the scriptwriting added so much to the story and helped in giving more fame to the book.

2-2 The Novel *Pride and Prejudice* (1813)

On 29 January 1813, Jane Austen wrote to her sister Cassandra with exciting news: “I want to tell you that I have got my own darling child from London.” (Mulder parag1). Primarily, the story was written by the 1790s entitled as *First Impressions*. The former faced rejections by different publishers. In essence, it was all thanks to Austen’s brother Henry who introduced her works to Thomas Egerton that agreed to work with her. By that, *First Impressions* awaited more than ten years until it took its final form after Austen had started editing and revising the story to officially publishing it as *Pride and Prejudice* in January 1813 (Bouguedra and Dib 25).

Jane Austen's classic *Pride and Prejudice* combines love and hatred, nobility and middle-class life, humor and drama. A tale as long as time tells of two passionate lovers who hide their affections behind their pride and prejudice.

2-2-1 The Plot Summary

After dreaming and planning to find a wealthy single man to her five daughters, Mrs. Bennet’s dreams finally come true with the arrival of a young man of a large fortune from the north of England to Netherfield Park. Mr. Bingley was

not alone; he was accompanied with his sisters and his snobbish best-friend Mr. Darcy.

Mr. Bingley falls in love with the eldest Miss Jane Bennet from the first dance, but Mr. Darcy ruined their chance to be together claiming that Jane's aim was Bingley's money not his love. This action paves naturally the way to much excitement when Elizabeth knew about Darcy's intrigue which caused grief to her most beloved sister.

Mr. Collins, a priest and Mr. Bennet's relative, appears unexpectedly and wishes to marry Elizabeth in order to inherit the Bennet estate. Elizabeth refuses to marry an unreasonable and deceitful man. Instead, she accepts Wickham, a town officer who claims Darcy cheated him out of his inheritance. Wickham eloped with Lydia the younger daughter, Lydia has no understanding of the shock and distress she has caused her family by running away with Mr. Wickham. She has entirely absorbed her mother's philosophy and is proud to be the first sister to be married, her mother was a nagging person who believe in the idea of a women can only be a wife and must marry a rich husband.

Eventually, after spending considerable time together, Elizabeth and Darcy's clash did not last forever. Their affection was stronger than the inferiority of her family, his pride and her prejudice; they reach a mature understanding of each other and find lasting contentment.

2-2-2 The Characters of the Novel

The actions have been performed by female and male characters.

2-2-2-1 The Female Characters

Elizabeth Bennet is a very profound main character. She is the Bennet family's second daughter and the most clever, vivid, wise daughter, she tends to

judge people at first sight; “they are all silly and ignorant like other girls; but Lizzy has something more of quickness than her sisters.” (Austen 6).

Jane Bennet, Elizabeth's beautiful, kind elder sister, is regarded as the most attractive of the local girls. Unlike Elizabeth, she is pleasant and shy, and she strives to see the good in others. “Oh! She is the most beautiful creature I ever beheld” (Austen 10).

Mrs. Bennet, the mother of the Bennet sisters, is portrayed as a silly woman. Her usual attitude embarrasses her husband and daughters, and her main concern in life is marrying her daughters to wealthy men; “a single man of large fortune; four or five thousand a year. What a fine thing for our girls!” (Austen 5).

Lydia Bennet is the eldest and craziest of the Bennet sisters. Her mother likes her because she is obsessed with gossip, socializing, and men, just like Mrs. Bennet. She is attractive and charismatic, but she is also reckless and irresponsible; “and Lydia, self-willed and careless, would scarcely give them a hearing” (Austen 166).

Charlotte Lucas, Elizabeth's close friend is a decent, bright and pragmatic woman; her aim was a comfortable home; “I am not romantic, you know; I never was” (Austen 100).

Lady Catherine de Bourgh is Mr. Darcy's wealthy aunt, patronizing, arrogant, and dominant. Her status and position allow her to be rude to anyone she thinks beneath her. “Mr. Darcy looked a little ashamed of his aunt's ill-breeding...” (Austen 136).

Miss Bingley, Charles Bingley's sister is a wealthy, jealous lofty lady. Miss Bingley feels jealous and dislikes Elizabeth because she knows that Mr. Darcy likes

Elizabeth. “Miss Elizabeth Bennet! I am all astonishment. How long has she been such a favorite?” (Austen 21).

2-2-2-2 The Male Characters

Mr. Darcy is the male protagonist of the novel, an arrogant upper-class Englishman. He is the master of Pemberley's vast estate and the son of a wealthy, well-established family. He is tall and handsome, yet his attitude is cold, arrogant, and unapproachable. “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 ...for he was discovered to be proud; to be above his company, and above being pleased” (Austen, 10).

Mr. Charles Bingley is Darcy's rich best friend, a handsome humble wealthy man who had been engaged in a relationship with Jane Bennet. “Mr. Bingley was good-looking and gentleman-like; he had a pleasant countenance and easy unaffected manners” (Austen, 10)

Mr. Bennet, the father of the Bennet sisters, is noble and educated man with wisdom and discernment who enjoys reading and annoying his wife. “Impossible, Mr. Bennet, impossible, when I am not acquainted with him myself; how can you be so teasing” (Austen, 8).

Mr. Collins is a clergyman and Mr. Bennet's relative. Punctual, a tall young man, he is obsessed with his patron lady Catherine de Bourgh. “...His air was grave and stately, and his manners were very formal. He had not been long seated before he complimented Mrs. Bennet on having so fine a family of daughters; said he had heard much of their beauty, but that in this instance fame had fallen short of the truth” (Austen, 53).

Mr. Wickham is a human fox. At the beginning he was a humble, handsome soldier but it turns out that he was a tricky sly person who chases money and innocent ladies with his lucid way in convincing his victims with his lies. “Mr. Wickham should invent such a history

of himself as he gave me last night; names, facts, everything mentioned without ceremony.”

(Austen 69).

The plot and the characters could not succeed in keeping the reader interested without the setting.

2-2-3 The Setting

The novel *Pride and Prejudice* is set in England during the late 1700s and the early 1800s. Although the precise dates are unknown, Austen references soldiers and regiments, implying that the action takes place during the Napoleonic Wars (1797-1815).

Austen set it around the same time because the novel was written and modified between 1796 and 1813. The action shifts between a few unique locations in England, including Brighton, London, and the counties of Hertfordshire, Derbyshire, and Kent, but the geographical settings are not extensively explained (SparkNotes).

2-2-4 Themes

The core of any literary work was and still is to shed lights on some themes that must be delivered to the reader through words. Jane Austen used her book *Pride and Prejudice* in order to convey important social issues that were common in the Regency society.

2-2-4-1 Inheritance

In the 19th century the land was a symbol of wealth and pride, and to keep this tradition going there was the Primogeniture. The latter meant that all the land in each generation's possession was left to the eldest son in the family rather than being divided equally among all of the offspring. Secondly, an entail assured that said “eldest son” could not

mortgage or divide or sell said inheritance. It was to be held for his eldest son, etc. (Jeffers Para 1).

On the other hand, in case there was no male in the family, the land and all the family's material go to one of the family's male relatives. When no male heirs were available, a girl could marry the "heir presumptive" and stay in her childhood home.

About a month ago I received this letter; and about a fortnight ago I answered it, for I thought it a case of some delicacy, and requiring early attention. It is from my cousin, Mr. Collins, who, when I am dead, may turn you all out of this house as soon as he pleases. (Austen 43).

Mr. Collins as it was mentioned above is Mr. Bennet's cousin which means he is the future owner of Longbourn. The marriage of Elizabeth and Mr. Collins was the only way for the five daughters to save Longbourn and avoid becoming homeless. In his proposal, Mr. Collins explains why he assumes one of the Bennet sisters would accept him:

But the fact is, that being, as I am, to inherit this estate after the death of your honoured father (who, however, may live many years longer), I could not satisfy myself without resolving to chuse a wife from among his daughters, that the loss to them might be as little as possible, when the melancholy event takes place—which, however, as I have already said, may not be for several years (86).

The surprising proposal and Mr. Collins words shows that marriage for him was just a part of taking the land, the contrary of Elizabeth whose aim of marriage was love and inner peace.

2-2-4-2 Marriage

Marriage was clearly the center of the novel as it is expressed by Jane in the beginning "It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife" (05).

As British culture became more focused on money accumulation and family consolidation, beneficial marriages were one way for families to amass wealth fast. As a result,

daughters' responsibilities within the family shifted as they became a means for a family to gather greater wealth. As a result of familial aspirations and women's increased reliance on marriage for financial survival, courtship became a key emphasis of women's life (Aschkenes Para 4). The inequality in inheritance pushed the young ladies to enter the marriage market in order to find a wealthy man who can save them after the death of their father. This was the first aim of marriage.

The second aim was the word "spinster". In the novel *Pride and Prejudice*, Lady Catherine De Bourgh was trying to know how old is Elizabeth "...pray, what is your age?" (130) in order to find the reason behind her sharp opinion; as a result, Elizabeth says "With three young sisters grown up; your ladyship can hardly expect me to own it" (130). There was a competition between the sisters and the girls all around Britain to marry at a young age in order to avoid the word spinster because it was considered as one of society's unfortunates (Levine 150).

2-2-4-3 Women Stereotyping

Women stereotyping was an important topic that Jane focused on in her novel because the society was neglecting what women can do besides being a house wife

Stereotypes are both descriptive, in that members of a certain group are perceived to have the same attributes regardless of individual differences, and prescriptive as they set the parameters for what societies deem acceptable behavior. (Council of Europe 2)

Stereotypes are the generalization of a group's characteristics, distinctions, and features based on their gender; for example, all men must play football, men do not do household chores, men should be the dominant etc.

Jane Austen highlights the issue of stereotyping people based on their gender and specifically women stereotyping.

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" (129).

Women in the 19th century were expected to have knowledge about singing, dancing, drawing and sowing. A woman who cannot do anything of the mentioned above was considered as an ignorant, incompetent and silly.

2-2-4-4 Love

All kinds of love lie at the heart of *Pride and Prejudice*, the familial love and the romantic love. The first kind can be felt and seen through the sisters' relationship, like the sacred strong love between Elizabeth and Jane; "do you think that any consideration would tempt me to accept the man who has been the means of ruining, perhaps forever, the happiness of a most beloved sister?" (149). She resisted her affections and her love to Mr. Darcy in sympathy with her elder sister.

The second kind of love was predicted from the very first meeting. Mr. Darcy and Elizabeth, despite of their opposition and their classes, could not resist their magnificent chemistry which shows that love is beyond materialism and the social norms. "If your feelings are still what they were last April, tell me so at once. My affections and wishes are unchanged, but one word from you will silence me on this subject forever." (282).

2-2-4-5 First Impressions

Humans usually make inaccurate assumptions when they meet someone for the first time. They may look good but deep inside they are bad and they may look snobbish arrogant but their reality is the contrary, just like what happened between Mr. Darcy and Miss Elizabeth Bennet.

His physical appearance at the first ball shows how much he was handsome and clean but his attitudes towards the people around him exposed his reality and pushed everyone to think that he is an arrogant rich man.

... the ladies declared he was much handsomer than Mr. Bingley, and he was looked at with great admiration for about half the evening, till his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud; to be above his company, and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend (10).

After they get used to each other, Elizabeth knew that Mr. Darcy was an introvert and had problem with talking to new people; “I certainly have not the talent which some people possess,” said Darcy, “of conversing easily with those I have never seen before. I cannot catch their tone of conversation, or appear interested in their concerns, as I often see done.” (137).

Mr. Darcy is an example of a bad person who turns out that he is a good one whereas Mr. Wickham was the opposite. By the middle of the story, Mr. Wickham came out as a devil in the disguise of a handsome victim for nothing but to hurt others and to please himself; “Wickham so very bad! It is almost past belief. And poor Mr. Darcy! Dear Lizzy, only consider what he must have suffered.” (174).

Austen needed something stronger than the characters and their social life to attract the reader, so, she used an amazing writing style with a soft touch of some figurative language.

2-2-5 Figurative Language

The novel witnessed a figurative language that kept it so original and different from other novels.

In the mid- and late-twentieth century, topics like metaphor and metonymy were the province of literature departments, and were primarily studied in their roles as part of literary texts. Figurative language was thought of as being one aspect of what gives a text – in particular, a poetic text – special esthetic value (Dancygier & Sweetser, 01).

Jane Austen used the figurative language in her novels because it was so essential in order to let the reader delve with his emotions and thoughts within the characters of the story and be part of it like living it in his imagination and spirit.

2-2-5-1 Metaphor

“Her indifferent state of health unhappily prevents her being in town; and by that

means, as I told Lady Catherine one day, has deprived the British court of its

brightest ornament” (55) Mr. Collins is describing Lady Catherine De Bourgh’s daughter Anne in terms of a beautiful delightful thing as a compliment.

“Had I been in love, I could not have been more wretchedly blind!” (162). After she finds out the real Wickham and his lies, she employs this metaphor to contrast her incapacity to recognize actual character with the kind of blindness to flaws that a lover frequently has for their beloved.

2-2-5-2 Irony

Jane Austen wrote the most ironic opening in history; “It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife” (5). What is meant was the opposite of what is actually written in order to criticize the social norms of the Regency era where marriage was the only refuge for both women and men.

“Let Wickham be your man. He is pleasant fellow and would jilt you creditable” (109). Mr. Bennet meant the opposite; he was laughing at Elizabeth.

2-2-5-3 Hyperbole

After knowing the truth behind her sister’s grief, Miss Elizabeth refuses Mr. Darcy's marriage proposal with a string of hyperbole “and I had not known you a month before I felt that you were the last man in the world whom I could ever be prevailed on to marry.” (151). She exaggerates for emphasizing that she doesn’t want him in her life after all what he had done to her sister. Mrs. Bennet, the drama queen, uses a lot of hyperbole during her talks with people such as in “I am sure,” she added, “if it was not for such good friends, I do not know what would become of her, for she is very ill indeed, and suffers a vast deal, though with the greatest patience in the world” (35).

This piece of art could not be captivated in a form of book for ages, it saw the lights in so many movie versions including Wright Joe's version.

2-3 The 2005 Movie Version of *Pride and Prejudice*

Pride and Prejudice 2005 is a romantic drama film directed by Joe Wright and produced by Tim Bevan, Eric Fellner and Paul Webster; it was distributed by Universal Studios and Scion Films. It is inspired from Jane Austen's novel *Pride and Prejudice* (1813). The film received several nominations in film festivals and was even nominated for the academy award of Best Performance by an Actress in a Leading Role, Best Achievement in Art Direction, Best Achievement in Costume Design and Best Achievement in Music Written for Motion Pictures, Original Score at the 2006 Oscars (IMDb).

It is probably the montage that makes the film original. It contains scenes of the main events of the novel that pushed the audience to follow the protagonist's story carefully. All this accompanied with an amazing decoration and music.

2-3-1 The Cast and Director

The secret behind the success of this adapted film was the participation of a lot of famous actors. The opening scene presents Kiara Knightly as the protagonist Miss Elizabeth, she was known for films like *Love Actually* (2003), *Pirates of the Caribbean: The Curse of the Black Pearl* (2003), *Official Secrets* (2019) and many other works. She describes her experience as “*Pride and Prejudice* was so amazing because I have been so obsessed with it since I was eight...” (BBC 0:22).

Mr. Darcy's character on the other hand was performed by David Matthew Macfadyen. The latter is considered as the one who succeeded in portraying Mr. Darcy. He is famous for series and films such as *Death at a Funeral* (2007) and the TV Show *The Succession* since

2018. He was nominated for an Emmy Award best Supporting Actor for his role in the Drama series *The Succession* (2020).

Mrs. Bennet was performed by Kiara's partner in the 2007 movie *Atonement* Brenda Blethyn, BAFTA and a Golden Globe winner. Her character added a humorous touch to the film. Her husband Mr. Bennet was played by Donald Sutherland, nominated for nine Golden Globes.

The movie witnessed a participation of great actors such as Rosamund Mary Ellen Pike known for her movies *Gone Girl* (2014) with Ben Affleck and the 2016 *A United Kingdom*. And the Oscar winner Judi Dench as Lady Catherine De Bourgh. Tom Hollander the BAFTA winner as the best supporting actor for *The Night Manger* played Corcoran.

The most appreciated person for *Pride and Prejudice* fans is the director, Joe Wright. "He began his career working at his parents' puppet theatre. He also took classes at the *Anna Scher* Theatre School and acted professionally on stage and camera" (Borges Para1).

He did his best to create his own version of *Pride and Prejudice*, saying

I mean I knew I wanted to defiantly cast people of the right ages...Laurence Oliver he was like 45 when he played Darcy ... so you had these people, this kind of grown adults prancing around... (keiraweb2, 1:00)

The similar physical appearance of the fictional character and the actor plays a huge role in adapting the movie and convincing the audience.

2-3-2 The Setting

Bringing back such an old novel into life needed a huge effort from the director and his crew. Eventually, they succeeded in choosing beautiful, well architected and vantage sets as described in the novel like Mr. Darcy's 'Pemberley' Chatsworth House, Derbyshire. The place was exactly how Austen described it in chapter 43:

then found themselves at the top of a considerable eminence, where the wood ceased, and the eye was instantly caught by Pemberley House, situated on the opposite side of a valley, into which the road with some abruptness wound. It was

a large, handsome stone building, standing well on rising ground, and backed by a ridge of high woody hills; and in front, a stream of some natural importance was swelled into greater, but without any artificial appearance... (187).

Longbourn, the warm house where the five sisters were raised, according to Movies Locations, “is moated manor house, Groom bridge Place, near Tunbridge Wells in Kent, built in 1662”. The scenes were shot in castles, roads, dancing rooms and in nature too.

2-3-3 The Music

Dario Marianelli’s music “Dawn” was the soft, pure and peaceful soundtrack that represented Miss Elizabeth Bennet at the beginning of the movie. This audio masterpiece is considered as the main part of the movie, the music that was sculpted in every *Pride and Prejudice* fan. “Stars and Butterflies” when Elizabeth was on her way to see her sick sister Jane and “Liz on top of the world” shows the strong cling of Elizabeth to nature; she prefers walking than taking a carriage in order to rest her mind. Dario Marianelli’s talent shows how much music is necessary and a beautiful addition to any movie.

2-4 Comparing the Novel and the Film

Joe Wright has his own perspective while representing Jane Austen’s novel *Pride and Prejudice* (1813) into his colorful vivid 2005 movie version.

2-4-1 Similarities

Since the film was based on the famous classic novel, Joe Wright could not change a lot in the content nor in the characters because it would have ruined the core of film adaptation.

2-4-1-1 Plot

Joe Wright kept the original plot with omitting some unnecessary details because of the movie time constraints. The major plot includes Elizabeth’s pride and Mr. Darcy’s prejudice and the other subplots like Mr. Bingley and Jane Bennet’s love story, the arriving of

Mr. Collins and his marriage to Elizabeth's best friend Miss Lucas. Then the famous proposal of Mr. Darcy to Elizabeth while he kept the famous line "and I had not known you before I felt that you were the last man in the world whom I could ever be prevailed on to marry" (151).

The audience witnessed the development of their love story after Mr. Darcy helped the Bennet family when Lydia eloped with Mr. Wickham. While watching the audience can notice easily the similarities with the lack of some details.

2-4-1-2 Characters

Keira Knightley as Elizabeth Bennett was a good choice because of her physical appearance that looks exactly how Austen described her in the book. According to Mr. Darcy, Elizabeth was beautiful girl with soft features:

she hardly had a good feature in her face, then he began to find it was rendered uncommonly intelligent by the beautiful expression of her dark eyes. To this discovery succeeded some others equally mortifying. Though he had detected with a critical eye more than one failure of perfect symmetry in her form, he was forced to acknowledge her figure to be light and pleasing (20).



Keira knightly as Lizzie from Pride and Prejudice2005 (17:44)

Matthew MacFadyen also looks exactly how Austen described him in the book

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...for he was discovered to be proud; to be above his company, and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend.



MacFadyen as Mr. Darcy from *Pride and Prejudice* 2005 (18:08)

Wright chose the right handsome tall actor to be the visual version of Mr. Darcy, he also succeeded in portraying the character as he looked like a snobbish, weird wealthy man who cares only about his money and friends.

Lydia and Mrs. Bennet were the source of humor and comedy in the book, the thing that was considered as a challenge to find actresses who can be the same as the fictional characters. Brenda and Jena Malone were the perfect actresses for these female characters. Rosamund Pike on the other hand was like Jane Bennet incarnate on earth. She was described by Mr. Bingley as an angel and that is how she acts in the film; she did not doubt Mr. Bingley's intention when he left Netherfield Park.

2-4-1-3 The Setting



Pemberley from *Pride and Prejudice* 2005 (01:21:39)

Recreating Longbourn, Pemberley and Netherfield Park as described in the novel can be considered as an important part in the success of the film. Indeed, Joe Wright finds the exact locations that can revive the Regency era in England. “It was a large, handsome stone building, standing well on rising ground, and backed by a ridge of high woody hills; and in front, a stream of some natural importance was swelled into greater, but without any artificial appearance” (187).

In the first scene (01:21) there was a general view of Pemberley; a large castle surrounded by lot of trees and next to a huge lake. The view was breathtaking and it seems like how Austen described it; Elizabeth confesses to Jane that she fell in love with Mr. Darcy when she saw Pemberley for the first time [...] But I believe I must date it from my first seeing his beautiful grounds at Pemberley. Although Netherfield park was mentioned 73 times in the novel, but there was no description except that it was close; 3 miles from Longbourne.

2-4-1-4 Themes

Social classes, marriage, friendship, love and inheritance were the major themes in the movie. Wright highlights the issue of social classes through Miss Bingley's interactions with Lizzie in which she did not spend a minute without teasing her because of her family inferiority.

When Elizabeth went to Netherfield to check on her sister, Miss Bingley asked her to have a walk around the room. When Elizabeth was talking to Mr. Darcy she said "what a shame for I did really love to laugh". Miss Bingley laughs and says "a family trait I think" (22:57). By saying so she is criticizing the Bennet family behaviors and attitudes; even through the way they dress. Elizabeth's appearance shows her reckless tomboyish nature whereas Miss Bingley is always wearing beautiful fashionable dresses.

Mr. Darcy's friendship with Mr. Bingley is so clear to the audience as Colonel Fitzwilliam lately saved a friend from the inconveniences of a most imprudent marriage. Mr. Collins' presence on the other hand represents the inheritance theme where he was supposed to choose a wife among Mr. Bennet's five daughters in order to be the future owner of Longbourne.

2-4-1-5 letters

Another thing that was kept as it was in the novel was the letters. Since the events were in the past the letters were the only communication tool between the characters. The first letter was from Miss Caroline Bingley to Miss Jane Bennet (15:33) it was an invitation to dine with her, the second one (16:38). was from Jane to Lizzie to inform her that she is sick, the third one was from Mr. Collins to Mr. Bennet (25:42).

In (20:27) Mr. Darcy says: "Perhaps Will you give me leave to defer your raptures till I write again? At present I have not room to do them justice." Shows

how much writing a letter was important to reflect the characters feelings and truth. In (01:14:46) and after Lizzie refused Darcy's proposal, he wrote her a letter to clarify those dark roomers, he had enough time to tell her everything about his relationship with Mr. Wickham the thing that helps in changing her false impression.

Even though the movie adaptation seems quite faithful to the novel, there are several differences between the two.

2-4-2 Differences

Film adaptation does not mean changing every character, setting and event from the original source but it is about reproducing the visual form of the book from the director's perspective where he is free to imagine and create how his characters and setting will act like and look like.

2-4-2-1 The plot and Characters

Joe Wright did not respect the chronological order of the story in which he focused more on the romantic and dramatic side of the novel neglecting and removing some other details such as when Lizzie refused to dance with Mr. Darcy in the second ball.

...And, taking her hand, he would have given it to Mr. Darcy who, though extremely surprised, was not unwilling to receive it, when she instantly drew back, and said with some discomposure to Sir William: "Indeed, sir, I have not the least intention of dancing. I entreat you not to suppose that I moved this way in order to beg for a partner. (23)

This action was an important part from the novel in which it expressed Elizabeth's strength and pride and how she likes revenge after he refused to dance with her at the first ball and calling her "intolerable".

Austen tackled a lot about Mr. Wickham and Lizzie's strong relationship. Mr. Darcy's refusal to dance with Lizzie fed her pride and hatred and made her use this ancient proverb "the enemy of my enemy is my friend" as her slogan in life. Mr. Wickham gains Elizabeth's trust by

feeding her dislike of Mr. Darcy, presenting himself as a good man who has been treated unfairly which led her to sympathize with him and hate Mr. Darcy even more. This special relationship was not clear in the movie with a few scenes that Mr. Wickham appeared in; the thing that may leave the audience feel that there is something missing.

In chapter 27 Miss Gardiner's warnings and advice to Elizabeth concerning Wickham's sly, mercenary and imprudent attitude was not mentioned in the movie. This little detail was so important for it shows how much Lizzie was innocent and a fool when it comes to judge people from their actions.

From chapter 46 to chapter 49 there were so many events, emotions and changes. When Lydia eloped with Mr. Wickham, her family was so worried about their reputation and their little child, which led Mr. Darcy help Lizzie to find her little careless sister without telling anybody. In the movie the issue gets resolved quickly, they condense the section where Lizzie is super worried, Darcy is helping the family and the anxiety in the family. These speedy actions did not help in getting the full effect that it had on Lizzie; how Darcy was so close to her and how her emotions started to change.

For the characters, a number of minor characters were cut such as Mr. Bingley's sisters "His sisters were fine women" (10) and presenting only Caroline. Even some of the major characters who are vital in the development of the story end up with smaller roles and different physical appearance such as Mr. Collins who was portrayed as a short, skinny and silly person, contrary to his description by Austen; "He was a tall, heavy-looking young man of five-and-twenty. His air was grave and stately, and his manners were very formal" (53).

Miss Georgiana on the other hand was described in the novel as an introvert simple and shy girl whereas in the movie she was completely different; she looked confident and an outgoing pretty girl. Mr. Lucas and his daughter Maria were not mentioned in the movie; it focused only on Lizzie visiting the newly married couple.

Even though Kiara Knightley was the perfect Lizzie physically, her attitude and behavior were not the same. Lizzie was a happy, vivid girl who shares every little detail of her life with her sister Jane and her best friend Charlotte. In the movie she was hiding so many things from her sister such as when Mr. Darcy first proposed to her. On the other hand, it shows that Lizzie was a rebellious girl who seeks freedom in her existence. Her connection with freedom in (01:19:50) shows how Lizzie looks like; she is on the top of the world and she looks like a free bird.

2-4-2-2 The Dialogue

The dialogue in few scenes was similar to the book while in the rest it was different. Lizzie says to Mrs. Gardiner “What are men to rocks?” (121) when she offered her to travel with them across England while in the movie, they switch the role with Mary Bennet who is the one who says that. Mr. Darcy’s first proposal was at the Collins house; it was a long speech that revealed his deep feelings to Lizzie while in the movie (01:05:22), Mr. Darcy kept staring at Lizzie and left the house after asking her any questions.

Naturally, adapting a three-hundred-page book in a two hours film will call for combining and condensing major dialogues with keeping the most famous and important ones such as the proposal dialogue: “In vain I have struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you.” (147), Mr. Bennet teasing his wife and Mr. Darcy’s last proposal.

2-4-2-3 The Set Design and the Costumes

Being able to see the characters and hear them is the biggest difference between the novel and the movie. What helped in reaching this differentiation successfully is the set design and the costumes.

Since it was supposed to be set at the turn of the 18th century, the film uses various ways to show how the English social classes looked in that period through emphasizing on the poverty of the Bennet family which is considered as a gentry family from their old house with vintage furniture to the five daughters' dresses that looked less fashionable compared to Miss Bingley and Lady Catherine De Bourgh dresses.

The upper-class was captured by the beautiful dresses and hair styles of Miss Bingley and Lady Catherine De Bourgh and the huge castles such as Netherfield and Pemberley where Mr. Darcy lived with his beautiful rich sister Georgiana.

2-4-2-4 The Music and Cinematography

Marianelli's music infused life into those yellowish papers and it has become *Pride and Prejudice* signature. The opening music added so much emotions and happiness to the story whereas the beautiful cinematography was not only about capturing the action of the scene but it was on how the audience can live the moment and feel what the actors felt.

The way Lizzie was captured while walking in nature shows how much she is avid of walking and how she feels to be part of nature. The film cinematography captures the emotions and the environment of the scene very well so when there is tension between the characters, there is a quick zoom effect. In (06:56) the first meeting of Mr. Darcy and Lizzie, the eye contact paved the way to a predicted love story between them, the way it was captured shows the chemistry between the actors and makes it seem like it was a real love story. (15:08) shows the intimacy and the warmth of the family, nature was present even at the Bennet's home in (50:34). After refusing Mr. Collins, Lizzie escaped to the lake next to their house which shows how much she is connected to nature and considered it as a salvation.

These captures were enough to show how much the crew succeeded in giving life to Austen's novel *Pride and Prejudice*.

2-4-3 Reading or Watching *Pride and Prejudice*

The happy ending of the story kept the fans satisfied for ages, until the 2005 film came and infused life into the book. It is true that there was a beautiful cinematography, fantastic music, breathtaking dresses and decoration and a magical chemistry between the actors who pushed the audience to believe in the strength of love and that the film succeeded in the box office. But an avid reader of Jane Austen will consider this work as a cheap copy of the book because of the neglect of the main details, the aesthetic dialogues, the hidden emotions of the characters and most of all Austen's love to her darling child.

“It is a truth universally acknowledged”, that watching an adapted movie gains time and money, but by doing so there is an unconscious captivation of the self-imagination and an indirect use of the director's imagination. It is better to read the novel than to watch the movie to stimulate the mind to imagine how the characters look like, how they talk, where they live, and how they feel.

2-5 5 Conclusion

Jane Austen's classical works are considered as a source of inspiration for so many film makers because of the large fame of her style in telling the story and representing the Regency society that she lived in. Film adaptation is about adding a personal touch to the first material, not deleting scenes and dialogues randomly. Joe Wright was not the first nor the last director to adapt *Pride and Prejudice*. His 2005 film version witnessed a huge success on the box office because of the beautiful cinematography and the artistic music and the great performance of the cast.

This chapter was primarily concerned with the book and adaptation analyses; to examine the version of *Pride and Prejudice* adopted by the feature film and see

what was felt essential to the plot by the filmmakers and what was deemed changeable or completely removable from the original story in order to meet the standards of the audience.

General Conclusion

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The years from 1811 to 1830 was called as the Regency era. An era that was full of changes, progress, beautiful architecture and the rich literature. The Prince Regent was looking for a developed country, he supported new ideas from artists and writers such as Jane Austen.

Jane Austen was a successful writer who uncovered the reality of the British society from sexism to the marriage market through her writings. *Sense and Sensibility*, *Emma* and *Pride and Prejudice* were some books which exposed the brutal social norms of the Regency era. *Pride and Prejudice* was a masterpiece that was adapted into movies and series from 1938 to 2014.

Film adaptation is a bridge that relates between the reader and fictional characters where he can see and hear them. The journey of transition from a book to a movie starts with the movie producers and studios constantly looking into bookshelves for inspiration and source material. Literature is among the main sources of entertainment because of the ability of the reader to travel and see different worlds and meet new characters from different eras just from his chair. This way of traveling was not enough for film makers so they started infusing life in those characters through film adaptation.

Jane Austen's *Pride and Prejudice* 1813 was adapted to so many films such as Joe Wright's 2005 movie. The film shares the same aspects as the novel, the cast was representing the same characters, the setting was also similar and the themes was expressed freely and clearly as in the novel.

The feature film is well edited, the music is excellent, and the actors give excellent performances. All of these factors contribute to the film being one of the best adapted films in recent decades, if not the best, which is good publicity for the novel and Austen's work in general.

General Conclusion

It is very rare when an adaptation is better than the material source despite its success in the Box Office. *Pride and Prejudice* 2005 hit one hundred twenty- one million six hundred thousand dollars but it was a big disappointment for the original source fans, because of the deleting of dialogues and the neglect of other main characters who had a major role in the development of the story. “It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want for a wife”; this ironic statement could have rested the fan for the rest of their lives, but it was not mentioned just like many other dialogues.

Wright’s Mr. Collins was different from Austen’s Mr. Collins; his physical appearance was completely different from the book and his role was too short in the movie. Mr. Wickham’s story and intrigue was not clear in the movie; the thing that provoke a false sympathy with him.

However, the amazing cinematography and the sweet music pushed the audience who are unfamiliar with the novel to read it and finally love it.

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تلخيص

الهدف من هذه الدراسة هو التعريف بفترة الوصاية في إنجلترا و أيضا دراسة الأفلام المقتبسة من النصوص الأدبية و تسليط الضوء على رواية جاين اوستن *Pride and Prejudice* و النسخة الرقمية للمخرج جو رايت 2005. و عليه فقد أبانت النتائج أوجه التشابه و النقائص بين كلتا المصادر مشيرة ان أحيانا بإمكان النسخة الرقمية احياء الأوراق المصفرة و تحقيق نجاح و شهرة للكاتب و الرواية بحد ذاتها.

الكلمات المفتاحية: فترة الوصاية - الأفلام المقتبسة - *Pride and Prejudice*

Résumé

L'objectif de cette recherche est de présenter la période regency en Grande-Bretagne et également l'étude des films adaptés à partir de textes littéraires et de mettre en évidence le roman de Jane Austen et la version numérique de Joe Wright 2005.

En conséquence, les résultats ont montré les similitudes et les déficiences entre les deux sources, notant que parfois la version numérique peut raviver les articles jaunis et réussir et la renommée pour l'écrivain et le roman en soi.

Mots clés : Regency- film adaptés- *Pride and Prejudice*.

Summary

The aim of this study is to define the Regency period in England and also to examine the film adaptations. Highlighting Jane Austen's novel *Pride and Prejudice* and its 2005 screen adaptation by Joe Wright. The results have revealed the similarities and the differences between both materials showing that the adaptation can infuse life into the classics and can be successful as the original source.

Key words: Regency- film adaptation- *Pride and Prejudice*.