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***Pride and Prejudice* from Yellowish  
Papers to Graphic Dimensions**

***An Extended Essay Submitted in Partial Fulfillment of the Requirement for a  
Master's Degree in Anglo-Saxon Literature and Civilization***

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# DEDICATIONS

My deepest gratitude goes to the sun of my life -my mother- who was always helping and encouraging. I always take her advice into consideration even after her death. Also, this fruit is dedicated to my dear father. (God keeps their souls in peace).

To my lovely sister and brother who are always overwhelming me by their unconditional love.

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*Zineb Bouquedra*

# DEDICATIONS

To my family and beloved Friends

*Radhwane Dib*

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# ABSTRACT

Literature has been always a relief for human mind and a medium that helped him expressing himself and breaking free. Accordingly Man has been always seeking for a way to bring his thoughts to a more real world. As a response, he succeeded to develop inventions and creations that allowed him to convert his ideas from words to visual and audible forms. In particular, cinematography came out as an industry and a narrative art that enabled Man recording his imagination and then reflecting it to the outside world. Moreover, the latter was an inauguration to a new composed art. In other words, the very operation was an inspiration to bring back literary canons from the past centuries to the modern world. In essence, the act was a beginning of a new artistic genre known as film adaptation which is primarily based on converting literary works into cinematic productions. However, despite the fact that film adaptation came up as a tempting narrative art that would allow the world to see and experience what they have been reading, it has soon become a controversial phenomenon. As a matter of debate, film adaptation has always been questioned whether it projects a clearer image of the adapted literary works. Therefore, the aim of this research is finding a sufficient answer to extinguish this controversy. Seeking answers, *Pride and Prejudice*; a filmed version by Andrew Davies is tackled through a comparative approach with its original written form to draw a conclusion that film adaptation can take a literary classic work and projects it in a much clearer and impacting way.

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# **General Introduction**

By nature, human beings are intelligent, curious yet skeptical creatures who always sought to express their thoughts and evoke their inner souls. Thereupon, literature has been always a reflective medium that helped literary Man reaching his mind and writing creative fictitious and realistic stories.

Throughout the layers of time, literature increasingly and consistently played different roles and took different shapes and genres evolving from Old English Literature to the Renaissance, Victorian and Modern literature. In parallel, with the constant evolution of science, man's creative potential had gone beyond to innovate and invent.

In fact, the modern life has been immensely influenced in its very single aspect. Eventually, the cultural and literary fields were not an exception when ink and feathers were put aside. As a matter of course, the invention of camera stole the spotlights to become the new expressive instrument for storytelling. In other words, filmmaking came up to the big picture to be an expressive art of narration.

Accordingly, cinematography took a step further to wed its aspects with those of literature, mainly the novel and short-stories to give birth to a contemporary modern art that is film adaptation. The former rapidly gained ground and attracted the viewers but also the readers to experience a new way of tasting literature.

Controversially, film-adaptation took the literary words to a whole new dimension competing the regular way of approaching literature. A significant example would be Jane Austen's *Pride and Prejudice* that was so adaptable to be converted and reproduced into films and series. Particularly, Andrew Davies' 1995 BBC version was a huge commercial success that echoed a cutthroat debate among the cinematic experts and literary critics who have been constantly quarrelling about the outcomes of film-adaptation.

The major issue of this extended essay is whether film-adaptation has projected a clearer image of the literary work?

Beneath the main problematic, sub-questions are set to be answered:

- What relation can be linked between the novel and film-adaption?
- What are the differences brought by film-adaptation?

Speculating hypothetical answers, it could be valid that film-adaptation has promoted the art of storytelling as it converts literary canons from their yellowish silent papers to graphic and audible screens. Concerning the relationship that could be attached between the novel and film-adaptation, it is quite possible that there is an interrelated relationship since both rely on narrating a story.

Providing a fulfilling answer to the issues that have been set, the following work is mainly approached through a critical comparative analysis to be divided into a theoretical first chapter and practical second one.

The first chapter is in titled The Novel and Film-Adaptation Face to Face and it is mainly based on a comparative analysis as the lights are shed on the novel on one hand, and film-adaptation on the other. In specific, each art is presented as being advantageous through its major assets to pave an intro to the following chapter.

The second chapter is entitled *Pride and Prejudice on The Screen*, and it is all about Jane Austen's *Pride and Prejudice* and its adaptation by Andrew Davies. In detail, the focus is heavily put on Andrew Davies' miniseries. Primarily the chapter is done after conducting an experiment that is based on a critical reading and then watching the audiovisual version to extract and label the differences brought by Davies.

# **Chapter One**

The Novel and Film-adaptation Face to Face

## **1.1. Introduction**

Literature has been always human's comfort zone where he allowed himself to break the bonds of reality and get into an imaginary world of fiction. In fact, literature is so versatile that it has generated genres to serve Man's needs including; poetry, plays and novels. In particular, the novel has been the highest manifestation of human thinking as it licensed him to evoke his imagination, freeing him from all the restrictions that had been chaining his mind. Yet, Man has been always ambitious to see his thoughts being alive, the fact that inspired him to create mediums to reflect his inner world, what gave life to a new narrative art. In others words, cinematography came out as a narrative instrument of storytelling that finally allowed story-makers bringing their imagination to a vivid world. Instantly, the very process was a dawn that rose upon a new genre of arts. As a matter of course, projecting classical canons on a screen was a promising idea that stimulated the filmmakers' thoughts who immediately established a new derivative art that is film adaptation. However, by the latter coming to the artistic realm, a heated controversy has been raised amongst the literary critics and cinematic experts. In fact, there have been contradicted beliefs amongst those who endorsed the latter as a complimentary narrative art and those who went against considering it as an intrusive phenomenon.

## **1.2. An Overview on The Novel**

Over a course of three centuries, the novel successfully secured a considerable popularity in the literary field, reaching its brightest form by the 20th century. However, the consecutive evolution of the novel made it a hard quest to conventionally set an ultimate definition of its concept. Yet, its significant progress was enough proof to elaborate that the novel is a mighty melting pot that fuses dramatic dialogues, poetic expressions and other literary genres in a piece of prose as it is explained by Eagleton

It cannibalizes other literary modes and mixes the bits and pieces promiscuously together. You can find poetry and dramatic dialogue in the novel, along with epic, pastoral, satire, history, elegy, tragedy and any number of other literary modes (Eagleton, 2005. P.01)

Thus, the novel was an escape that freed Man from the social restrictions that were keeping him numb.

### **1.2.1. The Novel Defined**

Technically, the novel is a narrative fictitious piece of prose of not less than 150pages, mostly characterized by the flow of conflicting events and the clash of striking people to whom the novelist allows himself to penetrate in their private psychological side. In brief, novels are known as“... works of fiction; they are written in prose; and they are usually at least 150 to 200 pages long” (T.Spurgin,2006, p. 03).

Apart from its structure, the novel was an ideological and cultural revolution in the realm of British literature, giving laymen the freedom of writing and expressing.

### **1.2.2. The Emergence of the Novel**

It is agreed on that the novel as a modern literary form saw its first days by the mid of the 18<sup>th</sup> century, pioneered by some of the very impacting writers on the English literature, namely Daniel Defoe, Samuel Richardson and Henry fielding. Though, taking a deep critical look at its pre-appearance would certainly conclude that the novel is a continuous extension of previous ancient literary forms such as Romance, fables and fairy tales. In fact, the heritage left by the early English literature was a prelude and a pavement for the modern English literature. However, the novel fundamentally appeared to make a difference and to fulfill specific needs. In other words; on the top of the fictitious feature of the novel, it merges with other defining components that set new horizons, new purposes and target larger audience. Basically,

the novel as a new literary genre reached wholly new dimensions by wedding its imaginary aspect with social, psychological, political yet realistic elements. Confirming this, Terry Eagleton (2005) states that “novels are romances- but romances which have to negotiate the prosaic world of modern literature” (T. Eagleton 2:2005). Agreeing with that Ian Watt adds that “if the novel is realistic merely because it saw life from the seamy side, it would only be an inverted romance; but in fact it surely attempts to portray all the varieties of human experience” (I. Watt, 1957, p. 11).

The first-half of the 19<sup>th</sup> century was an introduction of radical conclusive changes in the British society. The sweeping inventions of the century along with the massive growth of the industrial and urban life reshaped the classical order of the British society and distributed a different range of power. In fact, the huge industrial progress and the promotion of a new rich middleclass were set upon the injustices and expense of a lower poor working-class. Thus, the intellectuals and artists of the time were to hold against the unfair situation by uncovering the true image of that society. By so, literature was an efficient medium to criticize the injustices of the British society and which was the right timing for the novel to take-over. In other words;

“The inequality present in Victorian society was a kind of illness that would sooner or later come to a tipping point. Many intellectuals saw it as their duty to speak out against the injustices of this new and frightening world” (J. Rahn, 2011)<sup>1</sup>

The novel as a new literary instrument was at the service of its audience for entertainment, education but also for depicting the kind of life in down-towns, country-sides and factories. Eventually, the beginning of The Victorian Age with all the economic changes was a breaking-point of social clashes between landowners, masters and the poor struggling workers. Consequently, the start of the very Age marked a rush of literary flow led by some of the most impacting novelists such as

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<sup>1</sup> <http://www.online-literature.com/periods/victorian.php>

Elizabeth Gaskell, Charles Dickens and Jane Austen. As a clarification Steve Shaffer mentioned that:

“In the first half of the 19th Century the English became a nation of avid novel-readers. Theatres were disreputable, possibly even immoral. Poetry, especially Byron’s was popular but people wanted stories. Women had already triumphantly demonstrated their ability to compete successfully with their brother novelists. Mrs Radcliffe (1764-1823), Fanny Burney (1752-1840), Maria Edge worth (1767-1849), Jane Austen (1775-1817)”. (cited in M.Oshi, 2015, p. 22)

The consistent progress of the novel had an undeniable impact over the English society. As a matter of fact, the novel remarkably helped in molding a more mature and formal understanding of the British society, mainly through generating different literary movements such as the Romantic and Victorian literary movements that were reflections of the English social mind; “the novel is also an especially significant form, in that it has shaped Western understandings of human society and human psychology” (T. Spurgin, 2006, p. 03).

### **1.2.3. The Novel and the English Literary Movements**

The emergence of the novel was a cultural and artistic revolution over the restrictions surrounding the social and literary realms in the British society. As a response, successive rebellious literary movements were triggered by prominent English novelists who set themselves as social critics to convey critical and moral judgments and provide solutions to the social problems of the time through their works. Notably, The Romantic and Victorian literature came up to identify and define the social and cultural facts of the English society.



### 1.2.3.1. Romantic Literature (1798 – 1830)

Romanticism in English was a style of writing that contradicted all the previous literary types in both form and content. At first, Romantic literature came up as a reaction to the social norms and aristocratic conventions of the period and as a rejection to the rules, dogmas, formulas and laws set previously by Neoclassicism to establish a different kind of literature and target a larger range of audience.

Taking a different path, the Romantics believed in Nature as having a curative power and as a refuge from the industrial and artificial life. Moreover, they put a heavy focus on relying on intuition, imagination and emotions rather than science and experience. In detail;

“This period is a reaction against Neoclassicism. It is marked with the emphasis on individualism. The individual consciousness and especially the individual imagination were emphasized as well as such emotions as apprehension, horror, awe; especially that which one experienced in confronting the sublimity of untamed nature and its picturesque qualities” (J.Anyadiegwu,2005 p. 16).

Gothic literature is an extension and extreme trend of the Romantic literature that was the clearest, yet the outrageous expression of the remarkable change in the English literature. In the first place, gothic literature depicted the human fascination of the horrific, grotesque and mysterious aspects of the universe and human’s soul. Furthermore, it metaphorically puts forward the confrontation and the clash between goodness and evil to reflect factual social phenomena in the British society. Shortly,

“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.  
(J,Anyadiegwu, 2005, p.16)

In different words, gothic novel was social reaction and clear expression that was voiced to denigrate and reflect the brutal realities of the time.

### **1.2.3.2. Victorian novel (1832-1901)**

The literary term “Victorian” was coined after The British queen “Queen Victoria”. Though, the literary term “Victorian” was first established by the beginning of the 20<sup>th</sup> 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”. (J.Louis, 2006, p. 25)

By the end of 18<sup>th</sup> century, the novel undoubtedly became the most overwhelming literary form in Britain. Factually, “in purely numerical terms, the audience for the novel grew enormously”. (D.Deidre,2001, p.19). Practically, that was due to numerous factors. Firstly, the huge development of the industry founded a solid ground for a glowing success. In fact, paper production became faster and cheaper like never before which gave access of reading for people from all social ranks. It is recorded that “the Industrial Revolution created cheap printing and papermaking, and rapid book distribution by rail, at a time when the reading population was rapidly expanding”. (J. Louis, 2006, p. 05).

The Victorian novel was a relief for the English readers mainly the middle and working class, since it demonstrated the real social struggles in the Victorian Britain. Critics agree on that the 19<sup>th</sup> century novelists emphasized thoroughly on depicting the true values and morals of the British community and what life was like down cities and factories. “In general, before about 1880, critics saw form as a means of representing reality; in the later century, ‘reality’ became increasingly the basis for artistic form”. (J.Louis,2006:27).

The coronation of the British “Queen Victoria” coincides with the release of one of a typical and most expressive Victorian literature *Oliver Twist* by Charles Dickens, to be the first Realistic novel during the era. “the first major Victorian novel, Dickens’ *Oliver Twist*, appeared conveniently in 1837” (J.Louis,2006, p. 25).

*Oliver Twist* was serialized in Bentley’s Miscellany Magazine and recorded an epic popularity for its authenticity of depicting the daily life of the working low-class in British towns.

### 1.2.4. Aspects of the Novel

There would be one only task for poetry that is pulling the sensitive part of the readers, and there would be one only way for drama to entertain its audience; through animating its characters, what gave the novel more tasks to be performed. As a matter of course, the novel as a fictitious product comes along to stimulate the reader’s mind and imagination. In other words, a novel can be short yet a life-long experience of fear, anxiety and hope that shape the reader’s mind as well as personality. According to Keith Oakley - professor emeritus of cognitive psychology at the University of Toronto; “fiction at its best isn’t just enjoyable. It measurably enhances our abilities to empathize with other people and connect with something larger than ourselves”(2011). Thereupon, writing a novel is a long complex-process when the novelist has to follow different phases and combine a set of interrelated components. Yet, be it a non-exact science, literature offers all the freedom for the novelists as well as the readers to write and interpret a given Novel. As it was elaborated by E. M. Forster (1927);

“I have chosen the title “Aspects” because it is unscientific and vague, because it leaves us the maximum of freedom, because it means both the different ways we can look at a novel and the different ways a novelist can look at his work” (1927, p. 24).

Edward Morgan Forster is an English critic and novelist who delivered a series of lectures concerning the novel that were gathered and published as “*Aspects of The Novel*”. The book is a well-detailed course that tackled the different intricate elements

in producing a well-composed novel where he emphasizes particularly on the story, people and plot.

### **1.2.4.1. The Story**

Narrating successive occurrences of events to gather a group of folk is a primitive skill that existed long time before the invention of writing and reading, putting it into words, Forster says “the story is primitive, it reaches back to the origins of literature, before reading was discovered, and it appeals to what is primitive in us” (Forster, 1927, p. 40). Basically, the story is the very process of narrating and arranging related episodes in a chronological order. E.M. Forster defined it as simple as “... a narrative of events arranged in their time sequence”(27). Yet, the story is an indispensable element in constructing a captivating novel since it is considered the central pillar and “the backbone” that erects the novel. Forster describes it as “it is the fundamental aspect without which it could not exist” (Forster, 1927:26). In essence, the story is the storyteller’s fundamental asset that allows him to trigger the readers’ curiosity using the suspense factor to keep them attached to the flow of events. E.M. FORSTER believes that “Scott's fame rests upon one genuine basis. He could tell a story. He had the primitive power of keeping the reader in suspense and playing on his curiosity” (Forster,1927:32). That being said, the story is indispensable component of the novel to be appealing

### **1.2.4.2. People**

Characters or “people” as it was proposed by Forster are the engines that fuel all the different aspects of the novel. They differ from major to minor characters and from flat to round 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, 1927, p. 47).

In detail, a well-composed novel has mainly to be based on flat and round characters; “a novel that is at all complex often requires flat people as well as round” (Forster, 1927, p.71). Forster went deeper to examine the effectiveness and features of both round and flat characters to conclude that flat characters are basically minor yet essential for the vitality of the round characters. In essence, Flat characters are mostly set to serve a temporary role and to back up other characters. Forster explains; “in their purest form, they are constructed round a single idea or quality: when there is more than one factor in them” (ibid, 67). On the other hand, round characters are set to be more serious. Practically, they are the literary instrument through which the narrator pulls the readers’ curiosity and excitement. In other words, round characters are positioned to accompany the readers to the different phases of the novel starting and reaching the pick of the climax when the story takes certain roots. Forster confirms that “it is only round people who are fit to perform tragically for any length of time and can move us to any feelings except humor and appropriateness” (Ibid, p. 73). Generally, round characters along with flat ones are necessary considered the seasoning of the novel.

### **1.2.4.3. Plot**

The plot is the core of the novel and what makes from it a special expressive art. In particular, the plot goes hand in hand with the consecutive events given through the story. Fundamentally, it clarifies and explains the actions that are eventually done by the characters. Simply “if it is in a story we say "and then?" It is in a plot we ask "why?" That is the fundamental difference between these two aspects of the novel”. (Forster, 1927, p. 86)

Practically, the novelist invests his highest importance in weaving the different phases of the plot since it is the very aspect where he targets the readers’ curiosity and instinctive sense of discovering to quench their satisfaction. Therefore, the plot-maker tends to play on the surprising element so that pulling the readers’ emotions throughout the course of reading. "Oh, that's all right," is a sign that all is well with the

plot: characters, to be real, ought to run smoothly, but a plot ought to cause surprise” (Forster, 1927, p. 91). In other words, the plot is the cord for the novelist to be pulled so that producing an exceptional novel.

### **1.3.1. Cinema an Overview**

The dawn of the 20<sup>th</sup> century was the start of a new era that has been labeled as the technological age. In particular, the evolution of human thinking and the constant development of science covered different aspects of human life. As a matter of fact, the cultural aspect was not an exception neither was the literary one. In specific, feeling the need to reflect his imagination, Man devoted his intelligence to developing technological mediums and instruments for the sake of evoking his inner mind. Consequently, Cinema was the right creation that Man always longed to.

#### **1.3.1.1. Cinema Defined**

Cinema is a modern creative art that has taken the individual to a whole new level of entertaining, educating and expressing. Literally, films colorfully take the audience to experience a new kind of art that entails barely all man’s senses to grasp its content. Technically, it was all due to the high advancement of technological innovative inventions that enabled man to frame and record a series of scenes to develop vivid audiovisual stories. In this regard, cinema was defined as a “sequence of photographs projected onto a screen with sufficient rapidity as to create the illusion of motion and continuity”(C. Bane, 2006, p. 175).

Nowadays cinema is undeniably considered the most challenging art that stimulates most writers, and storywriters’ interest to invest on and write original and unique scripts as it brings conceptual ideas into more tangible scenes. Yet, besides being a narrative instrument, cinema went beyond to develop sub-genres to accomplish further purposes; including, documentaries that provide historical and scientific facts about the world’s phenomena and then film adaptation that brings previously-made literary works into new forms. Generally,

“the cinema is now one of the main objects on which efforts should be concentrated in order to conduct the revolution in art and literature. The cinema occupies an important place in the overall development of art and literature” (Jong, 1973, p. 02).

Thus, it is a valid statement saying that cinematography is a miraculous human invention that enhanced the art of story-making.

### **1.4.1. Film-adaptation Defined**

As cinematography took part of the artistic field, literature had become a major source of inspiration for the film-makers to bring back famous literary works to a new life. In fact, literature is seen as “an already established repository of narrative fiction” (McFarlane,1996, p. 381). Consequently, a new-subgenre had been created which is film adaptation. As a matter of fact, the emergence of film-adaptation was an immediate outcome of film-making since it had instantly recycled previously-made literary works mainly Scott Marble’s 1896 short-story that was made into film by Edwin S. Porter entitled *The Great Train Robbery*. Basically, film-adaptation as a diverse “derivative art” is occupying a great deal of scholars and literary critics’ attention. In general, it is mostly agreed that film-adaptation is a narrative art that is based on converting already made 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& Mcfarland,1997, p.08) or “a work in one medium that derives its impulse as well as varying number of its elements from a work in different medium”. (cited in O.Rahmoun , 2013)

Holistically, film-adaption is window that allowed famous known stories and literary canons jumping into the current time.

### **1.4.2 What Makes a Good Adaptor**

Filmmaking is a long complex-process that requires an attentive vision of the directors and producers who have to direct, edit and organize. That is to say “the

director is the commander of the creative group. He should have the overall responsibility of artistic creation, production, organization and ideological education and guide members of all the creative team in filmmaking” (K.Jong,1987:61). Yet, adapting an already-made story makes film production even more demanding. Essentially, projecting a novel, for instance, it is not just a way of converting dialogues and words from papers into the screen. In essence, it is a complicated operation of selecting, modifying and preserving. The experts says that “adapting literary works to film is, without a doubt, a creative undertaking, but the task requires a kind of selective interpretation, along with the ability to recreate and sustain an established mood” (DeWitt Bodeen,1963, p. 349).

In this respect, Cartmell proposes a set of criteria that have to be followed by film-adaptors:

- 1- Read the book
- 2- Ask yourself: why this book , and why now
- 3- Ask yourself: whose story is this, really?
- 4- Don't be afraid to change things, especially openings
- 5- Don't start without a plan.
- 6- Never use a line of dialogue if you can achieve the effect with a look.
- 7- Crystallize dialogue to its essence.
- 8- Write scenes that are not in the book
- 9- Avoid voice-over, flashbacks, and characters talking directly to camera.
- 10-Break your own rules when it feels like the right thing to do

(Cartmell,2011, p. 34)

### **1.4.3 A Comparative Analysis between Literature and Film-Adaptation**

Film-adaptation is one of the very few arts that witnessed a day-and-night success becoming the most popular art of the 20<sup>th</sup> century as it offers a shortcut-road towards national and international fame. Assuming that, Brian McFarlane confirms that stating; “the novel and the film have been the most popular narrative modes of the



nineteenth and twentieth century” (McFarlane,1996, p. 386). On the face of it, it is officially claimed that since the foundation of the Academy Awards in 1927-8 more than the half of the awards for “best picture” had gone to film-adaptations (M.Beja,1979, p. 78). However, there had been a loud objection and rejection of films and film-adaptations in particular by a considerable range of literary critics, what caused a heated debate amongst those who advocated and those who quarreled. One of the most significant critics who went against was Virginia Woolf herself, who openly expressed her disapproval about films and film-adaptations claiming that “most novels are irreversibly damaged by being dramatized” (cited in Baresay, 2006, p. 23). The constant comparison between literature and film adaptation has become a defining process among many who saw them as world-apart and those who saw film-adaptation as a promotion and an avant-garde form of literature. Therefore, a well-detailed comparison between the two arts would draw a clearer picture.

### 1.4.3.1 The Similarities between Film-Adaptation and Literature

After Long centuries of prevailing, the novel had founded a solid ground for cinematic production that is seen as an extension of its aspects .In other words, “every best-selling novel has to be turned into a film, the assumption being that the book itself whets an appetite for the true fulfillment – the verbal shadow turned into light, the word made flesh” (Burgess, 1975, p. 15). In particular, film adaptation shares lots of common points with the novel. Fundamentally, both arts rely on the language and the story to trigger the audience’s feelings as Alexander Astruc denotes “the filmmaker/author writes with his camera as a writer writes with his pen”(1999 p. 61)<sup>2</sup>. Moreover, they both share the same function of targeting the audience’s imagination. In fact Joseph Conrad made it clear in a statement of *The Third World Perspectives’* preface mentioning: “My task which I am trying to achieve is, by the powers of the

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<sup>2</sup> Alexandre Astruc , a French journalist and director born on July 13th 1923. Coining the term *la camera-stylo* and using such analogy, he claimed the autonomy and creativity of cinema.

written word, to make you hear, to make you feel-it is, before all, to make to see”<sup>3</sup> Pinpointing on the same idea, D. W. Griffith as a pioneer of cinematic adaptation claimed: “the task I'm trying to achieve above all is to make you see”<sup>4</sup> which is a demonstration of the mutual task played by novels and film-adaptation. In addition, film adaptation and the novel are seen as art of narrative literature that aims to achieve the same goal that is to tell a story; “they are narrative arts, and consequently, a pretext to tell stories from the first oral transmissions” (Martínez.2005:57). Besides, film-adaptation was developed to reach a large range of audience and to cultivate and entertain the viewers; in this regard Boyum states that the individuals watch and read for the same purpose that is “the opportunity to identify with other human beings for awhile and vicariously participate in their lives” (1985p. 39). More than being alike, film-adaptation comes to accomplish and explain the adapted literary works which gives the filmmakers the opportunity to reinterpret previously-made novels. It is agreed that “many of the film, television or theater adaptation of canonical works of literature that we look at in this volume openly declare themselves as an interpretation or re-reading of a canonical precursor” (Sanders, 2006:3). Michael Klein and Gillian Parker on the same stream stated that the filmmaker must take the novel as a foundation of his film and ‘a raw material’ to evoke a new vision and structure an original work (1981: 9-10). The novel on another side relies on the same basic principle in raising its story. In essence, there had never been a real original literary work. Generally, every work comes to life out of other literary works; in this context Michael Bakhtin confirms that “the European novel prose is born and shaped in the process of a free translation of other’s works” (1981. 378).to conclude, literature and film-adaptation are two arts that share the same truck.

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<sup>3</sup> Taken from Conrad, J (1945:5). *The Nigger of Narcissus*. London: Dent and Sons.

<sup>4</sup> Quoted in Lewis Jacobs, *The Rise of the American Film* (Harcourt, Brace: New York, 1939), 119.

### 1.4.3.2 The Differences between Film-Adaptation and Literature

Although there have been many critics who saw that film-adaptation and novels as similar narrative arts that share the same trunk, many others thought of that differently to quarrel and argue that film-making is way advantageous to go beyond the classical form of literature. In other words, it is believed that if it is a fact that film-adaptation relies fundamentally on other works, then that is not for the sake of imitation but for giving those literary works a second breath. To explain that “what makes work in film history interesting is finding out not only what cinema takes up from other arts but how it changes what it has taken up” (Tsivian,2008:756). Moreover, film-adaptation main task is to makeover other previously-made literary works and updated their context into a contemporary mode. Belton (2003) confirmed that “film adaptation offers an opportunity for filmmakers to reread a narrative from another age through the lens of their own time and to project onto that narrative their own sense of the world”(2003:195). Furthermore, cinema comes to offer a whole new different experience of educating and entertaining. In fact, it takes the individual to a virtual world where he can vividly live a lifelike story. Thus, watching a film is considered as a “cocktail of emotions”; “while watching a film, we are focused on a screen ... and we feel, we hear, we see in an all encompassing tangle of emotions and senses which no other art form demands” (Stern,1968:646). On the top of that, an adapted story could be a better option to cover a whole novel in a few minutes. Kim Jong Il assumes that “a film has to compress a considerable amount of narrative into a small space and yet express a serious content” (Jong IL1973.111).

Visually, seeing an adapted-novel is a way to watching words at their graphic sense. In essence, with all the technological equipments, film-making is delivering real-like scenes that strongly overwhelm the viewer imagination “we know how much cinema can change whenever a new camera is invented, but is there a parallel to this in the history of literature?”(Tsivian,2008:756). In addition, moving pictures can definitely affect the viewer’s emotions as no other arts can do. In fact, “it can affect the viewer in a more comprehensive and permanent way” (Capar.2012:206). Eventually

George Bluestone says “between the percept of the visual image and the concept of the mental image lies the root difference between the two media” (cited in McFarlane, 1996:4). Putting it differently, watching an adapted-novel does not tire the viewer to imagine or to set endless suppositions but it does take him right the way to the real spot where he lives that very situation.

From the other face of the fence, literature embraces a great deal of allies who defensively refuse to put literature and filmmaking at the same level. In fact, it is elucidated that film-adaptation is an intrusive phenomenon that has been disfiguring the artistic values of literature. In this context, Robert Stam believes that film production has violated the linguistic aspect of literature saying that “the conventional language of adaptation criticism has often been profoundly moralistic, rich in terms that imply that the cinema has somehow done a disservice to literature”(Stam, 2005, p. 3). Miller on the same hand elaborates that “most novels are irreversibly damaged by being dramatized” (cited in Baresay 2006:23). Besides, reading a novel is a cognitive process that requires an attentive vision and the reader’s fullest mind presence to grasp the story, the language used and to imagine and get related to the story whereas watching a movie does not need that much intention; all what it requires is wide-open eyes and the right amount of adrenaline to get rushed. Moreover, literature frees the mind to drown into an endless space of imagination which is a constructive method to developing the reader’s sense of creativity and invention. Mary H.Synder pinpointed at this issues claiming:

“We don 3D glasses in front of a huge OMNIMAX screen and enjoy the rush of excitement it brings us, while at home we look forward to getting into bed with a good book to de-stress and fall into a peaceful sleep before the next hectic day begins”.(2011:5)

Likewise, there are some critics who announced that relying on film-adaptation in teaching is a danger threatening the learners as it hinders their abilities and progress towards acquiring a formal language. Mary H.Synder made a direct statement over this warning: “if we don’t only focus on literature we will end up with illiterate students

who will gravitate towards film for sustenance simply because it's entertaining and easy" (2011:5).

### **1.4.4 Film-Adaptation and The Issue of Fidelity**

As Aragay had made it an explicit statement "the history of adaptation is as long as the history of cinema itself" (2005:11), yet, ever since, film-adaptation was severely criticized mainly by literary critics who saw that adapting a literary work is a heavy responsibility to be endured. In fact, fidelity was believed to be the major parameter to a successful film-adaptation; "the field of adaptation studies has been dominated since its beginnings by a narrow approach, based on the quality of the adaptation in relation to its fidelity to "an extractable essence" (Aguilar, 2013:13). On the other hand, it is confirmed that a film just like a novel comes as a written form that entails a dialogical relationship with other texts and other artistic forms. Stam and Reango put it clearly when claiming that "every film, even non-adaptations "adapt a script" and that all films are brought about by intertextuality and writing" (2005:45). Putting it differently Michael Bakhtin saw that "the artistic discourse is a hybrid composition which always blends the authors' voice with the words of others" (ibid) which indicates that editing and modifying is inevitable in making a film adaptation; in other words getting wholly faithful to the source is an obstacle that inhibits the creation of an interesting film as it is confirmed "being faithful to the source texts does nothing but limit the scope and originality of new contribution" (Leitch, 2008:65). Moreover, the different instruments of making both arts makes the change unavoidable when each form offers things that the other does not. Stam and Raingo believe that the novel comes as "as single-track" form which is an only verbal function whereas film is a "multi-track" form that puts the meaning in context not only through mise-en-scène and acting, but also through graphics, written materials, sound effects and gestures to transmit the meanings (2005,16-17).

Holistically, film-adaptation is not a mere mirror of reflecting an already made novel but a medium that reshapes it in a new mold through preserving, deleting and adding details as well. Giving a new definition it was stated that the issue is not

whether the adapted film is faithful to its source, but rather how the choice of a specific source and how to approach to that source serve the film's ideology (ibid).

### **1.5 Conclusion**

Literature has been always the mirror that reflects Man's creative thinking and emotional intelligence. Yet, human beings were always longing to see their thoughts in a more tangible and concrete way what resulted in the creation of the most astonishing invention in the history of human being that is recording Man's life in its very small aspects. Cinematography was an epic artistic revolution that offered the opportunity to revive famous literary canons and projecting them in a vivid and lifelike way, the process that generated a new complimentary literary artistic genre being known to the world as film-adaptation.

# **Chapter Two**

Pride and Prejudice on The Screen

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### 2.1. Introduction

Film-adaptation was a creative invention and then a turning point that changed the future of storytelling and expressing. In the first place, it remarkably enhanced the productivity of the approaching literature and its discourses, setting promising prospects. The following chapter is a comparative analysis of Jane Austen's *Pride and Prejudice* taking it from different perspectives, the classical written mode and the audiovisual one. Thereupon, relying on more than one cognitive skill, a course of watching the adapted film was processed so that drawing a conclusive answer whether film-adaptation has gone a step further in its quest of adapting the literary text.

### 2.2. Jane Austen from Anonymity to Fame

Jane Austen was a gifted young lady born on 06/12/1775 in a small village called Hampshire. Growing up, Austen showed a promising talent and skill in writing stories as she was supported by her family. As a mature woman Jane Austen gradually became one of the greatest writers of English literature of all times. Although she produced only six novels, they have been reprinted in countless numbers, translated into twenty nine different languages and adapted into films and drama world widely. Yet for no claimed reasons, Jane Austen's name was never attached to any of her published novels during her lifetime when she only mentioned "by a lady" in her very first published novel "*Sense and Sensibility*" and then "By the author of *Sense and Sensibility*" in her second novel *Pride and Prejudice*. Seeking hypothetical explanations, literary critics and sociologists assume that the act was because of Austen herself who extracted her novels out of her personal experience, or because of social restrictions that pushed Austen to play a safe game and protect her own identity and reputation at a time when the English society considered writing as "a loss of femininity". (Morrison,R. 2005. P, 01.02)

Realistically, by the 21<sup>st</sup> century Jane has become famous more than ever before; first, thanks to her rich appealing writing repertoire, her nephew's 1869 *Account A Memoir of Jane Austen* and prominently thanks to film making industry



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that has been constantly adapting Jane Austen's novels and producing different versions what made her name known locally and internationally.

### 2.3. Pride and Prejudice and “First Impressions”

Hiding her identity, Jane Austen produced mainly six novels starting by *Sense and Sensibility*, *Emma*, *Northanger Abbey*, *Mansfield Park*, *Persuasion* and her most prominent novel *Pride and Prejudice* that had been considered as “a darling child” by its writer and a standout novel by literary critics. In particular, *Pride and Prejudice* had survived many hurdles until it saw the lights. Primarily, the story was written by 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 Impression* 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* on January 1813. *Pride and Prejudice* undoubtedly belongs to the category of the best literary canons of all times. In fact, the story has been transformed by many screenwriters and directors into film adaptations to bring the audience of cinematic era closer to the atmosphere of the Regency Period in England.

### 2.4. General Summary

Jane Austen lived in a world where social manners, conventions and material overwhelmed all what was moral and virtuous. As a young lady of her early 20s, Jane Austen dedicated her talent to writing realistic stories specifically about her society where women in particular considered marriage as a financial investment based on chasing a potential husband. *Pride and Prejudice* is one significant work of Jane Austen where she dramatically yet metaphorically narrated the story of an upper-middle class family striving to climb up the ladder of a higher social rank. In fact, Jane Austen made it a straight statement at the beginning of her novel stating “It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife” (p. 01)

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Throughout the story Austen invites us to follow the daily life of the Bennets family that is composed of five unmarried daughters starting by Jane, Elizabeth, Lydia, Kitty, and Mary, harassed by their greedy, obnoxious mother Mrs. Bennet who tried her best to “secure” her daughters’ future by wedding them to wealthy husbands. Yet unlike Mrs. Bennet, her husband Mr. Bennet is a reasonable, sensible clergyman who always supports her daughters. Particularly, Elizabeth Bennet is the protagonist and the major character of the story through whom the author conveyed her messages.

Elizabeth was a charming, self-possessed, independently minded young woman and her father’s favorite daughter. Yet she was an exceptional person whose vision of life was from a different perspective than that of her mother and environment.

Thereupon, the plot of the story was primarily built on her behaviors and confrontations with other characters mainly Mr. Darcy; a rich handsome man yet excessively proud and conceited person giving Elizabeth a negative image and a wrong first-impression about himself. The appearance of Mr. Darcy’s childhood friend Mr. Wickham spiced things up, giving even more reasons for Elizabeth to dislike Mr. Darcy. Just how his name sounds, Mr. Wickham is a wicked envious man yet artificially a gentlemanlike and seductive man who tried to manipulate Elizabeth for his own benefits.

Eventually, Mr. Darcy overcame his pride and snobbish attitude to come out to Elizabeth telling her how much he had loved her since their first meeting. However, Elizabeth did not believe a word he said and went on reporting how hateful she was towards him since he strived to hurt his old friend Mr. Wickham, “depriving him from his adopter’s will” as the latter had lied. Shockingly, Mr. Darcy speechlessly retired, neither defending nor replying. As she was taking her breath from what happened between her and Mr. Darcy, Elizabeth received a letter from the former who tried to disclaim what had been lied on her.

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Moreover, Mr. Darcy protectively alerted Elizabeth in his letter and warned her from Mr. Wickham who tried in the near past to work Mr. Darcy's little sister and brainwash her mind to marry her for the sake of her estate. Moving on, Elizabeth went to visit her relatives trying to clean up her mind away from the tension she was living. Though, Elizabeth would never rest in peace. Dramatically, she received a letter from her sister Jane to be informed that Mr. Wickham had manipulated their younger sister Lydia to take her to London for marriage that would never happily happen. At that very Moment, the image got clearer for Elizabeth knowing how bad she pre-judged Mr. Darcy and how much she was deceived by Mr. Wickham. In a rush to London led by Mr. Darcy to save little Lydia, he did his best searching for the little poor who finally was found in a hotel room in London. At last, time was enough for Mr. Darcy to swallow his pride and show his true self and for Elizabeth to learn that appearances are deceiving.

Romantically, Mr. Darcy and Elizabeth found love and got married in a hopeless society where material was the biggest love.

### 2.5. Major Themes

In her lifetime, Jane Austen never sought fame. Her major motive behind her masterpieces was portraying her society during The Regency Period. *From Sense and Sensibility to Northanger Abbey and Mansfield Park*, Austen remarkably emphasized on showcasing the negative aspects of the English society when power shifted from gender to gender and from a social class to another. As one of her well-known novels, *Pride and Prejudice* was a clear portrayal of the collision between the bourgeois, aristocracy and lower classes.

Narrating the story, Austen humorously yet realistically conveyed her themes to her readers which are noticeably selected from marriage and materialism to prejudices and deception.

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### 2.5.1. Marriage and Materialism

From the very beginning of novel marriage and materialism were explicitly set as the central motif of the story, as it is expressed by Mrs. Bennet “Oh! Mr. Bingley is a single man of large fortune; four or five thousand a year. What a fine thing for our girls” (p. 06). Yet, as Mrs. Bennet made it clear, marriages of the time were not so typical. Essentially, marriage was not regarded as the construction of a new family but rather as a free-market. In other words, from one side women’s fate was depended on her beauty, manners and social class but also targeting a rich husband.

Within the story, Austen showcases mainly three marriages for different aims; the first one was between Mr. Collins and Elizabeth’s close friend Charlotte who accepted Mr. Collins proposal just for securing her life and getting out from the spinsterhood zone which is well-claimed in her conversation with her friend “I am not romantic, you know; I never was. I ask only a comfortable home; ..... I am convinced that my chance of happiness with him is as fair as most people can boast on entering the marriage state”. (p. 143).

Secondly, it was Lydia’s turn who run out with Mr. Wickham, thinking that he loved her whereas he never did. Basically Mr. Wickham never intended to marry Lydia it was all thanks to Mr. Darcy who had followed the couple to London and forced Mr. Wickham to marry Lidia offering him a sum of money for the sake of preserving the Bennets’ reputation.

Despite of Mr. Darcy’s wealth, Elizabeth never looked at him as a life partner in spite of his proposal. Essentially, for Elizabeth mutual respect and love are all what matters for successful marriage. Evidently, time was enough proof to uncover the truth of Mr. Darcy and his sincere feelings which totally changed Elizabeth’s vision and feelings towards him resulting in their happily ever after marriage.

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### **2.5.2 Sincerity and Affection**

Out of the Victorian and utilitarian society when emotions are masked and dull, Jane Austen devoted a whole section of purity. Basically, affection and sincerity were well-explicit in one couple who fell in love at first sight.

In contrast to all her five sisters, Jane Bennet is presented as a soft and angelic sweet girl seeing the world as a peaceful heaven on earth. Like such, Jane sees that evil is too wicked to be true and that people act out of their good motives to be taught by the end that the world is not as rosy as she had believed. Jane and Mr. Bingley was one couple to be destined for endless love. In fact, unlike many other girls who saw marriage as a greedy and materialistic investment, Jane did not care whether Mr. Bingley was rich or poor; what matters for her was her sincere feelings and affection. In her own words Jane claimed

“Very, very much. Nothing could give either Bingley or myself more delight. But we considered it, we talked of it as impossible. And do you really love him quite well enough? Oh, Lizzy! do anything rather than marry without affection” (P. 409).

In other words Jane believes that affection and sincerity are vital for a happily ever after marriage.

### **2.5.3. Deception and Prejudices**

Along the story, Jane Austen made it clear more than once that appearances can be deceiving which is the major theme of the whole novel. In fact that is noticeable from the beginning of the story in the tense relationship between Mr. Darcy and Elizabeth. In detail, Elizabeth recklessly judged Mr. Darcy out of his attitude and appearance considering him as an arrogant and conceited person saying:

“How strange!” cried Elizabeth.“How abominable! I wonder that the very pride of this Mr. Darcy has not made him just to you! If

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from no better motive, that he should not have been too proud to be dishonest—for dishonesty I must call it”(P. 50).

However, Elizabeth realized by the end how mistaken she had been on her judgment of Mr. Darcy.

By the mid of the story Mr. Wickham came out as a devil in the disguise of a handsome gentleman for nothing but to hurt. The first one to fall in his trap was Elisabeth Bennet when she was attracted by his appealing look and manipulative manners. Wickedly, the former instantly tried to ruin M. Darcy’s reputation weaving and telling Elizabeth lies and stories about him for the sake of keeping them apart. Although Elizabeth fell delicately in his net, she was smart to survive and start second-guessing his credibility. Searching a more vulnerable prey, wicked Wickham turned his eye to Elisabeth’s little sister Lydia to sculpturally manipulate and take her away to make profits out of her.

### 2.5.4. Pride

Pride was a prominent feature *in Pride and Prejudice’s* characters to be criticized. First that was significantly noticeable in Mr. Darcy’s behaviors at the assembly party when he arrogantly ignored The Bennets when they were being introduced to him by Mr. Bingley. On the other hand, Elizabeth behaved in the same manner when she refused Mr. Darcy’s proposal to dance replying “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” (p. 32).

Yet, the author made it a statement that “first impressions” could be no more than prejudices that lead to feuds and miscomprehensions which become clearer through the stages of the story when things got explicit mainly between the major couple Elizabeth and Mr. Darcy who clarified saying to the latter "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" (p.42).At last, the author

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successfully conveyed a life lesson of morals and manners throughout the confrontations between the characters of the story.

### 2.6. *Pride and Prejudice* on the Screen

Thanks to her raw talent and idiosyncratic yet simple writing style, Jane Austen's works kept captivating a large audience throughout the ongoing generations. Nevertheless, it is undeniable that the credit goes to cinematography as well, which introduced Austen to more audiences around the globe.

As a matter of fact, Austen's novels seemed very adaptable ever since the emergence of the film industry. In this regard, her novels have been widely dramatized and commercialized what benefited the film-makers, the audience but also Jane Austen's reputation by setting her as an international literary figure.

*Pride and Prejudice* as a model was and still a prominent novel that has consecutively been adapted in Britain and also overseas. In particular, since 1938, the novel has been significantly adapted taking different shapes and reviews. Chronologically, *Pride and Prejudice* has been adapted upon the following timeline:

-*Pride and Prejudice* 1938 by Michael Barry (UK), BBC

-*Pride and Prejudice* 1940 by Robert Z. Leonard (US)

-*Pride and Prejudice* 1949 by Fred Coe (US) NBC

-*Pride and Prejudice* 1952 by Campell Logan (UK) BBC

-*Pride and Prejudice* 1958 by Barbara Burnham (UK) BBC

-*Pride and Prejudice* 1967 by Joan Craft (UK) BBC

-*Pride and Prejudice* 1980 by Cyril Coke (UK) BBC

-*Pride and Prejudice* 1995 by Andrew Davies (UK) BBC

-*Pride and Prejudice* 2003 by Andrew Black (US) Excel Entertainment

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-*Bride and Prejudice* 2004 by Gurinder Chadha (UK) Pathé Picture International.

-*Pride and Prejudice* 2005 by Joe Wright (UK & France) Focus Features, Universal, Working Title Films

-*Becoming Jane* 2007 by Julian Jarrold (UK & USA) Ecosse Films

-*Pride and Prejudice and Zombies* 2016 by Burr Steers (USA) MPAA

(C.DeBorah, 2010)

### 2.7. *Pride and Prejudice* by Andrew Davies

James Berardinelli a major cinema critic claimed to IMDb<sup>1</sup> that “the adaptation is uniformly superb: intelligent, well-acted example of film making at its best”<sup>2</sup>. In fact, amongst all the produced versions since 1938, Andrew Davies’s 1995 was conventionally considered as an outstanding and academic adaptation that overshadowed all its ancestors. In details, it is classified 29<sup>th</sup> at The Top Rated TV Shows of all times by The Internet Movie Database<sup>3</sup>. Above that, the 1995 adaptation gained highly positive reviews from the audience and from the critics as well.

The script was based on Jane Austen’s *Pride and Prejudice*; edited by Andrew Davies, directed by Simon Langton and produced by Sue Birtwistle. In specific, the adapted film was serialized in six episodes taking 300 minutes then broadcasted on BBC-1 TV on 24 September 1995. The miniseries was a smashing success that hit high numbers on the charts.

It is officially proclaimed that *Pride and Prejudice* has earned the BBC 1,620,225 pounds by November 1995, the Penguin/BBC edition of the novel “*Pride and Prejudice* had sold over 50,000 copies, and the video version had sold 150,000

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<sup>1</sup> Stands for Internet Movie Database

<sup>2</sup><http://www.reelviews.net/reelviews/pride-prejudice>

<sup>3</sup> <http://www.imdb.com/chart/toptv/>



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copies” (cited in Parrill, 2002, p. 05). Moreover, it was nominated for many awards and got many others such as The Peabody Award, a Television Critics Association Award, and a Golden Satellite Award as well as an Emmy award in the united states. Namely, the big achievement was accomplished by Andrew Davies’; a brilliant expert who has been known for adapting Jane Austen’s works into cinematic masterpieces.

### 2.8. The Secret behind Andrew Davies’s Success

Film-adaptation was a cultural and artistic revolution that human race has ever witnessed. In a very real sense, it literally takes the readers to a world when literature comes out from its imaginary concepts to visual and vivid ones. In other words, film adaptation offers the readers the opportunity to meet their favorite characters and live their story as it was supposed to happen. Evidently, the 20<sup>th</sup> century was a booming success for the new trend. As a proof, the successive adaptation of Austen’s works could be solid evidence. In particular, the recent adaptation of her *Pride and Prejudice* by Andrew Davies is considered as showstopper that stole the readers and the viewers’ attention. Blu-ray beautifully expressed so to the Internet Movie Database claiming that

“ I think that one of the key reasons why *Pride and Prejudice* won the hearts of many Jane Austin fans is the terrific emphasis on detail, which Simon Langdon and his team achieved; and I don't necessarily mean the excellent decors and costumes. Rather, I believe that it was the ability of the actors to express accurately the complex emotions and feelings Jane Austen's characters struggle with.”<sup>4</sup>

In general, Andrew Davies’ product was primarily based on Jane Austen’s novel. Yet, the epic success of the miniseries was not a result of restating the very same novel. Essentially, Andrew Davies along with his crew knew exactly how to deliver an exceptional version of the film. Putting it differently, the work was

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<sup>4</sup> <http://www.blu-ray.com/movies/Pride-and-Prejudice-Blu-ray/1201/#Review>

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modernized, energized and updated to a more current audience. In an interview with Peter Smith, Andrew Davies stated;

“I try very hard not to think about what Austen purists or fans of the books are going to say. I am very consciously representing the books for a contemporary audience, trying to bring out the themes of the scenes and the undercurrents in the books that most speak to us today” (Benyo, 2008, p. 02)

By that being acknowledged, Andrew Davies and his cast crew proved that film adaptation is to a considerable extent a recapitulation of the adapted work yet an expansion, and clarification of its content that manage to accomplish the readers’ comprehension of the literary work. Truly, reading Austen’s work and then watching Davies’ adapted film would prove that adaptations are meant to make the difference. Thus, examining and analyzing Andrew Davies’ version of the novel would draw a holistic conclusion.

### **2.9. *Pride and Prejudice* through Andrew Davies’ Camera**

Having the opportunity to watch a filmed version of Austen’s *Pride and Prejudice* is an offer to encounter its characters that have become legends over the years, as well as a privilege to examine the events of the story from different angles.

Andrew Davies’ 1995 miniseries was a version that reintroduced Austen’s novel in a new mode and impacted the audience in different ways. In fact, it puts not only the viewers but the readers as well in a position where they can settle a deeper meaning and uncover hidden facts about the story. Andrew Davies along with his team and their equipments had updated a new version in which they preserved the original story yet gave the viewers a current and much clearer picture. Basically, the whole process is a result of several factors.

Conventionally, Jane Austen’s novel was the primary reference in executing the 1995 miniseries. Practically, Andrew Davies preserved the same original order of the events occurring along the novel, then he intentionally kept the very same

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dialogues altered by the characters such as many of those “statements’ that have become striking and famous over the years like:

“It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife” (p. 01)

- "I would not wish to be hasty in censuring anyone; but I always speak what I think." (P. 10)

In spite of respecting the originality of Austen’s novel, Andrew Davies was expert enough to add sub-scenes and twist others for smoothing the transitions and the flow of the events and also to define and shed more lights on the relationships among the characters. An illustration can be recognized by the very beginning of the series while Elizabeth is wandering to notice Mr. Darcy and Bingley on horseback for the first time where nothing of that had happened in the novel. Authentically, Elizabeth met and got introduced to the two gentlemen at the assembly party. In addition, Davies invented scenes that never happened in the novel such as that scene when Mr. Darcy was bathing and then watching Elizabeth from the window playing with his dog which is a reference to Darcy’s infatuation that was not expressed at the novel before he confessed to Elizabeth. Technically adding scenes is a way that was followed by the adaptor to compress time and to add more intensity.

### 2.9.1. Male and Female Protagonists

Behind the scenes, the casting towards choosing perfect actors and actresses was taken into high consideration by Andrew Davies and his panel. In fact, finding a matching character that could personify Elizabeth Bennet for example was the hardest part. However, Jennifer Ehle was the perfect choice. Besides having “charming eyes” as they were described in the novel, she professionally knew how to act assertively yet delicately to represent Elizabeth Bennet. Stating that, James

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Berardinelli describes Jennifer in his film review: “she acts as much with her eyes and features as with the rest of her person”<sup>5</sup>.

Furthermore, Jennifer Ehle played the role with enthusiasm and vividness while running in fields and meadows, crying and laughing but also openly expressing her opinions, likewise, in the novel, Elizabeth was described as a self-driven and confident woman but getting to know her traits might take a long course of reading. In essence, examining Jane Austen’s works would conclude that she rarely demonstrates her characters’ appearances in a direct way but she lets it for the readers to imagine them throughout the story. Eventually, in *pride and prejudice* Jane Austen gave no specific or detailed demonstration to her major character Elizabeth. It was through the eyes of Darcy that the readers form a vague idea about her when she mentioned;

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”(p. 14)

Critically, all Jane Austen’s works were seen as “female-centered stories”. From *Sense and Sensibility’s* Elinor to *Northanger Abbey’s* Catharine, Jane Austen prominently focused on her major female characters not giving much attention to the male ones, despite that the plot structure of all her stories depend on the males’ role as much as of the females’.

As a matter of course, *Pride and Prejudice* had got the biggest share of the very criticism. Along the story, Austen set six female characters of distinct qualities to roll her story when she barely gave enough presentation to her major male character Mr. Darcy. Being aware of the issue, Andrew Davies managed to give equal credit to the male characters in his miniseries. In fact the 1995 version is all

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<sup>5</sup><http://www.reelviews.net/reelviews/pride-prejudice>

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about Elizabeth but also Darcy as well. Expressing that Deborah Cartmell says that “this six-part mini-series is mainly focused on Colin Firth as Mr. Darcy showing a different approach to the story that has always been presented as female-centered” (2010, p.8).

In particular, within the series Mr. Darcy was given more attention and described much more than he was in the novel and any other filmed versions. Executing so, Davies added sub-scenes and showcased Mr. Darcy isolated from Elizabeth to portray his real personality. In other sense, many sub-scenes were mainly added to let the viewers recognize the shift from the proud Darcy to the sensitive one, the issue that takes reading more than the half of the book to be recognized.

Furthermore, Davies showed Mr. Darcy more passionate and sensitive. In details, filming him plunging on the pond (Ep:4.46:27) was the most powerful scene of all the series being described by The Guardian “one of the most unforgettable moments in British TV history” (06/12/1995). On the top of that, 1995’s Darcy was prominent enough that a status of his figure was built in the Serpentine at London’s Hyde Park. By that, Andrew Davies’ camera made it a fair-deal making the balance between the female and male roles.

### **2.9.2. Setting**

Andrew Davies’ major asset in executing his series was his crew and his own camera. In fact, recoding a scene of few seconds may equal long reading hours. Therefore, Davies along with his crew set the right decor and chose the right settings to reflect the atmosphere and what life was like in the Regency England.

Besides, the giant romantic houses, the customs and the furniture were set to be indications of the characters’ social rank and wealth which require long descriptions in the novel. Accordingly, the actors were chosen basing on their body acting as well as their facial acting. In other words, the producer sees that what the actors say is as crucial as what they do not, that is to say, the viewers do not have to

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hear or see words so that they can understand a scene, it is enough for the camera to cover the actors' facial expressions for the message to be sent.

A prominent example is lying on Elizabeth's "fine eyes" and ironic smile when she overheard Darcy speaking with Bingley referring to her as "slighted girls"(Ep:01,21:01) which was the scene that showcased the "The First Impression" and ignited the tension between the two characters and that did not occur in the novel.

### **2.9.3. Letters**

Letter exchanges were an omnipresent activity and a code of communication between the novel's characters and faithfully were they in the miniseries, though the way of displaying those letters in the film was much more expressive and dramatic. Visually and audibly, the producer does not have to project the words on the screen but he can graphically fuse the written letters with the sender's voice and even status while he was writing. Jane's letter to her sister Elizabeth is one model of the technique. The executive producer did not just display Elizabeth while emotionally reading but he devoted whole scenes of the letters' content (Ep:05,12:00...15:30).

### **2.9.4. Flashbacks**

Flashbacks were a smart and creative technique used by Andrew Davies. Inventively he extracted new scenes out of the novel to set a mood of excitement and drama to attach the viewers with the confronting events of the story. A powerful scene in the series took few seconds when Elizabeth finds out about her little sister Lidiya's running out with Mr. Wickham to remember the latter gazing at her little sister at the ball which is a reference to his plot that changed after he realized that Elizabeth is too mature to be deceived(Ep:05,12:00...15:30).

Another concrete flashback was through Mr. Darcy when uncovering Mr. Wickham's truth telling Elizabeth in a letter that the former tried to play out his fifteen years old sister Georgiana to marry her for the sake of her estate(Ep:4,3:40). The incident acquired whole two pages in the novel to be transmitted whereas in the

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adaptation a stream of flashbacks was enough to uncover and show all Wickham's disgraceful past.

### 2.9.5. Humor

Humor was a prominent feature in Austen's novel. In fact, the interactions and conversations between the characters are remarkably comical and ironic. Austen tried from the beginning to evoke amusing and droll incidents along the story. But also from the very beginning the camera again proved its striking efficiency in affecting the audience. In specific that is seen in several characters, yet some of them were devoted mostly to make the audience laugh. The major droll character is Mrs. Bennet; her hysterical behaviors and constant nervous breakdowns whenever a rich man shows up push the audience to laugh out loud.

Although Austen used direct speeches to stimulate the reader's sense of humor, the speeches could be interpreted differently. In other words, the speakers' intonations, body language and facial expression indicate what thousands words cannot.

Another comical character would be nobody else but Mrs. Bennet's daughter Mary whose voice speaks for itself. In the novel it was referred to as "very ill" and "weak" but the words would not describe it genuinely, yet in the filmed version her voice could sound so bad that her father hurried to stop her saying faithfully to the novel's content "That will do extremely well, child. You have delighted us long enough. Let the other young ladies have time to exhibit"(p.62).

Mr. Collins, the Bennets' guest and their heir was an irritating character that showed up by the rise of the novel, yet his exaggeration and manners that are extremely over the top can be found overwhelming; his admiration of all the small details in the Bennets' house, his obsession with his patroness lady Cathrine De Bourge about whom he could not cease praising, intolerably made of him a silly character. However, next to the camera, David Bamber as Mr. Collins did a perfect job in transmitting Austen's point. Firstly he preserved the same Austen's words and he acted the lines as they are supposed to be in reality; "Bowling all the time

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whenever he is encountered”, for instance, was a professional addition by the producers. Additionally, Mr.Collins’ messy face when sitting with his patroness lady Cathrine De Bourge was hilarious, trying to shut his own mouth using his palm whenever lady Catharine speaks up (Ep3,32:09).

### 2.10. Conclusion

With every Austen’s novel being adapted, Andrew Davies managed to take the viewers to a trip back in time to experience life during The Regency England for encountering a different type of living. *Pride and Prejudice* was Davies’ most successful achievement.

At first, the material was a love story that would never get outdated. Secondly, Davies rearranged the story to fit different kinds of orientations. Putting it differently, he positioned his work to be seen from a feminine but also a masculine standpoint. Thirdly and most importantly, embodying the novel in an audiovisual form is the most appealing asset that has been attracting the readers to take their seats and watch the miniseries.

A conclusion to be drawn from what has been analyzed, *Pride and Prejudice* was a raw material for extracting a modern version for a contemporary audience. In other words, Andrew Davies faithfully preserved the antiquity and originality of the novel yet, he inventively added his own signature that it is representing the work to a modern audience.



# **General Conclusion**

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Film adaptation was a cultural evolution that reestablished human thinking and set a new vision on the art of literature. As a matter of fact, the enormous development of man's creations that interfered in every aspect of human lives, took part in the literary field to set new definitions and change other concepts. Those inventive innovations of the last two centuries in particular, were a prelude to a different dimensional world and the beginning of a new age labeled as The Digital Age. In a true meaning, it is through film-making that literary artists possessed the ability to jump over the ages and bring back literary canons into life, the process that has become known as film adaptation.

Basically, film adaptation offers a different way of approaching a literary work. Primarily, it allows the filmmaker and the viewers but also the readers to reinterpret the literary work from different standpoints when time from one angle can be an indicative element in the comprehension of the literary work. Moreover, film adaptation comes to display its major asset that is the audiovisual feature. In detail, the audience is privileged to meet their favorite characters that have always lived in their Imagination and then experience a different life style through the producers' camera. Furthermore, an adapted film could be a shortcut to gain time and cover a long course of reading which efficiently served teaching literature. Taking a look from the top, film-adaptation was a defining discovery and a cultural revolution in the literary realm that changed and enhanced the perception of literature and set promising horizons.

Proving the efficiency of film-adaptation in retelling a literary work, a demonstrative analysis was conducted to showcase the potential of the adaptors in mirroring the work. Executing so, Andrew Davies' version of *Pride and Prejudice* was taken as a sample. As a result of watching and comparing the adapted film with its original source, it was evident that Andrew along with his crew did not just retell the novel but enriched it and restate it in a vivacious frame. Firstly, the themes of the novel were much expressed in the series, in detail, the settings, the furniture, the giant palaces and the outfits were enough

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indication of the social divisions. Likewise, the attitudes and the manners displayed by certain characters of the story were prominent enough to signify the materialistic side of the English society. Admittedly, the cast were significantly professional in personifying Austen's characters in a smooth and explicit way. Yet, the editor went a step further to showcase the male roles, which was remarkably eclipsed in the novel making the story much realistic.

The techniques used by the producers projected a powerful meaning of the story . The flashback for instance, was a smart technique that offered a new experience as they were graphically expressive and impacting. On the same hand, converting letters to actions was a validation of the superiority of the filmmaking. In other words, when they take long pages and a great deal of time of reading and reflecting, the invented technique vividly and dramatically tell and show the letters' content verisimilitudely. An evident conclusion to be drawn, film-adaptation can significantly restate a literary canon but also can offer the adaptors the opportunity to reinterpret the literary work which gives the audience a clearer idea about the author and his work.

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