

UNIVERZITA KARLOVA V PRAZE - FILOZOFICKÁ FAKULTA
ÚSTAV ANGLOFONNÍCH LITERATUR A KULTUR

Portraying Pride and Prejudice: Jane Austen's Pride and Prejudice on Film

BAKALÁŘSKÁ PRÁCE

vedoucí bakalářské

práce(supervisor):

PhDr. Soňa Nováková, CSc

Praha, 2016

Počet slov: 16 321

Zpracoval/a (author):

Veronika Kostrouchova

studijní obor (subject/s):

Anglistika a amerikanistika -
literatura

Declaration page

I declare that the following BA thesis is my own work for which I used only the sources and literature mentioned, and that this thesis has not been used in the course of other university studies or in order to acquire the same or another type of diploma.

Prague, 30th of June 2016

Prohlašuji, že jsem tuto bakalářskou práci vypracoval/a samostatně, že jsem řádně citoval/a všechny použité prameny a literaturu a že práce nebyla využita v rámci jiného vysokoškolského studia či k získání jiného či stejného titulu.

V Praze dne 30.06.2016

Thesis abstract

This study explores Jane Austen's renowned novel *Pride and Prejudice* from the point of view of its film adaptations, focusing on five adaptations. Each adaptation interprets the novel differently and embodies a different reading of the novel. The study concentrates on the analysis of the film adaptations of Jane Austen's novel but also evaluates what has changed over time in the perception, understanding, and appreciation of the characters and their actions, through the changes made in each adaptation. While it is apparent that each film adaptation differs from one another and from the novel itself, the questions of why these changes have been made and what purpose they serve will be addressed. The primary focus is on the heroine, Elizabeth Bennet, and on the hero, Mr. Darcy, how their personas have been portrayed in each adaptation and as a result how the expectations of the viewing public are met and created by the film industry. The deployment of characters as well as the portrayal of key moments in the novel are investigated to show the changing perception of the position of women in society, romantic relationships, social and family life.

The First part of this study deals with the critical reception and public response of the Hollywood film version from 1940. The Second part of the study analyzes the mini-series adaptations, mainly the 1979 and the 1995 BBC mini-series. The Third section analyzes the 2005 full feature film and the 2012 YouTube adaptation. This Third section also presents the cult of Jane Austen with regards to other contemporary adaptations, which are loosely connected to the original novel by having borrowed characters and themes from Jane Austen's *Pride and Prejudice* (*Bridget Jones's Diary*) or develop story lines and themes from the novel (*Lost in Austen*). In the analysis of these phenomena film criticism and theories on film adaptation have been taken into account because film relies on different devices than those of the novel; film has other confinements and resources to reproduce the ironic voice of the narrator, the inner thoughts of the protagonists and the overall depiction of these characters. The visual aspects illustrated by camera work, actors' gestures and other sensory aspects such as those created by sound techniques are examined. The aim of this study is to address the changes and omissions in the various film versions and to understand how they reflect on today's society, to convey the importance of the film adaptations and how these reworked versions shed new light on the classic novel.

Abstrakt v českém jazyce

Tato práce pojednává o filmových adaptacích proslulého románu Jane Austenové „Pýcha a předsudek“ a soustředí se na konkrétních pět adaptací. Každá z nich interpretuje román odlišně a převypravuje ho různým způsobem. Práce se zaměřuje především na analýzu zfilmovaných verzí románu, ale také posuzuje, jak se v průběhu času měnilo vnímání a hodnocení hlavních postav a jejich jednání, skrze odlišnosti filmového zpracování románu. Filmové adaptace jsou odlišné, práce si tedy klade za cíl zodpovědět otázku, proč a z jakého důvodu k těmto změnám došlo. Tato studie se primárně soustředí na hlavní hrdiny románu – Elizabeth Bennetovou a pana Darcyho, tedy jak byli ztvárněni v jednotlivých adaptacích, a zda-li tím filmový průmysl dokázal naplnit očekávání diváků. Vyobrazení postav stejně jako zásadní momenty z románu jsou zkoumány za účelem znázornění postavení žen ve společnosti, vztahů mezi muži a ženami, sociálního a společenského života.

První část práce se vypořádává s reakcemi odborné kritiky a divácké veřejnosti na hollywoodskou verzi z roku 1940. Druhá část práce analyzuje minisérie, zejména dvě, které produkovala BBC v roce 1979 a pak v roce 1995. Třetí část práce zkoumá celovečerní film z roku 2005 a adaptaci z roku 2012 vytvořenou pro YouTube. V této části jsou uváděny další současné adaptace, které se však od původní knižní předlohy odlišují, když z ní přejímají některé postavy a náměty („Deník Brodget Jonesové“) nebo přímo vstupují do děje („Lost in Austen“). Zároveň musela být zohledněna filmová kritika a teorie filmových adaptací, jelikož film využívá jiných prostředků než roman a jinak vystihuje ironickou řeč vypravěče, vnitřní myšlenky protagonist a všeobecně zobrazení jednotlivých postav. Byla zkoumána vizuální stránka vycházející z práce s kamerou, herecké ztvárnění postav a další audiovizuální aspekty filmových děl. Cílem této práce je popsat odlišnosti jednotlivých filmových verzí od románu a pochopit, jak tyto změny reflektují dnešní společnost, a dále vystihnout význam jednotlivých filmových adaptací pro to, aby mohlo být na klasický román nazíráno v novém světle.

Table of contents:

1. Chapter One – Introduction

2. Chapter Two – Early Adaptations

2.1. The 1940 Hollywood film

2.2. Jane Austen as a character

3. Chapter Three – Mini-series

3.1. Miniseries Adaptations

3.2. The 1979 mini-series adaptation

3.3. The 1995 mini-series adaptation

4. Chapter Four – New Adaptations

4.1. The 2005 full feature film

4.2. The 2012 YouTube adaptation

4.3. The Jane Austen phenomenon and other adaptations

5. Chapter Five – Conclusion

Chapter 1 - Introduction

It is a truth universally acknowledged, that Jane Austen is an essential part of English literature. Her novels are treasured by countless readers and more importantly, the issues raised in her work are to some extent as current today as they were over two hundred years ago when they were written. To this day, her novels are among the bestsellers and are a part of a general awareness of the public, perhaps for this reason her novels are often adapted for film. This study focuses on the analyses of the film adaptations of *Pride and Prejudice*. Every film adaptation reads *Pride and Prejudice* in a different way and each adaptation presents the novel and its story uniquely, depending upon what format the adaptation uses and the intentions of the creators because it is also a portrayal of the temper of the times in which and for which it was created - this reflects the current needs and expectations of the contemporary viewing public of each era. The changes made to the adaptations give insight to how the perception, understanding and appreciation of the characters, the plot and the settings have changed over time. The questions of why these changes have been made and what purpose they serve are addressed. The key aspect of this study is to assess modern film reinterpretations and compare them to the original novel and amongst themselves to evaluate the changing view of the position of women in society, romantic relationships and women's roles in social and family life.

The study is divided into three sections chronologically, the first part of the study focuses on the earliest adaptations, mainly the 1940 film starring Greer Garson and Laurence Olivier. The second part of the study examines the mini-series adaptations, primarily observing the two most popular BBC adaptations, the 1979 version starring Elizabeth Garvie and David Rintoul and the 1995 version starring Jennifer Ehle and Colin Firth. The last section

evaluates the more modern adaptations, the 2005 full feature film starring Keira Knightley and Matthew Macfadyen and the 2012 Youtube series *The Lizzie Bennet Diaries* starring Ashley Clements and Daniel Vincent Gorch. This adaptation is also significant for its use of new media and being an interactive platform for its viewers (the use of YouTube, Twitter, Tumbler, Facebook). This section moreover considers the Jane Austen phenomenon with regards to other adaptations such as the 2001 book turned into film *Bridget Jones's Diary* and the 2008 series *Lost in Austen* as well as taking note of foreign adaptations.

In each section there are analyses of characters, comparing and contrasting the novel to the film adaptations and the adaptations amongst themselves, which are primarily focused on the heroine, Elizabeth Bennet, and on the hero, Mr. Darcy. They are examined and evaluated from both Austen's contemporary view points and modern standards. The novel is assessed with the help of the Norton Critical Edition of *Pride and Prejudice* and the sourcebook to *Pride and Prejudice* edited by Robert Morrison, namely with essays by Marilyn Butler, Alistair Duckworth and Robert Morrison, as well as other critical companion texts written by William Baker, Lloyd W. Brown, Susan Greenfield and Janet Todd. At the beginning pride and prejudice are the barriers between the main characters and each film version shows the development of their relationship from a different angle. Supporting characters are likewise analyzed and their roles within the novel are contrasted to those they serve in the film versions. This study uses Linda Troost's classifications for the division of the film adaptations into the categories: Hollywood, Heritage and Fusion.¹ Other film sources include Sue Parrill's critical study *Jane Austen on Film and Television*, Susannah Fullerton's *Happily Ever After*,

¹ Other classifications are often organized by date of release, type of film medium or the popularity of the adaptations, Troost's classification is based on shared key characteristics of the adaptations, which in the case of *Pride and Prejudice* adaptations also coincides chronologically. The division this study uses is slightly altered into the categories: Early adaptations (Hollywood), Mini-series (Heritage and Fusion) and New adaptations (Fusion and Imitation). These categories will be examined more fully in subsequent chapters.

the compilation of essays *Jane Austen in Hollywood* and Deborah Cartmell's *Screen Adaptations of Jane Austen's Pride and Prejudice*. The use of particular film techniques and devices are examined, film criticism and theories on film adaptation are also addressed when film relies on different strategies than those used by the novel. Key passages of the novel are compared to how they were portrayed in the film versions and the methods used in film to convey the essential features of the novel are analyzed.

Chapter 2 – Early Adaptations

2.1. The 1940 Hollywood film

There have been many film adaptations of Jane Austen's *Pride and Prejudice*, almost as many as of all of her other novels combined, while most have been period film adaptations or costume drama adaptations, presenting the story from a historical perspective, others have portrayed a modern reinterpretation of the novel or have merely been inspired by it.² The initial performed adaptations were understandably theatre adaptations, the first of which was a Broadway musical in 1935 directed by Robert B. Sinclair. The first television adaptation was aired in May 1938 and closely resembled theatre production.

The 1940 full feature film Hollywood adaptation starring Laurence Olivier and Greer Garson is of more importance, for though it is not a faithful representation of Austen's novel, having taken many liberties with its script, the film still has its own merit as it showcases the grandeur of old Hollywood films with its voluminous costumes, overacting, and its attitude in general. The costumes were not historically accurate but rather resembled the fashions of the 1830s and were supposed to be a visual representation of "women filling 'too much space' and therefore as 'threatening' to men as consumers"³ but also contemporary tastes in period costumes were at play, the trend of voluminous historical costumes was partly due to the popularity of the film *Gone with the Wind* and also partly used as a comic device, such as in a scene where Mrs. Bennet cannot fit through the door. Harpo Marx was the initiator of setting

² It can be difficult to draw the line among various film and literary adaptations to determine whether or not they are indeed true adaptations of the original novel or should be counted as such. This study has used the following criteria: the adaptation acknowledges the novel or an official adaptation of the novel as its primary source (the adaptations that this study examined in detail are all based on the novel itself with the exceptions of the 1940 film inspired by the Helen Jerome play and the 2012 version that is based on a modern rewriting of the novel), characters and plot lines are taken from the novel and the adaptation has relevance to the novel itself.

³ Margaret D. Stetz, "Screening Novel Women: From British Domestic Fiction to Film," *Tulsa Studies in Women's Literature* 27.2 (2008): 386.

this film version into motion after viewing the play directed by Helen Jerome, the opening credits of the film clearly state that the film is based upon the dramatization of Jane Austen's novel written by Helen Jerome not on the novel itself, and "above all it was to be a comedy like the stage play Harpo enjoyed: a romp."⁴ Thus, this adaptation reads the novel according to Jerome's play and through a Hollywood lens, with the film belonging to the genre of screwball comedy. Additionally, the importance of current affairs cannot be overlooked, having been made at the beginning of World War II, the war effort certainly influenced many aspects of this film. It is more representative of its own era and of the style of Hollywood film-making of the period than a true interpretation of Austen and the Regency period.

It is a full feature film officially spanning 118 minutes and flies through the plot with lightning speed, the film's fast pacing endangers its credibility, most notably towards the end of the film, while omitting numerous key passages and merging others together throughout. The Assembly ball scene compresses several sections from the novel, containing aspects of the Netherfield ball with the addition of a few new features, the scene includes Wickham, who is shown to admire Elizabeth. Likewise the beginning of the film is very different from the novel, in the midst of the opening credits the screen reads "It happened in OLD ENGLAND.... in the village of Meryton....", the opening scene takes the viewer to a dress maker's shop where Mrs. Bennet is purchasing fabric for her two eldest daughters, when the sudden commotion outside brings into view the newly arrived Netherfield party (in this version consisting only of Mr. Bingley, his sister Miss Caroline Bingley and Mr. Darcy). The next succession of events focuses on repartee and farce with Elizabeth addressing her family's wealth with regards to her dated dress, Aunt Philips hurrying into the shop to gossip with her

⁴ Rachel M. Brownstein, "Out of the Drawing Room, Onto the Lawn," *Jane Austen in Hollywood*, ed. Linda Troost and Sayre Greenfield (Lexington: The University Press of Kentucky, 2001, Kindle edition) loc 219.

sister, Mrs. Bennet making a joke concerning the battle of Waterloo. In this adaptation the rivalry between Mrs. Bennet and Lady Lucas is more pronounced than in the novel, as can be seen from the onset when the women engage in conversation concerning the newcomers and in the overly dramatic and exaggerated scene with Mrs. Bennet and Lady Lucas racing their carriages home to meet with their respective husbands in order for them to visit Mr. Bingley.

Aldous Huxley and Jane Murfin cooperated on the screenplay and it has been noted that “Huxley had a large part in the literate dialogue and the intelligent handling of Austen’s ironic wit, while Murfin’s Hollywood experience was a factor in determining the structure and pace.”⁵ Murfin had experience with both Broadway and film, while Huxley was brought in to lend the production integrity. Huxley was unhappy with the portrayal of the principal actors as well as with the screenplay, and although he had made every effort to stay truthful to the novel and was against sensationalizing it, having said “I barely stopped my director from having Bennet fight a duel with Wickham!”⁶, the film still contains numerous added scenes that do nothing to strengthen the plot. The opening scene, a prime example, sets the pace and style for the entire film, however there is no correspondence to the first sentence of the novel. While “the famous first sentence sets the ironic tone”⁷ in the way it states a generalization that turns on itself, the film’s beginning only foreshows the impending emphasis on the comic and visual features, which are the film’s strongest traits.

Several other scenes are complete inventions to the plot such as Elizabeth teaching Mr. Darcy a lesson with a bow and arrow at a garden party, which takes place instead of the Netherfield ball, but in particular this scene can be understood as a metaphor for the relationship between them while “reminding the viewer of the charms of British rural

⁵ Sue Parrill, *Jane Austen on Film and Television* (Jefferson: McFarland & Company, 2002) 50.

⁶ Claire Harman, *Jane’s Fame How Jane Austen Conquered the World* (Edinburg: Canongate, 2009) 215.

⁷ Parrill 45.

traditions” by showing common British activities “such as dancing around a maypole and shooting a longbow.”⁸ The purpose behind this imagery is to present the characters in a friendlier and more approachable way for the American audience, to lessen the idea of British snobbery and arrogance but also to show an idealized England worth saving. The film was filmed and released at the beginning of World War II with Britain already at war and since it was to portray Old England and featured British actors, while the script had been written in part by a British novelist, Huxley, it was important for the film to be appealing to the American viewing public to “strengthen the bond between the two allies”.⁹ Making the settings appealing and the characters amiable and relatable was a significant motive for this film. While some changes reflect the war effort, others are made for the benefit of the intended American audience, such as Elizabeth being presented as belonging to the middle class. When Mr. Darcy slights Elizabeth at the Assembly ball he does not say she is not handsome enough to tempt him but instead that he is “in no humor to give consequence to the middle classes at play.”¹⁰ Darcy makes this distinction so that the audience can identify with Elizabeth and with her belonging to the middle class she becomes more approachable to American viewer than she would have been otherwise being the daughter of a country gentleman but this distinction likewise has to do with the film’s genre, class difference was an important feature of the screwball comedies.

The foundation of a screwball comedy is the struggle in the relationship between the male and female lead and “during the course of the struggle, which is highly sexually charged, the maleness of the central character is challenged. The female is the dominant character in the

⁸ Linda V. Troost, “The Nineteenth-century Novel on Film: Jane Austen,” *The Cambridge Companion to Literature on Screen* (Cambridge: Cambridge University Press, 2007, Kindle version) 76.

⁹ Troost 76.

¹⁰ *Pride and Prejudice*, prod. Hunt Stromberg, dir. Robert Z. Leonard, 1940, 22 min. 41 sec.

relationship. This role reversion is central to the screwball comedy.”¹¹ In a screwball comedy the female lead needs to be a strong character, she is the driving force of the film and an equal counterpart to the male lead. The women in screwball comedies are sassy and engaging, accordingly, the actresses that played these roles were known to behave similarly in their own lives, with strong personalities that transcended the silver screen. It is important to understand that the entertainment industry would mirror the changes in women’s social standing in a form of art imitating life. The film’s genre can be perceived as a reflection of the changing position women had in society in this particular period, with women beginning to face new roles with new opportunities in the workforce, brought by the war, as well as women having the right to vote¹² meaning that life for women in the 1940’s was expanding. The adapting of *Pride and Prejudice* in the screwball genre would seem a good match since the female characters are its main focus with prime examples of dominant females: Mrs. Bennet, Lady Catherine and of course Elizabeth. “Garson plays Elizabeth Bennet broadly, with bold looks and casual manners of a modern woman.”¹³ However, Greer Garson is almost too bold in her portrayal, during filming the actress was significantly older than her character and some critics feel that she is too knowing in her performance, although it is in tune with the genre of the film. Garson was not the first choice to play Elizabeth, Vivien Leigh was considered for the role, however due to her affair with Olivier¹⁴ the studio decided to cast Garson instead fearing the affair would become known to the public.

¹¹ Ken Dancyger and Jeff Rush, *Alternative Scriptwriting: Successfully Breaking the Rules* (Burlington: Focal Press, 2007) 84.

¹² The 19th Amendment to the United States Constitution, 1920; Equal Franchise Act, 1928.

¹³ Parrill 52.

¹⁴ Kenneth Turan, “Pride and Prejudice: An informal History of the Garson-Olivier Motion Picture”, *Persuasions* 11 (1989): 141.

Another important aspect of the screwball comedy genre is the wordplay between the main characters for “the witty repartee between the characters reveals the sexual tension between them.”¹⁵ In keeping with this theme, Elizabeth and Mr. Darcy eagerly exchange opinions throughout the film. The chemistry between them is apparent from the onset, unfortunately there is no major development or significant change to their characters; in the novel, Elizabeth and Darcy must both undergo character development in which they must overcome their biggest flaws, their pride and prejudice. There are substantial parts of the novel that are missing such as Elizabeth’s self-reflection and analysis of events after reading Darcy’s letter or her visit to Pemberley, where Darcy is seen in a new light. Interestingly, Pemberley is never truly shown, although this was mainly due to studio filming and the cost of production.

Besides repartee another film technique that is used to highlight the humor is music. After the dramatic chase scene, the camera shows a calm Mr. Bennet reading in his library with the “Flow Gently Sweet Afton” tune playing, however as Mrs. Bennet and her daughters arrive home the music fades replaced with Mrs. Bennet’s booming voice. The tune is used throughout the film for it is the piece that Mary practices on the piano. Two times her performance stands out, once at Netherfield when she unsuccessfully plays and sings the song, without reaching the high note at the end and then nearing the end of the film, she repeats her performance “but this time with Mr. Witherington accompanying her on a flute. Unlike the other occasions, when she sang badly, this time she hits the high note, and she and the young man look pleased.”¹⁶ The song and Mary’s success of its execution is to signify her success at romance, but also is used for the purpose of comedy.

¹⁵ Cele C. Otnes and Elizabeth Pleck, *Cinderella Dreams: The Allure of a Lavish wedding* (Los Angeles: University of California Press, 2003) 168.

¹⁶ Parrill 56.

Elizabeth is one of the most beloved heroines in English literature and she represents a strong, intelligent female but one that is not without fault. She has a “‘quickness’ which her father admires but which leads her to easily misjudge and ‘liveliness of . . . mind’ which attracts Darcy,”¹⁷ she has a “‘perceptiveness and special position,’”¹⁸ these characteristics make her a very appealing female lead. The reviewer of the *British Critic* in Austen’s time commented on Elizabeth’s portrayal as her having “‘great spirit and consistency throughout; there seems no defect in the portrait.’”¹⁹ In the novel, Elizabeth truly is a character that has been very well drawn out, however this consistency of character is not preserved in the 1940 film adaptation, where Elizabeth is seen to change opinions in a matter of moments, refusing Darcy’s first proposal only to begin weeping as soon as he leaves and similarly changing her mind about Wickham as soon as Darcy tells his version without the imperative remembering and analyzing of past events and with her self-reflection completely missing. This part is omitted in this film version mainly due to the speed with which the latter half of the novel is dealt with, for the ending is a rushed mixture of various events happening all at once: Elizabeth returns home from Hunsford to learn that Lydia has run off with Wickham, Darcy reappears to offer his services and to say goodbye, after he leaves Elizabeth tells Jane of Darcy’s proposal and that she loves him. Another scene shows the Bennets preparing to move while Mary and Kitty argue over what to pack, a letter from Mr. Gardiner is delivered with news of Lydia. Subsequently, Lydia and Wickham boisterously arrive to Longbourn, they are already married and the Bennet household is in upheaval with activity while Lydia proclaims

¹⁷ Lloyd W. Brown, “Jane Austen and the Feminist Tradition,” *Nineteenth-Century Fiction* 28.3 (1973): 332.

¹⁸ Alistair Duckworth, “Pride and Prejudice: The Reconstitution of Society,” *Pride and Prejudice*, ed. Donald Gray (New York: A Norton Edition, 2001) 307.

¹⁹ Robert Morrison, *Jane Austen’s Pride and Prejudice A Sourcebook* (New York: Taylor & Francis e-Library, 2009) 65.

“We’re rich, Mama!”²⁰ The scene continues with the arrival of Lady Catherine. While Elizabeth’s encounter with Lady Catherine is a crucial part of the novel, Elizabeth proving that although Lady Catherine is in a more superior social position, it is Elizabeth who is the victor in their verbal match, this part of the novel is drastically altered in this film version. In this particular scene Lady Catherine is revealed as an amiable character, though this change had more to do with actress Edna Mae Oliver playing only sympathetic characters as per her contract. Here, Lady Catherine tests Elizabeth’s motives for her supposed relationship with Mr. Darcy and even supports the couple, going so far as to tell Mr. Darcy that Elizabeth is his perfect match.

Elizabeth is as spirited, unpretending and strong as she is in the novel and there is a sweetness to her as well as a playfulness in her interactions with other characters, and while these are aspects of her portrayal that are identifiable with the novel, there are also considerable changes in her character from the original, the most prominent difference being that this film version permits Garson to show extensive rudeness in her behavior such as in the Assembly ball scene, where Elizabeth refuses to dance with Darcy and subsequently accepts Wickham’s dancing proposal. Most of the changes made to Elizabeth’s character reflect the film’s genre of a screwball comedy. Interestingly, it seems that in this version all the Bennet sisters have character flaws that in the book version are reserved for the younger sisters, while Elizabeth is repeatedly rude, Jane is openly flirtatious, batting her eyelashes at Bingley. Due to these changes, the creators had to make Kitty and Lydia seem worse for comparison and thus they are shown getting tipsy at the garden party and laughing loudly.

²⁰ *Pride and Prejudice*, prod. Hunt Stromberg, dir. Robert Z. Leonard, 1940, 1 hr. 38 min. 21 sec.

While in the novel Elizabeth has a naturalness about her, there is no pretentiousness with Elizabeth and she is repeatedly contrasted with other characters' artificiality, most noticeably with Caroline Bingley and Lady Catherine, this film version centers on her wittiness and her independence. This film version also values beauty greatly. Everyone is beautiful and pleasant, this being the only version ever made that portrays Mary Bennet as an attractive female and as mentioned, the suddenly friendly Lady Catherine. The film also incorporates a happy ending for all the Bennet sisters, where the final scene, after Mr. Darcy kisses Elizabeth, involves Kitty going off into the garden with Captain Denny and Mary playing the piano and singing with a flute playing suitor of her own, Mr. Witherington. Romance is an important aspect in this film, though not as pronounced as in romantic comedies, the screwball genre also focuses on romance and marriage in particular.

Marriage is also the focus of the novel with its disastrous match between Mrs. and Mr. Bennet, the harmonious pairings of Elizabeth and Darcy, Jane and Bingley, the unromantic pairing of Charlotte and Collins and the foreboding union of Lydia and Wickham. The interpretations of these marriages often differ in film adaptation, most notably in the case of Mr. and Mrs. Bennet. In the 1940 film version we see a more humorous but also harmonious take on all of these pairings. The marriage between Mr. and Mrs. Bennet may not be ideal, but it is still a functional unit and they share a fondness for each other. Mr. Bennet is a gentle character, who likes to tease his wife but his behavior is never malicious and while Mrs. Bennet is clearly the dominant character, she shows a fondness for her husband. All of the marriages in this version seem to somehow work, which is consistent with the popular opinion on marriage at the time. As for the other pairings, Elizabeth and Darcy are the ideal couple with Jane and Bingley a close second. Elizabeth and Darcy have chemistry and an intensity to their pairing, where Jane and Bingley are supposedly separated by their shyness, though there

is an inconsistency due to Jane's flirting with Bingley and showing her affection in a way that is not in keeping with the novel. Interestingly, this film does not condemn Lydia's behavior but rather acknowledges that her actions have led to her financial wellbeing, there is an economic motive to her behavior. The 1940s version gives a sort of harmony to each couple, proving Hollywood's point of the positive notion of marriage.

Mr. Darcy is at first a reserved character in the novel, we meet him at the Assembly ball, where we learn that he is very rich and that he is equally very proud and disagreeable. We see him change throughout the novel becoming less restrained and turning into the hero of the novel in the truest sense. He is the subject of Austen's irony as is Elizabeth, especially in the scenes leading up to the first proposal, where he is rebuffed without remorse and his address is turned against him by Elizabeth's sharp rebuttal. Mr. Darcy genuinely expects Elizabeth to be wanting his attention and thus is shocked by the revelation that she indeed does not care for his good opinion, which is what attracts him in the first place. Mr. Darcy in the 1940 film version is a completely different character, this is Laurence Olivier's Darcy, who in his own way is charming, social and is not ill at ease while out in society albeit in an arrogant manner, as can be viewed at the Meryton assembly, even going as far as asking Elizabeth to dance. Sue Parrill promptly points out that there is "no mention of Darcy's feeling inadequate to converse easily with strangers. Laurence Olivier's manner demonstrates no diffidence in the presence of strangers, rather arrogance and indifference."²¹ It is precisely this arrogance that is his leading characteristic. Unfortunately, the role was underwritten, "Olivier has little to do except react to Elizabeth's insults and to register disdain for her family's low behavior."²² As had been noted with Elizabeth's lack of self-reflection, Olivier as Darcy faces similar shortcomings with his

²¹ Parrill 66.

²² Parrill 51.

character – there is no building of attraction between the lead characters, Darcy’s interest in Elizabeth is as instant as is Elizabeth’s change of opinion. Furthermore, in order to incorporate important parts of the novel and to build tension between the leads, Darcy shows contradictory behavior since some of the plot lines are joined into one scene. He slights her at the Meryton assembly only to be asking her to dance within five minutes, he consoles her after Miss Bingley causes her distress at the Netherfield garden party and then leaves her to the unwanted attentions of Mr. Collins from which he had previously saved her. While he is one of the most expressive Mr. Darcys, his portrayal lacks the depth that viewers could see in his other work, for example in *Wuthering Heights* where he played Heathcliff. Olivier had an established career and was undoubtedly the biggest star of the film, which further supports the claim that this adaptation belongs in the Hollywood film category, for as Troost mentions “Hollywood style requires the showcasing of a star.”²³ Olivier’s performance as Darcy continues to have influence and its admirers even in later times, for example Colin Firth, who played Darcy in the 1995 adaptation, was noted saying that Olivier was fantastic as Darcy and that it would be hard to imagine anyone else playing the role.²⁴

The film is indeed a reflection of pure Hollywood with its snappy dialogue and smart, sassy heroine, which were a “standard in screen comedies of the time.”²⁵ Furthermore, the film had both critical (it received an Academy Award for Best Art Direction, Black-and-white²⁶) and commercial success (“when it opened at Radio City Music Hall in August 1940, it drew the largest weekly audience during the month of August in the theatre’s history. During its

²³ Troost 77.

²⁴ Sue Birtwistle and Susie Conklin, *The Making of Pride and Prejudice* (London: Penguin Books, 1995) 98.

²⁵ Brownstein 223.

²⁶ The 13th Academy Awards 1941 listing, *Academy of Motion Picture Arts and Sciences* <<http://www.oscars.org/oscars/ceremonies/1941>> 12 Jan 2016.

four-week run there, it grossed \$ 1,849, 000²⁷) proving that Austen was truly a good investment. The film mostly highlights the humor of the story and Elizabeth's spirit, Olivier's charisma as Mr. Darcy and the romance between the couple.

2.2. Jane Austen as a character

The emphasis shifted from a comedic romantic portrayal to a more realistic one in the later versions. NBC aired a live hour long teleplay version of *Pride and Prejudice* in 1949 directed by Fred Coe and the most notable features of this variation were Bert Lytell's introduction and voiceover contribution and the remarkable use of Jane Austen as a character in the adaptation supposedly for the purposes "to supply character analysis, transitions and ironic perspective."²⁸ While the character aided in the transitions between scenes, it is not clear how the ironic perspective was maintained in this adaptation.

One of the hardest obstacles that the film adaptations face is the issue of portraying the ironic voice of the narrator, some versions completely omit this aspect of the novel, and the use of the actual character of Jane Austen is an interesting technique that some adaptations practice. The inclusion of Jane Austen as a participant in the dramatization of the novel is revisited by writers Lindsay Warren Baker and Amanda Jacobs in their 2008 musical version *Pride and Prejudice, the New Musical* and 2011 award winning version *Jane Austen's Pride and Prejudice, A Musical* where in both versions Jane Austen is portrayed by Donna Lynne Champlin, who won the Outstanding Individual Performance award for her role as Austen. In the modern version Austen's character is an active participant, in a key scene having a

²⁷ Parrill 56.

²⁸ Parrill 57.

discussion with Elizabeth Bennet, whereas in the 1949 version, Austen is there merely to move the story along and interacts only with Lytell, the voiceover narrator. She is shown writing at a table, presumably writing the story the viewer is watching, and introducing scenes but without any real input. While the idea to use Jane Austen as a character is an interesting one, the 1949 adaptation does not use her character in any significant way in regards to irony.

Problems with narration and the ironic voice of the narrator were faced also by Huxley in the 1940's adaptation. Huxley was unhappy with the way the screenplay turned out²⁹ having argued that "the very fact of transforming the book into a picture must necessarily alter its whole quality in a profound way" for the main object will be on the story instead of the "diffuse irony which the story is designed to contain"³⁰ and he was correct in his worries. The 1940's version offers its viewers a very narrow reading of the novel with emphasis on the comic and romantic aspects but without a deeper understanding. Of the three types of ironies, all of which are present in the novel, the film touches upon the two easiest to convey: verbal irony mainly in the form of Mr. Bennet's and Elizabeth's witty remarks and the situational irony by way of the plot, both suitable for the film's screwball comedy genre and taken directly from the novel, however this version relies on exaggeration, broad comedy and satire and does not touch upon the deeper dramatic irony present in the novel that could have been touched upon in the missing scene of Elizabeth's self-reflection after reading Darcy's letter.

Following the 1949 adaptation was another version that used Jane Austen as a character. The 1952 version was the first mini-series adaptation and consisted of six episodes each lasting thirty minutes, it starred Daphne Slater as Elizabeth Bennet and Peter Cushing as Mr. Darcy, Thea Holme portrayed the role of Jane Austen. The series was directed by

²⁹ Huxley was also downplaying the idea of film as an independent art form, seeing it as secondary to the literary original and not realizing that film had other means to create its semantics.

³⁰ Harman 173.

Campbell Logan and adapted by Cedric Wallis. Unfortunately, little is now known about this adaptation as it is no longer available to the viewing public

Chapter Three – The Mini-series Versions

3.1. Miniseries Adaptations

The 1952 adaptation started off a new trend of mini-series for the BBC but regrettably, this version is no longer accessible to the modern viewer and neither is its screenplay. The same goes for the subsequent version that aired in 1958. It was also a six-part series made up of thirty minute episodes, but the role of Jane Austen was no longer present. The screenplay was adapted by Cedric Wallis and Constance Cox. The next BBC adaptation of *Pride and Prejudice* aired in 1967. This adaptation used innovative methods of filming, “unlike most other adaptations at or before this time, at least some scenes of this version were shot on location,”¹ with the cast travelling to locations in South West England to shoot exterior scenes. As for the omission or addition of characters, in this version the character of Mary Bennet is absent. Additionally, the rivalry between Mrs. Bennet and Lady Lucas is more pronounced than in the novel and there are many added scenes: Darcy threatening to have Wickham removed from the Netherfield Ball, Darcy explaining his history with Wickham to Elizabeth in person rather than in epistolary form, Darcy shown bribing Wickham to resolve the situation with Lydia Bennet, and finally, the last scene which features the newly married couple heading to Pemberley and Darcy saying “We are arrived. Welcome home, Mrs. Darcy.”² These added scenes served to entertain and are evidence of this adaptation being a sort of middle ground between a Hollywood comedic perspective on Austen and a serious portrayal of the novel.

¹ Parrill 49.

² Parrill 60.

Miniseries adaptations opened up new possibilities for reimagining the novel. The absence of the time restraint alone proves to be a major factor in how the overall adaptations deal with the source material. The time limitations that can be very strict for film versions force the source material to be severely omitted and changed, therefore the miniseries versions have a clear advantage. The two miniseries that this study focuses on are considerably longer than their predecessors: the 1979 version spans 226 minutes and the 1995 version being around 300 minutes.³

3.2. The 1979 mini-series

Among other adaptations that have a relatively large fan base is the TV mini-series directed by Cyril Coke and adapted by Fay Weldon. This adaptation aired in 1979 in the UK and a year later in the United States and is largely perceived as a realistic rendition of the novel. In her chapter on the nineteenth century novel on film, Linda Troost divides film adaptations into three (or rather four) categories: Hollywood-style adaptations, Heritage-style adaptations and Fusion adaptations (she also mentions a fourth category, named Imitations).⁴ While the 1940 full feature film clearly belongs to the Hollywood-style adaptations, the 1979 TV series is an adequate example of the Heritage-style. Aspects of this style are historical authenticity and the increased prominence of dialogue. Also the choice of medium – a television series versus a film version – is significant. This medium allows a more accurate representation as there are smaller time restraints, thus less of the source material needs to be omitted. This version was considerably longer than its predecessors, it consisted of five episodes each lasting up to forty five minutes. The dialogue of this adaptation is closely drawn

³ Parrill 60.

⁴ Troost 75.

from the original, as is the case with the subsequent BBC version, although viewers will argue that certain lines are delivered by different characters, the writers have “often changed the speaker or the circumstance in which the dialog is spoken”⁵ in both popular miniseries versions. Fortunately the changes in the script are not so conspicuous as to corrupt the content and although there are a few added scenes, they serve a purpose not merely to entertain but to help the viewer have a better understanding for the characters.

As mentioned, this version was adapted by Fay Weldon, an English novelist, playwright and screenwriter, whose work is closely linked with feminism. Her work centers on women’s issues and relationships and this adaptation focuses on relationships as well. This version has the most thought out relationships between the female characters with emphasis on how the relationships outlined in the novel could transpire in real life. While most adaptations show a particular bond between Elizabeth and Jane, this version also deepens the relationships between Elizabeth and Mrs. Bennet; Elizabeth and Charlotte. In the novel Elizabeth and Charlotte have a very close friendship until the latter is engaged to Mr. Collins, when it is noted that this friendship can never be what it once was. However, this adaptation conserves the closeness of the friendship even after the marriage takes place, as can be seen during their intimate conversations in Hunsford or when Elizabeth and Charlotte laugh together conspiringly while Mr. Collins is shown wearing a ridiculous hat following the advice of Lady Catherine, proving that female relationships are more important than the circumstances in which they find themselves and that their intimacy has survived the choices they have made. Similarly, the relationship between Mrs. Bennet and Elizabeth differs from the novel. Mrs. Bennet shows a significant appreciation for her second eldest daughter, they are frequently

⁵ Parrill 61.

depicted in each other embrace, after being slighted by Mr. Darcy Elizabeth goes to her mother to retell the tale, and when Elizabeth leaves for Hunsford Mrs. Bennet says that with Jane also leaving she will have no one for company, alluding also to the negative relationship she has with Mr. Bennet. This positive relationship between mother and daughter renders a new interpretation of her supporting Mr. Collins in his choice of affection towards Elizabeth. Here Mrs. Bennet does not do so in order to rid herself of her least favorite daughter but rather in order to secure a stable future for Elizabeth. While Elizabeth is clearly able to see her mother's faults, which will be discussed in more detail regarding the opening scene, she also shows more appreciation and understanding towards Mrs. Bennet than in the novel.

The questions of how this adaptation reads the novel and how it reflects the period when it was made are both connected with second wave feminism, with fiction being one of the strongest inspirations for the feminist movement. Fay Weldon noted that "fiction was *the* major means by which feminism had influenced women's lives"⁶ alluding to the important texts of the 1980's but the same can be said of Austen. The novel itself has been linked to feminism especially due to the issue of property entailment that it deals with and the resulting pressure for the Bennet sisters to marry in order to attain social status and financial security. The Bennet estate is entailed to Mr. Collins, thus Mr. Bennet's daughters have very little fortune save for what they are to inherit from their mother. The entailment of the Bennet property is used as a plot device to create the need of advantageous marriage for the Bennet daughters and the subplot of Mr. Collins' advances as well as being an example of Mr. Bennet's carelessness, for there would have been ways to legally overcome the entail had Mr. Bennet pursued such action. While entailment is a part of the oppressing patriarchy, it is only

⁶ Clare Hanson, "Fiction, Feminism and Femininity from the Eighties to the Noughties," *Contemporary British Women* 57, ed. Emma Parker (2004) 16.

one part of it, as can be seen in the situation of Charlotte Lucas. There is no mention of entailment of her family's property and even if so, Charlotte has a brother. However, the Lucas family does not have a very large fortune, thus Charlotte's dowry would not have been very enticing. Her marriage to Mr. Collins is for purely economic reasons for she feels a burden to her family. Charlotte accepts Mr. Collins' proposal, the same proposal that Elizabeth had refused. Interestingly, the two women would have had similarly pressing financial situations. Elizabeth's need to marry would be just as pressing as Charlotte's, with the exception of Charlotte being older than Elizabeth and the eldest sibling of the Lucas family.

On the other hand, Elizabeth has a special position that cannot be compared to Charlotte's. She has been taught by Mr. Bennet to value her own mind and is singled out by his favoritism. This special position is also mirrored by the narrator. Elizabeth is not only the main protagonist of the novel, it is also through her eyes that the reader sees the story for she is the sole character whose thoughts the reader has access to. While the narrator is set somewhat outside the story but with close access to the characters, the narrator is also mostly focused on Elizabeth. It is then exceedingly ironic, that her initial perspective is so wrong and that her quickness to judge leads her to misjudge two of the characters completely and to purposefully lead the reader astray. While the narrator condemns Elizabeth's frequent manner of how she falls into her delusions, the reader learns the truth throughout the story while discovering how wrong her initial assumptions were. Interestingly, the novel was originally titled *First Impressions*. Aptly, the first impression the reader gets of Elizabeth is through Mr. Bennet, when he clearly states that she is superior to her sisters for having more wit, while Mrs. Bennet, who has been rendered by the narrator as not being of the soundest mind, is quick to disagree by comparing her to Jane, the eldest and most beautiful of her daughters, and to Lydia, the youngest daughter with the most exuberant disposition.

The viewer's first meeting with Elizabeth is set after the opening scene, where Mary is shown rushing out of the house to hear the latest news and then to tell her sisters. This adaptation is the most severe on Mary, her having the unfortunate position of being frequently ridiculed either due to her own actions or thanks to Mr. Bennet's harsh attention. Charlotte is then shown approaching the Bennet estate, Elizabeth and Charlotte go on to discuss the new arrivals and interestingly, Elizabeth Garvie, the actress portraying Elizabeth Bennet, is even shown taking on the voice of the narrator saying the opening sentence as well as describing her parents and their marriage. This leads to an interesting moment of having Elizabeth voice the unfavorable description of Mrs. Bennet's lacking ability of understanding her husband. As the series continues the viewer is shown that Elizabeth has a positive relationship with both her parents, but that does not mean that she is ignorant of their faults. While the 1940's adaptation focused on Elizabeth's sassy spirit and sharp tongue, the 1979 version shows another side to Elizabeth, with Elizabeth Garvie primarily portraying her intelligence, her wit and even her stubbornness. She is a judge of character after all.

The portrayal of Mr. Darcy in this adaptation vastly differs from the other popular versions, here Darcy is perpetually distant and unfeeling, and furthermore there is no visible shift in his character: The actor David Rintoul as Darcy "reveals little variation in demeanor throughout the film. His expressionless face and stiffness of body language may be in keeping with the unbending nature of the character, but when the character finally is supposed to bend, Rintoul appears incapable of expressing any feeling."⁷ In this adaptation we see Darcy as a closed off and rigid man, we do not have the opportunity to fully understand his true character and for the purpose of alluding to his hidden softer side, the viewer is presented with Darcy's

⁷ Parrill 66.

animal companion “a large, soulful eyed dog, which can project an image of his loveliness.”⁸ Seeing Darcy with his canine companion is supposed to lead the viewer to believe that Darcy indeed has this softer side but unfortunately there is almost no other evidence offered.

While this adaptation is realistic in most aspects of its portrayal, it is also the least romantic version. Even the opening sequence and theme song point to the satiric nature of the series, the adaptation “opens with a series of water colors after the manner of Thomas Rowlandson, a famous satiric artist contemporary with Jane Austen.”⁹ The painted images portray scenes from the novel and show the viewer what can be expected from the adaptation. The marriages shown in this adaptation are often at the center of the satirical critique, mainly the pair of Mr. and Mrs. Bennet. There is no affection, understanding or appreciation in their union. It has been noted that the female relationships are strengthened in this adaptation, the same cannot be said of the marriages as they rather showcase the negative aspects: Mr. and Mrs. Bennet hardly get along, Mr. Bennet’s behavior often bordering on abusive towards his family with Elizabeth being the exception, to Elizabeth he shows a genuine fatherly affection. The other pairings are also flawed, even Elizabeth and Darcy have little to no romantic connection. Darcy remains unbending and Elizabeth is still as challenging to him as when they first met, fittingly mirroring the position of women in society. The 1980’s proved that women could be influential in their own right and outside of marriage.

While some aspects of this adaptation may not be ideal, the portrayal of Elizabeth captures the intent of the novel with the focus being on her intelligence. This adaptation was so well received that BBC productions were hesitant to create another version in the 1990’s.

⁸ Troost 82.

⁹ Parrill 61.

3.3. The 1995 mini-series

Luckily for Austen television fans a new version was created in 1995, a version that vastly surpassed any other adaptation by its length, likeness to the novel in portrayal, precision and both critical and viewer reception. Sue Parrill writes that an estimate of 10.1 million viewers watched the final episode on BBC and approximately 3.7 million in the USA on A&E,¹⁰ proving once again that Austen is a good investment. Artistic liberties had also been taken but they were few and well thought out.

In the 1995 documentary *Page to Screen* that focuses on the making of this adaptation and in the documentary revisiting of the film *Pride and Prejudice 15 Years Later*, Andrew Davies comments on the various added scenes, saying that he wanted to also emphasize the men in the story and remind the audience of the physicality of the characters. The opening scene that shows Mr. Darcy and Bingley riding on horseback “galloping into the area and creating quite a stir”¹¹ is a new interpretation of the opening lines of the novel, when Mrs. Bennet informs her reluctant husband of Netherfield Park being let at last.¹² The viewer is allowed in-between the lines of the novel, to witness the novel come to life and see what may have happened with some probability, had this fictional story been a reality.

The 1995 version of *Pride and Prejudice* offers a fresh perspective at the novel, portraying some of the events and situations from a man’s point of view and thus fulfilling the viewers’ desire to reach a more thorough knowledge of the characters, this “glamorization of Mr. Darcy [...] gives Darcy a physical presence that Austen has not.”¹³ In her essay on the masculine emotional display in Austen film adaptations, Cheryl L. Nixon reaches the

¹⁰ Parrill 61.

¹¹ Andrew Davies, *Pride and Prejudice 15 years later*, 1 Mar 2011.
<<https://www.youtube.com/watch?v=qGQcJmAnc5k>> 21 Sept 2015.

¹² Jane Austen, *Pride and Prejudice* (New York: Norton, 2001) 3.

¹³ Louis Menand, “What Jane Austen Doesn’t Tell Us,” *New York Review of Books* (Feb. 1996) 13.

conclusion that these adaptations are successful because they “flesh out” the male characters.¹⁴ Mr. Darcy is no longer a detached character and the distance between the viewer and the male hero is less pronounced than in prior film adaptations, or indeed in the novel itself. This version gives the viewer the most access to the character of Mr. Darcy, we are not left in doubt of his feelings for Elizabeth during her Pemberley visit, when the viewer has the privilege of watching Darcy watching Elizabeth. Lisa Hopkins analyzes the gradual revealing of Mr. Darcy to the viewer, saying that we first see Darcy from profile and as the story progresses Darcy slowly exposes more of himself. She calls this the act of “fetishizing and framing Darcy and offering him up to the female gaze.”¹⁵ Most of the additions that were made to the novel concern Darcy and his physicality, the viewer sees moments from Darcy’s everyday life such as him taking a bath. After the refused proposal there is a shift in the presentation of Mr. Darcy “from being a figure of side-shots and glances away, he becomes one of iconic centrality for both visual and narrative imperative.”¹⁶ The viewer is granted a new closer look at Darcy even going as far as showing a private view of him, however the viewer has access to Darcy right from the opening scene. These are aspects that were foreign to Austen as in the scenes that play out in the novel there is always a lady present. This adaptation not only shows the most footage featuring Darcy, some of which merely emphasizing his body, but also pays special attention to his struggles concerning his love for Elizabeth, the viewer is not left in doubt whether or not Darcy still loves Elizabeth during her visit to Pemberley. While undoubtedly the spotlight is in favor of Elizabeth in all *Pride and Prejudice* adaptations, the 1995 version in particular has given Darcy more depth and the most screen time.

¹⁴ Cheryl L. Nixon, “Balancing the Courtship Hero,” *Jane Austen in Hollywood*, ed. Linda Troost and Sayre Greenfield (Lexington: The University Press of Kentucky, 2001, Kindle edition) 358.

¹⁵ Lisa Hopkins, “Mr. Darcy’s Body,” *Jane Austen in Hollywood*, ed. Linda Troost and Sayre Greenfield (Lexington: The University Press of Kentucky, 2001, Kindle edition) 1694.

¹⁶ Hopkins 1732.

Darcy may have a much more pronounced on screen presence in this adaptation, but, as mentioned, Elizabeth is still very much in the center of attention. “Despite this decision to bring Darcy more into the foreground, most of the action is still seen from Elizabeth’s perspective, and she is still the one with whom we most clearly identify.”¹⁷ Identifying with Elizabeth is an enjoyable experience for the viewer, as Jennifer Ehle shows the viewer a new side to Elizabeth, showing her being active in a physical way. Ehle as Elizabeth demonstrates this physicality by being frequently shown enjoying outdoor activities but also by emphasizing her energy, which also ties in with her sexuality. This Elizabeth is a character that undeniably has sex appeal. Davies commented on Elizabeth’s physical presence saying that “this is a coded way of Jane Austen telling us she’s got lots of sexual energy.”¹⁸ While Austen’s Elizabeth has this sexual energy hidden between the lines, the 1995 Elizabeth has her sexual appeal clearly visible and thus it is not merely her bright eyes that call for Darcy’s attention. Sue Parrill remarks that unlike Elizabeth Garvie in the 1979 adaptation Jennifer Ehle “exhibits décolletage in most of her costumes – day or evening. It would be difficult for Mr. Darcy or the viewer to be unaware of Ms. Ehle’s sexual appeal.”¹⁹ Where the 1979 adaptation focused primarily on Elizabeth’s intellect, the 1995 version wants to show the viewer a character that is appealing in both mind and body, in this adaptation Elizabeth is without a doubt a beautiful woman. Thus the question of why Mr. Darcy is not initially caught by Elizabeth’s looks and slights her at the Assembly ball must be addressed and can be answered with consideration to Darcy’s social position. While Elizabeth in the book version is visually pleasing, it is her sister Jane that is the most beautiful. In *A Conversation with Colin Firth* the actor recalls making sense of this scene by imagining himself in the situation of being invited

¹⁷ Birtwistle and Conklin 4.

¹⁸ Birtwistle and Conklin 4.

¹⁹ Parrill 64.

by his friend Bingley to a party he would not normally go to and shielding himself “behind a veneer of snobbishness and rejection.”²⁰ Due to Bingley engaging with Jane, Darcy is faced with an uncomfortable situation, where he should have had the pleasure of Jane’s attention, thus when Bingley suggests to Darcy that he could dance with Elizabeth, the less pretty sister, he feels that he has to reject her in order to sustain his higher position. This moment is significant for the later aspects of the novel and for the adaptation as well.

Although irony is crucial to the novel, Austen adaptations often neglect the various types of irony featured in the novel. The adaptations that do portray the irony regularly only depict the situational irony or the verbal irony as they are easier to adapt than dramatic irony. However, the dramatic irony, where the reader is aware of certain truths that the characters themselves are ignorant of and are subjected to throughout the novel, is in some respect perfectly conveyed in this adaptation as well as the other two types by not only the events as they are portrayed but also in the character development. For example the third episode ends with Darcy’s first proposal, the camera closes in on Elizabeth as Darcy leaves the room and she breathes out in relief. The fourth episode begins right after the first proposal as Darcy enters Rosings with the voiceover repeating Elizabeth’s refusal, the viewer sees that Darcy is greatly affected by her rejection. The viewer is able to see the contrast of what was said in the last episode versus how the characters are coping with their counterpart’s declarations. Both Elizabeth and Darcy are unsuccessfully trying to overcome their inner feelings. As Darcy writes his letter to Elizabeth defending himself against her allegations regarding Wickham, the viewer is confronted with the truth through the clever film technique of flashbacks exposing Wickham’s true character. Adding to the situation is Darcy’s apparent exhaustion after

²⁰ Birtwistle and Conklin 101.

finishing writing the letter, the viewer is left without a doubt about its truthfulness. As the episode continues, Elizabeth is met by Mr. Darcy and receives his letter and the viewer is now subjected to Elizabeth's flashbacks briefly concerning Wickham, but as this subject has already been dealt with from Darcy's point of view, the viewer is now confronted with flashbacks of Jane and Bingley with Darcy's commentary. The viewer sees Elizabeth struggling to come to terms with Darcy's letter and perhaps gradually acknowledging the truth behind it, though she is very reluctant to do so. It is almost as though Elizabeth is having a conversation with Darcy's letter. The episode progresses with a somber Elizabeth interacting with Collins and later Lady Catherine, the absurd behavior of both Lady Catherine praising Darcy's supposed attachment to Rosings and to her daughter and Collins' account of Elizabeth's admiration of Rosings only heightens the irony.

The actors had a very difficult job portraying these roles especially considering there is an entire layer of hidden inner thoughts and feelings that need to be portrayed to the viewer but not in a straight forward manner. In the before mentioned interview Colin Firth commented on his performance saying that the hardest part was what he was not doing. "I was going to have to get together a very lively, dynamic, varied performance and then not act it."²¹ Firth recalls the Assembly ball scene, "I have to go in and be hurt, angry, intimidated, annoyed, irritated, amused, horrified, appalled, and keep all these reactions within this very narrow framework of being inscrutable because nobody ever knows quite what Darcy's thinking."²² This layering of concealed feelings versus outer appearances makes Firth's Darcy particularly appealing, the audience has the chance to watch him longing for Elizabeth, face the struggles of their relationship, acknowledge them and then still choose Elizabeth;

²¹ Birtwistle and Conklin 99.

²² Birtwistle and Conklin 99-100.

contrariwise there are scenes that border on the ridiculous. The fencing scene shows the viewer a very physical side to Darcy, while perspiring from the exercise he declares “I shall conquer this. I shall.”²³ His inner struggle is made into something observable and concrete but also slightly peculiar and silly. The following scenes include Elizabeth and her first viewing of Pemberley, the breathtaking property belonging to Darcy only adds to what she and the viewer associate with his character, the beautiful estate with the addition of the favorable account from his housekeeper. The episode continues to build this momentum, which climaxes when Darcy and Elizabeth have their unexpected encounter at Pemberley. Elizabeth accompanied by her well-mannered relatives is poised while Darcy, looking disheveled after his spontaneous lake swim, nervously asks after her family. However, as Darcy exits the scene, it becomes evident that Elizabeth is not as composed as she would like to appear and that the encounter has been a great shock to her. The romance is intensified throughout this episode thanks to the glimpses the viewer gets of the private moments of each of the characters, continuing until the end of the episode as Darcy eagerly rejoins Elizabeth and the Gardiners to take a leisurely stroll around the property.

The 1995 adaptation is one of the most romantic of the adaptations. The focus on romance and marriage is evident all through the adaptation up until the wedding ending. Even the opening credits, which feature satin, lace and embroidery, have a sort of wedding feel to them and vastly differ from those of the previous adaptation, where the focus was more satirical. This is the only *Pride and Prejudice* adaptation that shows an actual wedding taking place and not only that, it shows three weddings, all occurring during the final sixth episode. The gloomy wedding of Lydia and Wickham is incorporated while Mr. Bennet reads the letter

²³ *Pride and Prejudice*, prod. Sue Birtwistle, dir. Simon Langton, 1995 ep.4, 35min. 43 sec.

from Mr. Gardiner. There is an interesting parallel between the wedding, where only the Gardiners and Darcy are present to witness the event, and what is being read from the letter. The double wedding of Darcy and Elizabeth and Bingley and Jane that occurs at the great finale of the episode could not be any more different. The fact that the double wedding features the same priest that wed Lydia to Wickham further increases the differences between the two events, where one was obligatory as a means to an end of a bad situation and scandalous, with the priest evidently approving, the other is celebrated by a full church, with both couples seeming to be a perfect match. As the priest conducts his speech the viewer is correspondingly shown a scornful Lady Catherine joined by her sickly daughter Ann, then an idle Lydia with Wickham, who is obviously less pleased with his situation. These images serve as a sharp contrast to the happy couples, the viewer sees a joyful Jane and Bingley lovingly gazing at each other and the final scene shows Darcy and Elizabeth sharing a passionate kiss.

The irony in *Pride and Prejudice* is present in each character and how their story plays out. Elizabeth is supposedly a good judge of character, yet she still misjudged Darcy and Wickham completely, she must face her prejudice in order to get her happy ending and in a way she must overcome her greatest character flaw. As the title suggests Darcy faces a similar situation with regards to his pride. When he proposes to Elizabeth the first time, he honestly expects her to be eagerly awaiting and accepting of his advances, he is blinded by his pride enough to believe her to be equally in love with him as he is infatuated with her. So while these two characters do face the narrator's criticism, they also end up in the narrator's favor. Other characters are not so lucky. All the characters in the novel are confronted with the narrator's irony for they are all flawed in some way. However, only Darcy and Elizabeth and through association Bingley and Jane overcome their flaws. Jane and Bingley's story is

connected to Darcy and Elizabeth's, so while Jane and Bingley do not undergo any significant character development, they get their happy ending due to their attachments to the main characters of the novel. The other characters all basically stay the same and thus are still in the contempt of the narrator. Their lack of change or development signals that these characters are very much a part of the society that is being criticized. Where other adaptations have only picked up on certain aspects of the novel's irony, the 1995 version gives a more detailed rendition, also thanks to its generous time specifics, as it has the most material to work with thus less of the source material has to be omitted.

Going back to Troost's division of novel adaptation, this version falls into the Fusion category. Driven by the need for financial sufficiency these adaptations were now trying to "connect with a broad range of viewers, tell a good story and show compelling images."¹ The financial side is thus linked to both how the adaptation reads the novel and how the era when it is made penetrates the adaptation. These adaptations needed to sell, they could no longer afford to merely educate their viewers; these adaptations had to entertain their viewers. While some Austen dramatizations in the mid-nineties overly diverged from authenticity, this is luckily not the case with the 1995 version of *Pride and Prejudice*. The BBC managed to find "a balance between heritage values and entertainment needs" by "toning down unfaithful material, but keeping enough to heighten the emotional impact that a good film needs."² If we are to compare the various versions of film adaptations of *Pride and Prejudice* up to 1995 or rather Austen adaptations in general, we can say that "as the 1940 film reflects the element of romance in Austen's novel" not penetrating the novel any deeper than its surface, and "the 1980s made-for-television dramas reflect her realism" trying to give an educational portrayal

¹ Troost 82.

² Troost 83.

of its template, the versions of the 1990s finally “pick up on Austen’s celebrated irony.”³ The irony is shown through the massive character development that both Elizabeth and especially Darcy have to undergo while facing their character flaws, through the acting alluding to hidden inner feelings but also in the outcome of all of the characters.

³ Brownstein 301.

Chapter Four – Modern Adaptations

1.1. The 2005 full feature film

After the critical and commercial success of the 1995 mini-series version of *Pride and Prejudice*, it was just a matter of time until Hollywood would make another attempt at recreating this classic story. The 2005 full feature film adaptation of *Pride & Prejudice*, directed by Joe Wright and adapted by Deborah Moggach, “garnered decidedly mixed critical reviews and audience responses”¹ and though it undoubtedly was a commercial success,² it did not surpass the universal approval of its predecessor. This adaptation is a condensed version “of status anxiety, estate envy, and acquisition of cultural goods and distinction via Lizzie’s girlish voyeuristic gaze.”³ The film’s focus is on Elizabeth, on her emotional growth and maturation, this is the tale of a young woman growing up and falling in love.

Moggach calls this the “muddy hem”⁴ adaptation, for in some respects it tries to portray a realistic representation. The Bennet estate is shown in all its muddy glory, including the farm animals that roam around the property and there is a realist approach to many of the scenes in comparison to the other adaptations that show a cleansed version of *Pride and Prejudice* reality, the only muddy hem being the one that is stressed in the novel, when Elizabeth visits Jane in Netherfield. Interestingly the realist approach is not consistent, the Pemberley property for instance is much grander than it could have been realistically, the property that is shown as Pemberley in this adaptation is the estate that belonged to the Duke

¹ Catherine Stewart-Ber, “Style over Substance? *Pride & Prejudice* (2005) Proves Itself a Film for Our Time,” *Persuasions* 27.2 (Jane Austen Society of North America: 2007) <<http://www.jasna.org/persuasions/online/vol27no2/stewart-beer.htm>> 11 Feb 2016.

² According to the IMDB in cinemas worldwide it grossed \$120,051,592.
<<http://www.imdb.com/title/tt0414387/>> 11 Feb 2016.

³ Dianne F. Sadoff, “Marketing Jane Austen,” *NOVEL: A Forum on Fiction* 43.1 (Duke University Press, 2010) 87.

⁴ Joanna Briscoe, “A Costume Drama with Muddy Hems,” *Times Online* 31 July 2005
<http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/film/article549627.ece> 12 Feb 2016.

of Devonshire, “who earned an estimated annual £70,000”⁵ whereas Darcy is said to have £10,000 a year. The aim is clearly to wow the viewer but also to woo Elizabeth. While there are many realistic aspects to the portrayal, this adaptation also shows visually pleasing scenes throughout, starting with the opening scene. The camera work in the opening scene introduces Elizabeth Bennet from the surrounding environment. There is a gradual focusing on Elizabeth, the view drawing from the outer to the inner world of the protagonist as the camera first shows the surrounding fields of the Bennet estate bathed in beautiful morning sun light, with birds chirping and soft piano music in the background, then moving on to show Elizabeth, completely immersed in her reading while she is taking a walk. She closes her book with a gentle caress and enters the Bennet estate, granting the viewer access to the Bennets’ everyday lives. There are animals present, clothes hanging to dry, and servants attending to their duties. The camera then enters the Bennet household to show the viewer Mary at the piano and essentially how the Bennets live. Finally the camera takes to viewer to Mr. and Mrs. Bennet as they are having the conversation that is analogous to the opening of the novel.

The film focuses on Elizabeth Bennet, or rather on Keira Knightley’s variety of Elizabeth Bennet, taking inspiration from her previous role in *Pirates of the Caribbean* where she played Elizabeth Swan. Her youthful display was the key to box office success world round, but her portrayal was not faithful to the novel. “Jane Austen’s Elizabeth Bennet would never smirk, giggle, too much, pout, eavesdrop at doors, seductively lick her fingers and roam outdoors in a nightie,”⁶ as Keira Knightley is frequently shown to be doing. There are many changes to the character, now more reminiscent of a rebellious teenager with the added indulgence of nature. This realist approach puts too much stress on the nature part, the revolt

⁵ Stewart-Beer 2.

⁶ Fullerton 2819.

and rebellion, with Keira Knightley being natural to the extreme, she is often shown with wild hair and even her costumes were mostly in earth tones to complement this theme.⁷ She is “on the side of nature, feeling, impulse, originality, spontaneity.”⁸ Sadoff addresses this film by saying it is adapted more freely than the earlier adaptations and thus “altering the fidelity aesthetics with which the earlier versions enticed a generation of young feminists to the box office.”⁹ Readers and viewers perhaps expected her to be a kind of contemporary feminist in period dress and her behavior throughout the film is more in keeping with the period when the film was made instead of being true to Austen’s era. It can be argued that this adaptation was targeted at a teenage audience, thus Elizabeth is portrayed as a loner, a “kind of rogue figure.”¹⁰ Camila Rojas notices that both Darcy and Elizabeth are detached from society in the film version, “while Darcy stands apart because of his aversion to participate in social practices, Elizabeth stands apart because, although she participates, she still separates herself from society.”¹¹ Indeed, there is an essential similarity between Darcy and Elizabeth, however she chooses this position herself: “Wright’s heroine is not only distinguished from the start but also enabled throughout to observe the world from well above the fray.”¹² Correspondingly, Elizabeth even says Mr. Bennet’s lines as in the scene with Mr. Collins joins the Bennets for dinner. This puts more emphasis on Elizabeth, on her superior position. This also ties in with

⁷ Many of the characters in this adaptation are portrayed this way with matted, oily hair and their attire in toned down and faded colors, but with Elizabeth this naturalness more pronounced with ties not only to her style of appearance but also to her manners and behavior.

⁸ Marilyn Butler, “Jane Austen and the War of Ideas: *Pride and Prejudice*,” *Pride and Prejudice*, ed. Donald Gray (New York: A Norton Edition, 2001) 320.

⁹ Sadoff 83.

¹⁰ Susan Fraiman, “The Liberation of Elizabeth Bennet in Joe Wright’s *Pride & Prejudice*,” *Persuasions* 31.1 (Jane Austen Society of North America: 2010) <<http://www.jasna.org/persuasions/on-line/vol31no1/fraiman.html>> 16 Jan 2016.

¹¹ Camila Rojas, “From Classic Novel to Popular Culture: The Transformation of *Pride and Prejudice* into Film and Television,” (2012) 31 <<http://diginole.lib.fsu.edu/cgi/viewcontent.cgi?article=1101&context=uhm>> 21 Dec 2015

¹² Fraiman.

the position of women from a modern viewpoint. There is a certain unisex quality to the 2005 Elizabeth. She is an independent individual, even more opinionated than in the novel and not afraid to voice her thoughts out loud often in a manner not consistent with the propriety of the period when the novel takes place. For instance, after Jane goes to Netherfield and catches a cold, Elizabeth openly criticizes her mother in a way that teenagers would dare today but not be allowed in the 1800s. There is a consistent lack of propriety shown by most of the characters: Bingley enters Jane's room when she is at Netherfield without being granted permission, Lady Catherine calls upon the Bennet family in the middle of the night, Elizabeth strolls around Pemberley unattended.

While this adaptation repeatedly highlights the specialness of Elizabeth it also goes to great lengths to underline the romance present in the novel. It seems the character of Darcy is in love with Elizabeth upon first sight. Unlike earlier adaptations of *Pride and Prejudice*, Darcy's affection for Elizabeth is evident from the beginning of the 2005 film, this attachment is brought on primarily by her beauty. Mr. Darcy's affection therefore does not have to stem from the admiration of her intelligence or spirit, as it is gradually developed in the mini-series. On the other hand, it has been proposed "that Wright's *Pride and Prejudice* is more realistic than the others since it suggests that Elizabeth's feelings may have begun to alter because she realized what she could gain by the marriage."¹³ It is after visiting Pemberley that her feelings start to change. Due to the time restrictions, the interactions between Elizabeth and Darcy are constrained leaving only the bigger emphasis on romantic love of the two main protagonists, thus this film version loses the novel's original ironic quality. Fullerton suitably proclaims

¹³ Rojas 33.

“this is a *Pride and Prejudice* film for those who have not read the novel and who know little of the era.”¹⁴

Fullerton quite correctly points out that after the international triumph of Colin Firth’s Mr. Darcy, the next actor to attempt this role could only do one thing: “make his Darcy very different.”¹⁵ Matthew Macfadyen’s Darcy comes across as being shy rather than proud, awkward not arrogant, it is indeed a very different Darcy. He is a “troubled and sensitive” character and does not change throughout the film.¹⁶ He remains shy and awkward, he is there for the benefit of Elizabeth’s story and is the direct opposite of the “male pinup Colin Firth.”¹⁷ Macfadyen portrays a different romantic hero than Firth and also does not have as much airtime as Firth was granted in the 1995 version, the viewer is not allowed the same access to Macfadyen, who remains a somewhat withdrawn, shy figure up until the very ending of the film, when his feelings for Elizabeth are revealed to her by his declaration of love. The second proposal scene is set at dawn and first displays Elizabeth dressed in her nightdress and coat, walking about in an untamed meadow. She stops as she notices Darcy coming her way through the morning mist, his coat open and blowing gently in the wind. The scene is intended to be heavily romantic. The lighting, the backdrop, the music of this scene all add to the romance that has been building from their first meeting at the Assembly ball. The erotic tension between the two leads is present from their first second of shared screen time, for as Darcy enters the assembly their eyes meet and there is an instant interest from his side. His infatuation is evident and in the course of the film the tension between them rises, when Elizabeth leaves Netherfield Darcy is affected by her touch and both are left provoked after

¹⁴ Fullerton 2827.

¹⁵ Fullerton 2810.

¹⁶ Fullerton 2810.

¹⁷ Sadoff 88.

the dancing scene, which uses an interesting film technique called the 180 degree rule, focusing around the dancing couple and fading out the crowd making it look as if they were alone in the room. However it takes Elizabeth seeing Pemberley for her to change her position towards Darcy, which until Pemberley's reveal is merely that of a verbal opponent or an unwanted suitor. The romance remains unreciprocated for the majority of the film, until Elizabeth decides to give Darcy a chance.

The version aimed at US audiences contained an additional ten minute ending containing "a romantic marriage proposal and 'post-coital clinch' for the increasingly global teenage set."¹⁸ An amorous Darcy laments about what to call his new wife, while Elizabeth teases with her amazingly witty remarks concerning the endearments she is comfortable with. The shorter version, with a runtime of roughly 127 minutes, which was intended for European viewers, ended with Mr. Bennet being quite in his leisure and asking if there are any suitors for Mary or Kitty. The film is meant to be romantic and the marriages and romance between the couples are in many respects different than in the novel, most notably in the case of Mr. and Mrs. Bennet. They are shown to share a bedroom and have a warm late night conversation regarding their daughters, this intimacy is not present in the novel. Similarly, the viewer is shown a glimpse into the private affairs of Bingley, as he is nervously preparing his proposal to Jane with the aid of Darcy. While many of the marriages are shown in a better light, there is one exception. When Lydia and Wickham are leaving Longbourn after they are already married, Lydia is waving from the "departing carriage. Wickham roughly pulls her down, a foreboding that this marriage will be abusive."¹⁹ It can be argued that this is an indication of a more vulnerable Lydia and one that meets more sympathy from the viewer than the character

¹⁸ Sadoff 87.

¹⁹ Stewart-Beer 4.

in the novel. While Lydia is clearly infatuated with Wickham, their union is doomed to fail, their pairing is also a mirror opposite to Darcy and Elizabeth, where Darcy is the one who is more enamored of the pair, even her acceptance of his second proposal is slightly ambiguous and contrary to the novel, where Elizabeth verbalizes her feelings for Darcy, here Elizabeth kisses Darcy's hand and tells him that his hands are cold, after he has nervously told her just how much he loves her. The scene is still romantic, the camera making sure it lingers on their joined foreheads as the sun rises behind them, but Elizabeth is never in the vulnerable position of exposing her feelings.

There are many changes to the 2005 adaptation and while some of these changes can make it hard for a reader of the novel to enjoy the film, for the lack of decorum displayed by the characters can be an obstacle, the adaptation shows an interesting take of some parts of the novel, especially the cinematographically perfectly executed and visually very pleasing opening scene. This adaptation mainly focuses on Elizabeth as an individual, this is very much Elizabeth's story.

4.2. The 2012 YouTube adaptation

The Lizzie Bennet Diaries is a truly unique retelling of *Pride and Prejudice*. The choice of medium of this adaptation was extremely innovative. The story unfolds through a series of vlogs (video blogs) that premiered on YouTube in April 2012 (the hundredth episode aired in March 2013). It starred Ashley Clements as Lizzie Bennet and Daniel Vincent Gordh as William Darcy. The characters and supporting characters each had Facebook pages, Tumblr and Twitter accounts and could thus interact with the viewers, but the actors and creators could also communicate with their fans through their personal accounts. Further interaction was achieved with the help of the Question and Answer videos where Lizzie would answer fan's questions sent by Twitter. The first episode of the series has been viewed 2 425

204 times.²⁰ The series reached both critical and viewer recognition, at the 2013 International Academy of Web TV Awards it won Best Interactive/Social Media Experience, at the 65th Primetime Creative Arts Emmy Awards it won the Outstanding Creative Achievement in Interactive Media - Original Interactive Program category and at the 2013 Streamy Awards it won both Best Interactive Program and Best Writing: Comedy.²¹ The series has come out on DVD after raising funds on Kickstarter²² and has set off the creation of other similar shows (*Welcome to Sanditon* and *Emma Approved*).

The You Tube version *The Lizzie Bennet Diaries* is especially telling in the way various aspects of the novel have been reimagined and reinterpreted for a modern audience. Since marriage is not the same pressing issue that it had been in Austen's time, the writers focused on modern, parallel economic features. Mr. Collins does not make Elizabeth an offer of marriage but rather a business proposition, proposing for her to join his somewhat ridiculous company, which Charlotte accepts. This is a complete reinvention of the problem faced in the novel but very similar in terms of the pressing economic situation, for Charlotte's decision to marry Collins is always a financial decision. Lady Catherine is his patroness in the way that she is a benefactor to Collin's company. The Bennet estate is not entailed away but their house has been remortgaged. Major changes had been made to the story, but they had to have been made so that the story could be presented in the same light as the original, a story revolving around plausible truth and human conduct. Where other modern adaptations failed (the 2003 Mormon version *Pride and Prejudice: A Latter Day Comedy* or the 2011 *A Modern Pride and Prejudice*) this adaptation finds its strengths. It recreated the aspects that are no

²⁰ "My Name is Lizzie Bennet," *The Lizzie Bennet Diaries* 9 Apr 2012
<<https://www.youtube.com/watch?v=KisuGP2lcPs>> 29 April 2016.

²¹ "The Lizzie Bennet Diaries," *Pemberley Digital* <<http://www.lizziebennet.com/press-release/>> 20 Apr 2016.

²² *The Lizzie Bennet Diaries*, *Kickstarter* <<https://www.kickstarter.com/projects/pemberleydigital/the-lizzie-bennet-diaries-dvdand-more>> 20 Apr 2016.

longer central or relevant in the context of our modern society. In *A Modern Pride and Prejudice* Austen's text is taken nearly word for word and injected into modern times, this creates a most unbelievable story for while the issues raised in the novel are still relevant, the circumstances have changed and thus need to be altered for the story to be realistic.

The changes in *Lizzie Bennet Diaries* are both believable and entertaining: names have been transformed (Charlotte Lucas becomes Charlotte Lu, Charles Bingley has been turned into Bing Lee, Kitty Bennet has been envisioned as a feline, Lady Catherine de Bourgh is the entrepreneur Catherine de Bourgh and her daughter has been replaced by a sickly dog named "Anniekins", Pemberley is no longer a grand estate but a prosperous company called Pemberley Digital). Mr. and Mrs. Bennet are only present by being reenacted by the Bennet sisters or Charlotte, Catherine de Bourgh is parodied by Lizzie. The series incorporates the use of intertextuality mentioning Jane Austen, Colin Firth and Bridget Jones. The entire story is relayed in a hundred short episodes of Elizabeth's YouTube video diary, ten question and answer videos and two bonus videos. The adaptation is intended for a young adult and new adult audience, the reinterpretation of the original text reflects current issues of young adults and is in tune with the vlogger content that viewers can relate to on YouTube.

Elizabeth, or rather Lizzie, is a twenty four year old graduate student of Mass Communication working on her thesis project, which happens to be her video diary. Her best friend Charlotte helps her with the editing and uploading of the materials on her YouTube channel. There are three types of video content in the series: there are the scripted or improvised narratives with commentary, these videos mainly consist of costume theatre reenactments of events that Elizabeth chooses to discuss in her videos and where she pokes fun at the other characters, then there is the supposedly spontaneous footage, when unexpected events are caught on tape and left in the videos by Charlotte for the benefit of the viewer and

of course to move the story along, lastly there are the question and answer videos, where Lizzie addresses the questions that viewers submitted. Elizabeth is an average girl and very relatable to the viewer. The first episode begins with Lizzie showing the viewers a t-shirt with a slogan that says the opening lines of the novel, Lizzie goes on to explain that her mother, Mrs. Bennet, gave her and her sisters these t-shirts and implies she would never wear it. She goes on to address the issue of her relationship status, that being single concerns her mother to a worrisome degree and counters the universal statement of the t-shirt with an invented statistic of single men, who are not in want of a wife. Darcy is mentioned early on in the series (episode four) but appears on film much later (episode sixty). Lizzie immediately dislikes Darcy after meeting him at a wedding of a friend and being forced to dance with him as she had caught the bouquet and he had caught the garter, in episode six Lizzie describes Darcy as “boring, stuffy, unbelievably rude”²³ and later overhears his conversation with Bing Lee, when Darcy refers to Lizzie as being “decent enough”²⁴ and says that he doesn’t want to dance with her because no one else wants to either. Lizzie is clearly hurt by this when she recalls the event but chooses to turn her feelings into anger against him saying “I like you even less than you like me.”²⁵ During the course of the videos it becomes clear to the viewer that Elizabeth and Darcy share some characteristics and that Darcy is not the villain of the series but somewhat socially awkward, shy and interested in Lizzie, however Lizzie denies giving Darcy any leeway in terms of his character as her opinion has set and she does not like changing her opinion. In order to portray the story from a more objective perspective, the other characters often provide their commentary with the intention to move away from Lizzie’s often biased rendition, such as in episode fifteen, when Charlotte and Jane disagree with Lizzie’s take on

²³ *Lizzie Bennet Diaries*, prod. Jenni Powell, dir. Bernie Su, 2012, ep. 6, 0 min. 21 sec.

²⁴ *Lizzie Bennet Diaries*, prod. Jenni Powell, dir. Bernie Su, 2012, ep. 7, 2 min. 41 sec.

²⁵ *Lizzie Bennet Diaries*, prod. Jenni Powell, dir. Bernie Su, 2012, ep. 7, 2 min. 54 sec.

Darcy. The ironic voice of the narrator of the novel is shared by all of the characters that feature in the videos as well as by the situations as they play out and by the techniques the adaptation uses to portray these situations, using pastiche, parody and real time portray. There is moreover some foreshadowing especially with Charlotte's commentary on Jane's behavior and with regards to her own future and her success in her field, which then explains why she chooses to accept Collins's offer of employment and why Lizzie declines (episode sixteen).

Where the writers have shown remarkable reinvention is in the reinterpretation of Lydia's misconduct. Rather than Lydia running off with Wickham, here there is the issue of their pornographic video that Wickham is trying to sell to subscribers. Though Lydia has her share of faults, this is also the first adaptation where she is not a willing participant in the scandal but has been deceived and manipulated by George Wickham, theirs is an abusive relationship. The creators added a Lydia Bennet channel where viewers could watch Lydia's story unfold. The situation is luckily saved by William Darcy who buys out the company advertising and trying to sell the corruptive video, securing the virtue of Lydia Bennet. Other changes involve the relationships between the Bennet sisters, Elizabeth and Lydia have a reconciliation and they both address their prior prejudices, Jane and Bing Lee do continue their relationship but their reunion is more complex (the issue of Bing Lee's separation is more difficult to overcome due to the contextually of modern times and his unforgivable disappearance without discussing the situation with Jane).

Modern adaptations that place the story into a contemporary setting fall into Troost's fourth Imitations category, "the imitation uses a novel's plot and characters but updates the setting to focus on a modern-day highly structured society."²⁶ Troost mentions the 2004

²⁶ Troost 75.

Bollywood adaptation and the Mormon version but it is the 2012 YouTube version that stands out among these Imitation adaptations for convincingly bringing the story to life in a modern setting. The adaptation is unique due to its use of new media and by actually reconceiving the media as such, for it is not a narrative film that tells a coherent story from start to finish through visual images but rather a multi voiced multi focus presentation with a multi perspective viewer. While audiences always interact, the scale of interaction is much larger and more complex in this adaptation with the audience having the option to view additional materials such as the YouTube channels of other characters (the Lydia Bennet channel, Marie Lu's videos, Gigi Darcy's Domino videos and Better Living with Collins and Collins), Tumblr pages (there was an official *Lizzie Bennet Diaries* Tumblr page but also characters had their own pages, where they would interact with viewers), each character had a Twitter account and a Facebook page. The level of interaction with the viewing public was incomparable to traditional TV or film, here the characters truly came to life outside of the adaptation itself, but even within the YouTube videos there was contact through the comments section of the videos.

The adaptation celebrated both critical and commercial success, which led to other similar adaptations being made but also a DVD release of the series and a book tie-in was made called *The Secret Diary of Lizzie Bennet* written by Bernie Su and Kate Rorick and later *The Epic Adventures of Lydia Bennet*.

4.3. The Jane Austen phenomenon and other adaptations

Jane Austen's *Pride and Prejudice* has a firm position in the English literary canon and while the novel has always had appeal, period reviews such as those in the *British Critic*, *Critical Review* and *New Review* from the year the novel was first published in 1813 were all

favorable, two editions of the book were published in 1813 and sold out²⁷, the position of her work cannot be compared to the widespread popularity that it reached later in time and to what it stands for today. In Gorham Munson's essay on favorite nineteenth century authors from 1944, Jane Austen with her novel *Pride and Prejudice* was the first of the top five favorite authors (based on a survey conducted by Mary Barrett restricted to American and British nineteenth century authors).²⁸ In an essay from 1975 Susan Morgan writes that *Pride and Prejudice* has "a charmed place as the most popular of Jane Austen's novels"²⁹ and in a survey conducted by the BBC in 2003 searching for the nation's most beloved novel, *Pride and Prejudice* was voted second.³⁰ In 2013, when the novel celebrated its two hundred year anniversary, it was once again at the forefront of both critical and public attention. Austen's present day popularity is obvious and shows no signs of receding. There is a constant demand for Austen's *Pride and Prejudice*, not only for the original, which continues to sell, but also for its adaptations as well, both film and literary. Film adaptations are commercially successful, book adaptations are frequently on the best seller list. Adaptations have become very important to the novel itself for they bring a new audience of young readers. The interest in *Pride and Prejudice* is not limited to the Anglo-American public, it has found its readership and viewership worldwide, as can be proven by the various translations and foreign adaptations. The novel has been translated into over 40 languages and the "translations provide insight into ways in which Jane Austen's novel were viewed in different societies

²⁷ William Baker, *Critical Companion to Jane Austen: A Literary Reference to Her Life and Work* (New York: Facts on File, Inc., 2007) 18.

²⁸ Gorham Munson, "Who Are Our Favorite Nineteenth-Century Authors?" *College English* 5.6 (1944) 292.

²⁹ Susan Morgan, "Intelligence in 'Pride and Prejudice'," *Modern Philology* 73.1 (1975) 54.

³⁰ The Big Read, BBC Two, 13 December 2003, <<http://www.bbc.co.uk/arts/bigread/top100.shtml>> May 2014; the most popular novel was voted to be *The Lord of the Rings* by JRR Tolkien.

through different times”³¹, as do the foreign film adaptations, for they show how different cultures redefine the original text and choose to portray the story. The earliest foreign adaptation was the Italian miniseries *Orgoglio e pregiudizio*, it aired in 1957. Another foreign miniseries adaptation is the 1961 Dutch version *De vier dochters Bennet*, interestingly this adaptation is not titled *Pride and Prejudice* but rather *The Four Daughters Bennet* (in this adaptation there are only four Bennet sisters with Kitty being omitted). The 2004 Bollywood musical also changed the title of the adaptation to *Bride & Prejudice*, the story is reimagined in India turning Elizabeth Bennet into Lalita Bakshi and Mr. Darcy into the American tourist William Darcy. The most recent foreign adaptation is the 2008 *מה שרווק שחוקח מה* set in modern day Israel, in the Galilee region. While it is an adaptation of *Pride and Prejudice*, this TV series has little to do with the original, even the title has been changed and can be translated to mean “What is needed (for a) bachelor”. Elizabeth has been reimagined as Alona, a 36 year old divorced single mother with a teenage child and Darcy is a 28 year old working in the high-tech industry.

There have been many modern film adaptations that have reworked Austen’s *Pride and Prejudice* and in this chapter the most interesting of the non-traditional adaptations are taken into account. In 2008 ITV network aired a four part television series called *Lost in Austen*. The series imagined a modern woman, Amanda Price, entering the plot of *Pride and Prejudice* through a portal. She not only interacts with the characters of the novel but also alters its course, unfortunately the story is altered too drastically (Darcy falls in love with Amanda, Lydia runs off with Bingley, Mr. Bennet is hurt whilst dueling Bingley, Jane marries Collins, Mrs. Bennet confronts Lady Catherine instead of Elizabeth, Elizabeth decides to stay

³¹ "Jane Austen Collection," *Goucher College Collection*, 8 Dec 2015
<<http://libraryguides.goucher.edu/c.php?g=242484&p=1612598>> 20 Mar 2016.

in the modern world and Amanda stays with Darcy) and thus loses much of its appeal.

However, there are notable moments of intertextuality: the ringtone on Amanda's phone is the theme song from the 1995 BBC version of *Pride and Prejudice* and there is a reenactment of Darcy's lake diving scene, when Amanda comments on the postmodernity of the situation, and the novel *Pride and Prejudice* also appears in the story and the characters from the novel become aware that the book exists.

Another, although entirely different reworking of *Pride and Prejudice*, is the 1996 novel and subsequent film adaptation *Bridget Jones's Diary*. The book, originally a column in the *Independent* written by Helen Fielding, celebrated huge success and two sequels have been written, the 2001 film became very popular and is also worth mentioning for its connection to the 1995 BBC version, which inspired certain aspects of Fielding's novel. Colin Firth, who played Mr. Darcy in the 1995 mini-series adaptation, and who is discussed in the novel precisely because of this film role, plays the male hero Mark Darcy, this character shares many similarities with Mr. Darcy from *Pride and Prejudice*. Here the protagonist is Bridget Jones, who is a thirty-something singleton living in London, the novel is written in diary form and spans a year in her life during which she writes about her career, her diet and her love life while she obsesses about her weight, smokes and drinks. Bridget has a very peculiar mother, Mrs. Jones, who is determined to find Bridget a partner and is disappointed that Bridget is not yet married. Mrs. Jones is in many ways similar to Mrs. Bennet, with her overly extravagant personality. Bridget is surrounded by a close net-work of friends who together face the harsh world of being single. The film shows her failed relationship with her boss Daniel Cleaver (loosely based on the character of George Wickham, Cleaver's past history with Darcy corresponds somewhat to Mr. Darcy's dealings with Wickham) and later how she falls in love with Darcy, although she initially completely misunderstands him. Bridget is both the heroine

of the film and its antihero, she is “one of those feminists of the nineties who maintain her independence while waiting for her man to call as he promised.”³² Bridget, while exposing her hidden fears about body image and human relationships, is at the same time an advocate of the new independent woman, her story is of choices, both good and bad, and of personal growth. She may be an unlikely heroine but she is one nonetheless.

These modern adaptations show us that *Pride and Prejudice* is not limited to the historical drama genre and can be reimagined and reinterpreted in many ways. The book (written by P.D. James) turned BBC miniseries *Death Comes to Pemberley* belongs to the mystery genre, it is a continuation of Austen’s novel with the added mystery plot concerning the death of Captain Denny and another bestseller novel that has been turned into a film adaptation is the reimagining of *Pride and Prejudice* in the horror genre featuring the undead, *Pride and Prejudice and Zombies* is currently in theatres. This adaptation took the majority of Jane Austen’s text and injected the narrative into a world where zombies exist. The constant reworking of Jane Austen’s *Pride and Prejudice* is a testament to the novel’s prevailing popularity and undoubtedly there will be many more adaptations to come.

³² Laura Durnell, “Bridget Jones’s Diary,” *Chicago Review* 45. 1 (1999) 112.

Chapter Five – Conclusion

The film adaptations of Jane Austen's *Pride and Prejudice* not only keep the novel itself relevant in the age of new media but also show the changing perspectives that concern the novel's main issues. Yes, *Pride and Prejudice* can be read as a fairytale love story or a humorous take on society but the subjects raised under the surface and how they are interpreted are what make each adaptation unique, for it is also a critique of society, social roles and the position that women have. The underlying topics of marriage and social status are what make each adaptation a testament to the period when the adaptations were made.

These adaptations are important because they show the changing perception society has on the issues raised in the novel. Through the changes they make they show the current opinions of the creators and meet the expectations of the public and thus reflect the era when they are made. Each adaptation focuses on Elizabeth and Darcy but it is how they are portrayed and how they interact that are the main contributors to the developments in the question of the position of women in society. The main questions raised in this study were how each adaptation read the novel, how it reflected the period when they were made and the changes from the original, these all prove significant with regards to the position of women in society. In the 1940's version Elizabeth is a dominant, equal figure with direct ties to the screwball comedy genre. The film reflects the war era of when it was made with efforts to endear itself to its American audience. There are numerous changes made, for the film itself is based on the 1935 play written by Helen Jerome and its main focus is on comedy and romance. The 1980's feminist approach valued intellect above appearance and showed its viewers a different look at marriage, contrary to the Hollywood purely positive standard of the 40's. This adaptation significantly developed the relationships between the female characters instead of focusing on romantic relationships. The 90's version returned to a traditional

relationship between the lead characters with emphasis on romance and a greater focus on the male hero as well as an increase of sex appeal. Both Elizabeth and Mr. Darcy have a physicality that had not been portrayed in earlier versions. The 2005 version was newly targeted at a younger audience and centered on Elizabeth as an individual, focusing on the maturation plot, while working with visually pleasing film techniques to translate various scenes from text to screen. The 2012 version used the possibilities of new media to transform the story into a current, realistic portrayal of a young adult in today's world. The interaction with its audience was intensified by the various platforms of social media, the stars of the series, as themselves but also as their fictional characters, as well as the creators were able to communicate with the audience by means of Facebook, Twitter and Tumblr accounts. The series is most notable for its audience interaction in addition to the reimagining of out of date aspects of the novel, making it a believable narrative in its contemporary setting.

This study touched upon other notable film adaptations of the novel with regards to the Jane Austen phenomenon, addressing various foreign film versions, the continuing popularity and variety of new *Pride and Prejudice* adaptations and the on-going status of the novel itself. These film adaptations and their critical evaluations prove that *Pride and Prejudice* has a firm position not only in the literary sphere but also in the world of film.

Table 1. FILM AND TELEVISION ADAPTATIONS of *Pride and Prejudice*

Title	Year	Elizabeth Bennet	Fitzwilliam Darcy	Director/*Producer	Notes
<i>Pride and Prejudice</i>	1938	Curigwen Lewis	Andrew Osborn	*Michael Barry	TV film (UK), 55 minutes
<i>Pride and Prejudice</i>	1940	Greer Garson	Laurence Olivier	Robert Z. Leonard, adapted by Aldous Huxley and Jane Murfin	Full feature film, MGM (USA), 118 minutes
<i>Pride and Prejudice</i>	1949	Madge Evans	John Baragrey	Fred Coe, adapted by Samuel Taylor	Live teleplay, 60 minutes, NBC
<i>Pride and Prejudice</i>	1952	Daphne Slater	Peter Cushing	Campbell Logan, adapted by Cedric Wallis	TV mini-series, BBC (UK), 6 thirty minute episodes
<i>Orgoglio e pregiudizio</i>	1957	Virna Lisi	Franco Volpi	Daniele D'Anza, adapted by Edoardo Anton	TV mini-series (Italy), 5 episodes
<i>Pride and Prejudice</i>	1958	Jan Downs	Alan Badel	*Barbara Burnham, adapted by Cedric Wallis and Constance Cox	TV mini-series, BBC (UK), 6 thirty minute episodes
<i>De vier dochters Bennet</i>	1961	Lies Franken	Ramses Shaffy	Peter Holland, adapted by Lo van Hensbergen	TV mini-series (Netherlands)
<i>Pride and Prejudice</i>	1967	Celia Bannerman	Lewis Fiander	Joan Craft, adapted by Nemone Lethbridge	TV mini-series, BBC (UK), 6 episodes, 150 minutes
<i>Pride and Prejudice</i>	1979-1980	Elizabeth Garvie	David Rintoul	Cyril Coke, adapted by Fay Weldon	TV mini-series, BBC (UK), 5 episodes, 226 minutes
<i>Pride and Prejudice</i>	1995	Jennifer Ehle	Colin Firth	Simon Langton, adapted by Andrew Davies	TV mini-series, BBC (UK), 5 episodes plus commentary, 300 minutes

<i>Bridget Jones's Diary</i>	2001	Renee Zellweger	Colin Firth	Sharon Maguire, adapted by Andrew Davies and Richard Curtis	Full feature film (USA, UK), based on the novel by Helen Fielding
<i>Pride and Prejudice: A Latter Day Comedy</i>	2003	Kam Heskin	Orlando Seale	Andrew Black, adapted by Anne K. Black and Jason Faller	Film, Mormon adaptation (USA)
<i>Bride and Prejudice</i>	2004	Aishwarya Rai	Martin Henderson	Gurinder Chadha, adapted by Paul Mayeda Berges	Musical Film (India, UK, USA), 111 minutes
<i>Pride & Prejudice</i>	2005	Keira Knightley	Matthew Macfadyen	Joe Wright, adapted by Deborah Moggach	Full feature film (USA, UK, FR), 127 minutes
<i>Lost in Austen</i>	2008	Gemma Arterton	Elliot Cowan	Dan Zeff	TV series (UK)
לרווק שנחץ מה	2008	Yael Hadar	Dan Shapiro	Irit Linor	TV series (Israel)
<i>A Modern Pride and Prejudice</i>	2011	Maia Petee	Caleb Grant	Bonnie Mae	TV film (USA)
<i>The Lizzie Bennet Diaries</i>	2012	Ashley Clements	Daniel Vincent Gordh	Bernie Su, adapted by Bernie Su, Margaret Dunlap and Hank Green	Youtube series (USA)
<i>Austenland</i>	2013	-	-	Jerusha Hess	Film (USA)
<i>Pride and Prejudice: Having a Ball</i>	2013	-	-	Ian Denyer	TV documentary (UK)
<i>Death Comes to Pemberley</i>	2013	Anna M. Martin	Matthew Rhys	Daniel Percival *Andrew Boswell	TV mini-series, BBC (UK), 3 episodes, 180 m.
<i>Pride and Prejudice and Zombies</i>	2016	Lily James	Sam Riley	Burr Steers	Film (USA), 107 minutes

Table 2. THEATRE adaptations

Title	Year	Elizabeth Bennet	Fitzwilliam Darcy	Director	Notes
<i>Pride and Prejudice</i>	1935	Adrienne Allen	Colin Keith-Johnston	Robert B. Sinclair	Broadway, musical director Alexander Haas
<i>Pride and Prejudice</i>	1935-1936	Celia Johnson	Hugh Williams	Helen Jerome	St. James's Theatre in London
<i>First Impressions</i>	1959	Polly Bergen	Fraley Granger	Abe Burrows	Broadway musical
<i>Pride and Prejudice: A Musical Comedy</i>	1964			Adapted by Mark Eldon and Nico Carstens	South African musical
<i>Pride and Prejudice</i>	1985	Jane Kaczmarek	Peter Gallagher	Kenneth Frankel	Cambridge Theatre Company, adapted by David Pownall
<i>Pride and Prejudice</i>	1995	Claire Moore	Peter Karrie	Bernard J. Taylor	Musical
<i>Pride and Prejudice</i>	2008	Amanda Lisman	Rejean Cournoyer	Bob Baker	The Citadel Theatre in Edmonton, Canada, adapted by Tom Wood
<i>Pride and Prejudice, the New Musical</i>	2008	Laura Osnes	Colin Donnell	Mark Lamos	New York Musical Theater Festival; adapted by Lindsay Warren Baker and Amanda Jacobs
<i>Pride and Prejudice</i>	2010	Kate Hurster	Elijah Alexander	Libby Appel	Adapted by Joseph Hanreddy and J. R. Sullivan
<i>Jane Austen's Pride and Prejudice, A Musical</i>	2011	Laura Osnes	Colin Donnell	Steven A. Daigle	Adapted by Lindsay Warren Baker and Amanda Jacobs

<i>Pride and Prejudice</i>	2013	Kat McLaughlin	Matt Kennedy	Lois Anderson	UBC Theatre (Vancouver), adapted by Jon Jory
<i>Pride and Prejudice</i>	2013	Ashley Rose Montondo	Vincent Kartheiser	Joe Dowling	Regent's Park Open Air Theater; adapted by Simon Reade
<i>Pride & Prejudice</i>	2014	Gabrielle Douglas	Adrian Fear	Maddy Kerr	Heartbreak productions, open theater, adapted by David Kerby Kendall
<i>Pride and Prejudice</i>	2014	Karli Hall	Ted Bushman	Barta Heiner	Pardoe Theatre, adapted by Melissa Leilani Larson
<i>Pride and Prejudice</i>	2014	Julianna Zinkel	Marc LeVasseur	Samantha Bellomo	People's Light & Theatre Company, adapted by Joseph Hanreddy and J.R. Sullivan
<i>Pride and Prejudice</i>	2015	Kate Abbruzzesse	A.J. Shively	Hana Sharif	Center Stage, adapted by Christopher Baker
<i>Pride and Prejudice</i>	2016	Naomi Wright	Eric Craig	Sarah Rogers	Stanley Industrial Alliance Stage, adapted by Janet Munsil
<i>Pride and Prejudice</i>	2016	Jennifer Kirby	David Oakes	Deborah Bruce	Open Air Theatre, adapted by Simon Reade

Bibliography

Primary sources:

Austen, Jane. *Pride and Prejudice*. A Norton Edition, 2001.

Parrill, Sue. *Jane Austen on Film*. Jefferson: McFarland & Company, 2002.

Troost, Linda V. Troost. "The Nineteenth-century Novel on Film: Jane Austen." *The Cambridge Companion to Literature on Screen*. Cambridge University Press, 2007.

Primary film sources:

Pride and Prejudice. Dir. Robert Z. Leonard. Prod. Hunt Stromberg. Screenplay Aldous Huxley and Jane Murfin. Perf. Laurence Olivier and Greer Garson. MGM, 1940.

Pride and Prejudice. Dir. Cyril Coke. Prod. Jonathan Powell. Screenplay Fay Weldon. Perf. Elizabeth Garvie and David Rintoul. BBC, 1979.

Pride and Prejudice. Dir. Simon Langton. Prod. Sue Birtwistle. Screenplay Andrew Davies. Perf. Jennifer Ehle and Colin Firth. BBC, 1995.

Pride & Prejudice. Dir. Joe Wright. Prod. Tim Bevan. Screenplay Deborah Moggach. Perf. Keira Knightley and Matthew Macfadyen. Universal Pictures, 2005.

The Lizzie Bennet Diaries. Dir. Bernie Su and Margaret Dunlap. Prod. Jenni Powell. Screenplay Bernie Su, Margaret Dunlap, Rachel Kiley, Kate Rorick, Anne Toole. Perf. Ashley Clements and Daniel Vincent Gordh. Agreeable Entertainment and Pemberley Digital: 2012.

Secondary sources:

Baker, William. *Critical Companion to Jane Austen: A Literary Reference to Her Life and Work*. Facts on File, Inc. 2007.

Birtwistle, Sue and Susie Conklin. *The Making Pride and Prejudice*. Penguin Books. 1995.

Brown, Lloyd W. "Jane Austen and the Feminist Tradition." *Nineteenth-Century Fiction*. University of California Press, Dec. 1973. 321-338.

Brownstein, Rachel M. "Out of the Drawing Room, Onto the Lawn." *Jane Austen in Hollywood*. Ed Linda Troost and Sayre Greenfield. The University Press of Kentucky, 2001.

Butler, Marilyn. "Jane Austen and the War of Ideas: *Pride and Prejudice*." *Pride and Prejudice*. Ed. Donald Gray. A Norton Edition: 2001. 319-326.

Cartmell, Deborah. *Screen Adaptations Jane Austen's Pride and Prejudice The Relationship Between Text and Film*. Methuen Drama. 2010.

- Dancynger, Ken, and Jeff Rush. *Alternative Scriptwriting: Successfully Breaking the Rules*. Focal Press: 2007.
- Duckworth, Alistair. "Pride and Prejudice: The Reconstitution of Society." *Pride and Prejudice*. Ed. Donald Gray. A Norton Edition: 2001. 306-315.
- Durnell, Laura. "Briget Jones's Diary." *Chicago Review*, Jan. 1999.
- Fielding, Helen. *Bridget Jones's Diary*. Penguin Books, 1996.
- Fullerton, Susannah. *Happily Ever After: Celebrating Jane Austen's Pride and Prejudice*. Frances Lincoln Limited Publishers, 2013.
- Grahame-Smith, Seth. *Pride and Prejudice and Zombies*. Quirk Books, 2009.
- Greenfield, Susan C. "The absent-minded heroine: Or, Elizabeth Bennet has a Thought." *Eighteenth-Century Studies*. The Johns Hopkins University Press, Mar. 2006. 337-350.
- Hanson, Clare. "Fiction, Feminism and Femininity from the Eighties to the Noughties." *Contemporary British Women* 57. Ed. Emma Parker. 2004. 16-28.
- Harman, Claire. *Jane's Fame How Jane Austen Conquered the World*. Canongate: 2009.
- Hopkins, Lisa Hopkins. "Mr. Darcy's Body." *Jane Austen in Hollywood*. Ed Linda Troost and Sayre Greenfield. The University Press of Kentucky, 2001.
- James, P. D. *Death Comes to Pemberley*. London, 2011.
- Menand, Louis. "What Jane Austen Doesn't Tell Us." *New York Review of Books*, Feb. 1996.
- Morgan, Susan Morgan. "Intelligence in 'Pride and Prejudice'." *Modern Philology* Aug. 1975: 54-68.
- Morrison, Robert. *Jane Austen's Pride and Prejudice A Sourcebook*. Taylor & Francis e-Library, 2009.
- Munson, Gorham. "Who Are Our Favorite Nineteenth-Century Authors?" *College English* Mar. 1944: 291-296.
- Nixon, Cheryl L. "Balancing the Courtship Hero." *Jane Austen in Hollywood*. Ed. Linda Troost and Sayre Greenfield. The University Press of Kentucky, 2001.
- Otnes, Cele C., and Elizabeth Pleck. *Cinderella Dreams: The Allure of a Lavish Wedding*. University of California Press: 2003.
- Radway, Janice. *Reading the Romance*. University of North Carolina Press, 1991.

Sadoff, Dianne F. "Marketing Jane Austen." *NOVEL: A Forum on Fiction*. Duke University Press, Jan. 2010. 83-92.

Stetz, Margaret D. "Screening Novel Women: From British Domestic Fiction to Film." *Tulsa Studies in Women's Literature*. Ohio State University, Feb. 2008. 384-386.

Storey, John. *Cultural Theory and Popular Culture*. University of Sunderland, 2009.

Todd, Janet, Ed. *The Cambridge Companion to Pride and Prejudice*. Cambridge University Press. 2013.

Turan, Kenneth. "Pride and Prejudice: An Informal History of the Garson-Olivier Motion Picture." *Persuasions* 11. Jane Austen Society of North America, 1989.

Secondary film sources:

Bridget Jones's Diary. Dir. Sharon Maguire. Prod. Tim Bevan and Jonathan Cavendish. Screenplay Helen Fielding and Andrew Davies. Perf. Renée Zellweger and Colin Firth. Miramax and Universal Pictures, 2001.

Bride & Prejudice. Dir. Gurinder Chadha. Prod. Gurinder Chadha. Screenplay Paul Mayeda Berges and Gurinder Chadha. Perf. Aishwarya Rai Bachchan and Martin Henderson. Pathé Pictures International and UK Film Council, 2004.

Lost in Austen. Dir. Dan Zeff. Prod. Kate McKerrell. Screenplay Guy Andrews. Perf. Jemima Rooper and Elliot Cowan. ITV, 2008.

לררוק שנהוץ מה. Dir. Irit Linor. Prod. Mrs. Productions Screenplay Irit Linor. Perf. Yael Hadar and Dan Shapiro. Hot Vod, 2009.

Death Comes to Pemberley. Dir. Daniel Percival. Prod. Eliza Mellor. Screenplay P.D. James and Juliette Towhidi. Perf. Anna Maxwell Martin and Matthew Rhys. BBC, 2013.

Pride and Prejudice and Zombies. Dir. Burr Steers. Prod. Marc Butan. Screenplay Burr Steers and Seth Grahame-Smith. Perf. Lily James and Sam Riley. Cross Creek Pictures, 2016.

Internet sources:

Academy of Motion Picture Arts and Sciences. The 13th Academy Awards 1941 Listing. <<http://www.oscars.org/oscars/ceremonies/1941>> 12 Jan 2016.

Briscoe, Joanna. "A Costume Drama with Muddy Hems." *Times Online*. 31 July 2005 <http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/film/article549627.ece> 12 Feb 2016.

Davies, Andrew. *Pride and Prejudice 15 years later*. <<https://www.youtube.com/watch?v=qGQcJmAnc5k>> 21 Sept 2015.

Fraiman, Susan. "The Liberation of Elizabeth Bennet in Joe Wright's *Pride & Prejudice*." *Persuasions*. Jane Austen Society of North America, Jan. 2010. <<http://www.jasna.org/persuasions/on-line/vol31no1/fraiman.html>> May 2014.

Pride & Prejudice, International Movie Database. <<http://www.imdb.com/title/tt0414387/>> 11 Feb 2016.

Rojas, Camila. "From Classic Novel to Popular Culture: The Transformation of *Pride and Prejudice* into Film and Television." 2012. 13. <<http://diginole.lib.fsu.edu/cgi/viewcontent.cgi?article=1101&context=uhm>> May 2014.

Stewart-Ber, Catherine. "Style over Substance? *Pride & Prejudice* (2005) Proves Itself a Film for Our Time." *Persuasions*. Jane Austen Society of North America, Feb. 2007. <<http://www.jasna.org/persuasions/on-line/vol27no2/stewart-ber.htm>> May 2014.

The Big Read. BBC Two. 13 December 2003
<<http://www.bbc.co.uk/arts/bigread/top100.shtml>> May 2014

"The Jane Austen Collection." *Goucher College Collection*. 8 Dec 2015
<<http://libraryguides.goucher.edu/c.php?g=242484&p=1612598>> 20 Mar 2016.

The Lizzie Bennet Diaries. *Kickstarter*.
<<https://www.kickstarter.com/projects/pemberleydigital/the-lizzie-bennet-diaries-dvdand-more>> 20 Apr 2016.

The Lizzie Bennet Diaries press release. <<http://www.lizziebennet.com/press-release/>> 20 Apr 2016.