

Pride and Prejudice: "It Is a Truth Universally Acknowledged, That a World Classic Novel Must Be In Want of Hollywood"

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ABSTRAKT

Tato bakalářská práce se zabývá knihou *Pýcha a Předsudek* a její filmovou adaptací z roku 2005 natočenou režisérem Joe Wrightem a změnami, ke kterým dochází při transformaci děje z knihy na filmové plátno. První část bakalářské práce se zabývá typickými rysy anglického neoklasicismu a romantismu za účelem dalšího srovnání a vytyčení zásadních rozdílů mezi těmito dvěma literárními trendy. Do kontextu těchto dvou rozdílných trendů je zasazena autorka analyzovaného románu, Jane Austenová. První část také stručně popisuje její život a zaměřuje se na charakteristiku jejich děl, dále je definován pojem filmová adaptace. Druhá část bakalářské práce se zabývá rozбором vybraných postav se zaměřením na rozdíly, které vznikly při filmovém zpracování knihy. Cílem této bakalářské práce je rozpoznat odchylky mezi románem a jeho filmovou adaptací a analyzovat čím byly tyto rozdíly způsobeny.

Klíčová slova: Jane Austen, *Pýcha a Předsudek*, Neoklasicismus, Romantismus, filmová adaptace

ABSTRACT

This bachelor thesis deals with the book *Pride and Prejudice* and its movie adaptation directed by the British director Joe Wright in 2005 and with changes that occur during the transformation of the plot from a book to the wide screen. The first part of my bachelor thesis deals with typical features of English neoclassicism and romanticism in order to further compare and indicate the fundamental differences between these two literary trends. Jane Austen, the author of the analysed novel, is put into the context of these two different trends. The first part also briefly describes her life and focuses on the characteristics of her literary work. The term film adaptation is also defined in this part. The second part of this thesis concerns with the analysis of selected characters with the focus on differences that appeared in the film adaptation of this book. The aim of this bachelor thesis is to identify the differences in the book and its film adaptation and to analyse their motives.

Keywords: Jane Austen, *Pride and Prejudice*, Neoclassicism, Romanticism, Film Adaptation

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INTRODUCTION

“Never judge a book by its movie.”¹- J.W. Eagan. In recent years it is usual that people prefer watching movies than reading books. This may also be the reason, why the greatest and the most known pieces of literature are transformed into their movie adaptations. Although the movie adaptation follows the plot of the book, the final outcome of the movie is not necessarily the same.

Transformation of the books onto movie screens is nowadays a common phenomenon because life in today's society is too hasty and busy. Some people may be interested in classical works of literature but it is easier to watch it on DVD rather than spending hours by reading. However, it may be apparent that the real experience of reading book thus the author's original intention may be lost or changed in its remake. Jane Austen's books belong among those that have been adapted several times for their high popularity and her novel *Pride and Prejudice* (1813) is one of them. The reason why her books are in the focus of directors and various movie makers may be because of the fact that these books are timeless and even two hundred years since publishing, they are still engaged in everyday life themes.

This thesis deals with the latest adaptation of *Pride and Prejudice* directed by the British director Joe Wright in 2005 and Jane Austen's *Pride and Prejudice*. It is divided into 5 chapters. The brief outline of the literary development in England in the 18th and 19th century is crucial for this bachelor thesis thus the first chapter is focused on two fundamental literary trends which appear during this period of time, namely neoclassicism and romanticism. Furthermore, the writing style of both neoclassical and romantic writers will be described, so the differences between the book and the movie may be illustrated in the analysis on various examples. In the context of the literary development, the life of Jane Austen will be briefly introduced with emphasis on her writing style. Moreover, as this bachelor thesis deals with the movie adaptation, the term adaptation is explained in the third chapter. The issues of adaptation are explained as well.

The characters that illustrate the neoclassical features will be thoroughly analyzed in chapter four. The fifth chapter deals with the romantic elements in the movie adaptation. This chapter also deals with selected scenes from both book and the movie in order to

compare them. The aim of this bachelor thesis is to find out and describe whether and how the movie adaptation proves to be different from the Jane Austen's *Pride and Prejudice*.

¹ J. W. Eagan, "Never judge a book by its movie." As quoted in Robert W Harris, *101 Things Not to Do Before You Die* (New York: Thomas Dunne Books, 2007), 58.

1 NEOCLASSICISM VS. ROMANTICISM: AN OUTLINE OF LITERARY DEVELOPMENT IN ENGLAND IN THE 18TH AND 19TH CENTURY

This chapter deals with two consecutive literary trends in England. To a proper understanding and inclusion of works of Jane Austen it is necessary to explain these two concepts and also identify their key characteristics. As will be illustrated below neoclassicism and romanticism are two completely different and contrary styles but thanks to the significant differences is relatively easy to explain and to understand them.

1.1 Neoclassical period in England

Neoclassicism also known as Enlightenment is period of time that may be designated as the epoch of reasons. Whole universe, the religious mystery and existence of life are no longer believed to arise “out of a Chaos by the mere Laws of Nature.”² According to this definition it may be said that Neoclassicism required order structure and also accuracy. M. H. Abrams explains that in Enlightenment “the common element was a trust in human reason as adequate to solve the crucial problems and to establish the essential norms in life”³ This intellectual movement developed in Western Europe reached its highest acceptance in the eighteenth century even though it was developed in the seventeenth century. Neoclassicism offered a new way in which it was possible to consider the life. Emphasis on the rational thinking, science and reason was preferred before anything else. The significant changes that happened during these times had its impact on the citizen of England. Bourgeoisie acquired more power and the new social class - working class was established.⁴

During the 18th century there was a general significant adjustment that has changed the everyday life of an Englishman. Major revision occurred in this period was in 1688 when the Constitutional monarchy was established by revolution, known as Glorious Revolution and was created as a compromise between the old and the new approach to the management of public affairs. Main reason for the revolution was how King James II of

² Andrew Sanders, *The Short History of English Literature* (Oxford: Clarendon Press, 1994), 165.

³ Meyer H. Abrams, *A Glossary of Literary Terms*, 7th ed. (Massachusetts: Wadsworth Publishing, 1997), s.v. “Enlightenment.”

England enforced Catholicism and its connection with France. The power was given to government and created two political parties, the Tories and the Whigs.⁵

1.1.1 Writing style of neoclassical writers

The writers at the time of Neoclassicism preferred the political stability. The main priority for them was rational thinking and they did not believe in mystery. When it comes to human beings authors described their characters as social being rather than a lonely creature. They also tried to describe the nature as it really is and wanted to create a realistic picture of it. It was not in their interest to make it look somehow different from the reality. Another goal was to respect what is given and shape the common value standards.⁶ As reported by Sanders, neoclassical writers tried to be authentic and described the life, in which they lived as they knew it.

In the first half of the 18th century the novel started to appear. The inception of a novel is often assigned to the creation of the working class and to the circumstances and conditions in which people belonging to this class lived. Even people termed with the status working class started to be more educated and involved in the social life. It seems like general knowledge became a part of life and was essential for understanding the various genres not only for literature, “in music as much as in the other arts, implied a shared education and shared expectations”⁷ Inquisitiveness of inhabitants in the life of other people supported the popularity of the novel. The realistic description of the life as it was enabled readers to examine life of the people from other social classes. Usefulness and moral lesson were parts of these books. Among main genres that appear in Neoclassical writing belongs for example satire, irony, essays and letters.⁸

Satire is according the M. H. Abrams explained as “the literary art of diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amusement,

⁴ See Štefan Baštín, Jozef Olexa and Zora Studená, *Dejiny anglickej a americkej literatúry* (Bratislava: Vydavateľstvo Obzor, 1993), 73-74.

⁵ See Štefan Baštín, Jozef Olexa and Zora Studená, *Dejiny anglickej a americkej literatúry* (Bratislava: Vydavateľstvo Obzor, 1993), 73-75.

⁶ See Andrew Sanders, *The Short History of English Literature* (Oxford: Clarendon Press, 1994), 165.

⁷ See Ibid, 167.

⁸ See Robert Bernard, *Stručné Dějiny anglické literatury* (Praha: Nakladatelství Brána, s.r.o., 1997), 73-76.

contempt, scorn, or indignation.”⁹ This amusing criticism is also ironical and may criticise something that is wrong in the society. Authors such as Jonathan Swift and Alexander Pope, both used irony in their pieces and their satires are dominant neoclassical works in English literature thus it may be said that both Pope and Swift are representatives of Neoclassicism.

The irony, another essential feature of Neoclassicism, is defined as “a statement in which the meaning that a speaker implies differs sharply from the meaning that is ostensibly expressed.”¹⁰ It may be said that irony is used in literature as a form of mocking something or someone. Concerning the irony, it has to be elaborated otherwise it may lose its meaning.

1.1.2 Position of women

The position of the women represented a significant role in the creation of readership basis. The way of looking at women changed completely. Regarding bourgeoisie, men had no longer any interest to marry illiterate women; they were more interested in educated and smart one. Education and integration of women began in London and gradually spread throughout England¹¹. The reason why women began to be more interested in education may be the fact that they had more free time, and they took advantage of it to self-improvement and care of household was no longer in their direct interest.

This image of ‘mature and educated women’ is visible for example in the book *Tom Jones* (1749), which is a novel by Henry Fielding. The wife of Mr. Western, who is one of the main characters is described as a less educated, working woman who represents the older generation of women compared to their daughter whose interests are aimed towards completely different directions versatile educated and actively interested in the art and forms her own opinions.¹² Although women were more educated and they were interested about literature, culture and art it was harder for them to assert themselves. The men were still the dominant one. For example, in literature it is visible that at the time of 17th and

⁹ Meyer H. Abrams, *A Glossary of Literary Terms*, 7th ed. (Massachusetts: Wadsworth Publishing, 1997), s.v. “Satire.”

¹⁰ Meyer H. Abrams, *A Glossary of Literary Terms*, 7th ed. (Massachusetts: Wadsworth Publishing, 1997), s.v. “Irony.”

¹¹ See Robert Bernard, *Stručné dějiny anglické literatury* (Praha: Nakladatelství Brána, s.r.o., 1997), 84-85.

¹² See Ibid.

18th century the women writers were overlooked even though these writers are nowadays considered as important cornerstones of the literature.

1.2 Romantic period in England

As M. H Abrams states, the Romantic period which is originated in the late 18th century extended approximately in 1789, when French Revolution started, and lasted through the first three decades of the 19th century. The neoclassical period concerned with reason and rational thinking rather than only with feelings. Development of Romanticism may be expressed as a response to rather ethical Neoclassicism on contrary to the fact that the Realism was more expected to come primary after the French Revolution. Despite all these facts and expectations the Romanticism became the leading literary movement in England in the beginning of the 19h century.

Later, one of the biggest issue of the society was the start of the big industrialization which arises from Industrial Revolution which “occurred in Britain in the late 18th and 19th centuries, brought about by the introduction of machinery.”¹³ Life as such was changed from its roots once again. As a result of Industrial Revolution the working class finds itself in poverty and farmers were forced to move into cities and live in severe condition of industrial city. The distinction among classes was intensified and workers became reliant to their employers.¹⁴

People began to tend to nature, as they were concerned with the conditions in the cities it may be the reason why the poets were convinced that only with the help of the nature and what is important with close connection with nature is human kind able to produce figurative spirit. They were obsessed with imagination and with ability to imagine some objects colorfully. In order to achieve this ability they were not afraid to make experiments and took drugs, tried hypnosis they wanted to get through into subconscious. This was one of the ways the Romantic writers tried to escape from conventionality that ruled in the last years.¹⁵ This period was marked with important changes. People had to change their style

¹³ Oxford Dictionaries, s.v. “Industrial Revolution,” accessed February 28, 2015
<http://www.oxforddictionaries.com/definition/english/Industrial-Revolution?q=industrial+revolution>.

¹⁴ See Štefan Baštín, Jozef Olexa and Zora Studená, *Dejiny anglickej a americkej literatúry* (Bratislava: Vydavateľstvo Obzor, 1993), 89.

¹⁵ See Andrew Sanders, *The Short History of English Literature* (Oxford: Clarendon Press, 1994), 95-100.

of life and move in order to earn money. These changes caused pollution and it may be one of the reasons why writers inclined to the nature.

1.2.1 Writing style of Romantic writers

Despite all the revolutions and political changes that have been in England it is not entirely correct to say that Romanticism was caused by these occurrences it may have been one of the contribution but Romanticism was movement provoked throughout the Europe and bolstered the individualism in human being.¹⁶ The most noticeable is the way the writers perceived their surroundings. Romantic writers who comprised their works were concerned with the development of the situation in the world and began to defend conventionality that has been established for long period of time.

Romanticism enabled writers to break away from the rules that have been established during Neoclassicism. There were no emphases on reasons. Romanticism gave the opportunity to express feelings, to be spontaneous and enabled to express emotions, passion and dreams. Unlike neoclassical writers, romantic writers accomplish their sub consciousness due to drugs and hypnosis which enabled them to explicit their perception of the world. Romanticism escapes from the industrial surroundings and overcrowded cities into the beauty of immense nature. The inner world is build up on the basis of human imagination and capability of creating their own universe and escapes the cruelty of the social reality.¹⁷ It may be said that the nature helped to writers to express themselves because they needed to escape from the busy life of the cities and find the calm space for creating. Drugs were one of the way how to escape.

An important feature of Romanticism is also the view on human kind as such. The emphasis was on lonely individual, very often this individual may have been in some way excluded from society. Separated lonely man, living by his own. This may be the accurate picture of the typical Romantic hero.¹⁸ This description of romantic hero may be also applied on the writers themselves, as they also created their works isolated from the society, somewhere in the nature.

¹⁶ See Štefan Baštín, Jozef Olexa and Zora Studená, *Dejiny anglickej a americkej literatúry* (Bratislava: Vydavateľstvo Obzor, 1993), 90-91.

¹⁷ See Ibid, 90- 91.

¹⁸ See Robert Bernard, *Stručné dějiny anglické literatury* (Praha: Nakladatelství Brána, s.r.o., 1997), 95-97.

Poets had their important and significant voice in Romanticism as well. Exact portrayal of how Romanticism was perceived is visible in poems by Wordsworth, Shelley or Keats who are considered as the first proper representatives of Romantic style. For them the nature was the main theme and source of inspiration, especially for William Wordsworth for whom the nature was like connection between the human being and the God¹⁹ “he believed, a particularly acute sensitivity to wild nature and to the co-operative workings of humankind and nature”²⁰ and also his poetry “provides the clearest examples of the Romantic language of immanence”²¹. All these three authors were concerned with loneliness. The word ‘lonely’ appeared in their works several times and this was a significant shift from the 18th century style.

1.2.2 Romantic novel and its development

Novel established in the first half of 18th century become gradually favored in the Romanticism and was popular form of literature among writers as well as readers. N. M Abrams claims that “the term novel is now applied to a great variety of writings that have in common only the attribute of being extended works of fiction written in prose.”²² He also states that the novel may have many type of plot form such as satiric or romance various critics also claim that there are two basic types of prose fiction and it is realistic novel and the romance. The popularity of the novel may arise from the capability to capture the destiny and life of individuals in only several pages.²³ The main theme of the novels was usually some conflict or struggle among individual and the society. The single men represented the creator of the dreams, feelings and ideals to the contrary the society represented the enemy for the individual and to his dreams. The solution of this struggle was to escape to the new unspoiled world, to the fantasy or nature.²⁴ Again the idea of the isolation from the society is repeated.

¹⁹ See Robert Bernard, *Stručné dějiny anglické literatury* (Praha: Nakladatelství Brána, s.r.o., 1997), 95-100.

²⁰ Andrew Sanders, *The Short History of English Literature* (Oxford: Clarendon Press, 1994), 215.

²¹ Robert Miles, “What Is a Romantic Novel?,” *NOVEL: A Forum on Fiction* 34, no. 2 (Spring 2001): 180-201, accessed April 9, 2015, <http://www.jstor.org/stable/1346214>.

²² Meyer H. Abrams, *A Glossary of Literary Terms*, 7th ed. (Massachusetts: Wadsworth Publishing, 1997), s.v. “Novel.”

²³ See František Tenčík, *Slovníček literárních pojmů* (Praha: Albatros, 1976), 215.

²⁴ See Dušan Karpatský, *Labyrint Literatury*, 4th ed. (Praha: Albatros, 2008), 408-409.

During the 19th century the form of the novel has changed significantly as well. The biggest change represented the thematic classification. The oldest type of novel is adventurous novel that is closely connected with fantasy, detective and science the feature of this type of novel is dramatic plot, danger and tension and sometimes may be close even to horror. Historical novel, another type of this genre, tried to shift back in time and concern on specific epoch in the past. A psychological novel deals with the inner mental life of the characters. Biographical novel described life of some significant real historical figure but with the help of artistic means. Social novel explore into social life and concern with the relationship among the individuals and society. These are some of the classification of the novel that has occurred since the 19th century. The novel as the most popular genre least into 21st century and during the last two hundred years of the development novel underwent a number of changes.²⁵ Nevertheless popularity of the novel as a main genre is undeniable and readers remain loyal to these kinds of books.

²⁵ See Dušan Karpatský, *Labyrint Literatury*, 4th ed. (Praha: Albatros, 2008), 406-407.

2 JANE AUSTEN

During her lifetime, never approved a writer, yet one of the most recognizable women author ever. Jane Austen was from middle aristocracy family, taught by her father, clergyman George Austen at home together with Jane's six brothers and one sister named Cassandra with whom she was close. She led intensive social life through her brothers, attending balls, art exhibitions and travelling a lot. She managed to reflect her life experience also into her fiction. Her writing was intended not for public but for her family and close friends at the begging. Nevertheless in her thirty year she achieved most productive era of her life and published *Sense and Sensibility* (1813), *Pride and Prejudice* (1813), *Mansfield Park* (1814) and *Emma* (1815) within five years. Austen never got married and she has no descendants. Even if her life was quite short she wrote many memorable books which are still popular and often belong on the top list of reader's favourite books even nowadays.²⁶

2.1 Writing style of Jane Austen

Austen's writing appeals nowadays to a wide range of readers. One of the reasons may be the fact that she was concerned with everyday life and she stuck to things she knew focusing on the pressures of 19th century wooing and marriage. "Her novels present a world more schematic than we are accustomed to find in more recent fiction."²⁷

Despite the fact that Jane Austen was born when Romanticism bloomed, she is not considered to be the romantic writer. She considered the novel as something that should had have certain form and discipline. "Her novels are domestic comedies dealing with everyday life of country middle-class English families at the turn of the 19th century."²⁸

In the eye of the critics Austen is considered to be the prominent figure, who helped to shape the present form of the novel in the early 19th century.²⁹ Jane Austen required organized and classical structure in her novels. With this style of writing she did not integrated in the appeal of readers. Jane Austen was aware of all the changes that were

²⁶ See "Jane Austen (1775-1817) a Brief Biography," The Jane Austen Society of North America, last modified January 16, 2015, accessed April 9, 2015, http://www.jasna.org/info/about_austen.html.

²⁷ Martin Price, "Manners, Morals, and Jane Austen," *Nineteenth-Century Fiction* 30, no. 3 (December 1975): 261-80, accessed April 9, 2015, <http://www.jstor.org/stable/2933070>.

²⁸ See Světlana Brendlová and Jan Lindsey Novy, *Literatura Anglicky Mluvicích Zemí a Survey of Literature in English-Speaking Countries* (Plzeň: Nakladatelství Fraus, 1998), 21-24.

²⁹ See Robert Miles, *Jane Austenová* (Brno: Centrum pro studium demokracie a kultury, 2009), 47-50.

happening in England and in the world, yet she did not include these historical actions into her novels. There were only certain cases, when she mentions these events in her novels but it was usually used for certain purpose only.³⁰ For example in *Pride and Prejudice* (1813), Jane Austen mentions officers, this may be sign of Napoleonic war, although this soldier are presented only as a potential husbands otherwise there is little awareness of political events.

One of the Austen's writing techniques is to use irony as a comic method to highlight the foolishness and the hypocrisy of the society. She used the irony in aim to show how individual is separated from the society.³¹ During Romanticism, she turned to irony and used it very often in her works. This is the way in which Austen differed herself from others writers. She did not succumb to current trends of romanticism.

Jane Austen judged the value of the life in rather realistic way and the humour, rational thinking and moral lesson were included in her books. The way she used irony was effective, because she devoted only to things that she knew well, and therefore her works did not give the impression of offensive or cynical hint.³² The irony is a thought out based on solid foundation. Yet she never disdains the love but she balances it very often. "Moral message is infused with an ideological insistence on the merits of good conduct, good manners, sound reason, and marriage as an admirable social institution."³³ Thus it is needed to realize that the love was the part of her novels.

In *Pride and Prejudice* (1813) the irony is visible from the very first sentence of the book which says "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife."³⁴ this sentence contain something that may be called as multiple irony and allude not only on silliness of mothers whose only interest is marry their daughters, but also mock the ones, who set so called universal truths that attach great value to marriage.³⁵ This sentence, which form the beginning of the book

³⁰ See Štefan Baštin, Jozef Olexa and Zora Studená, *Dejiny anglickej a americkej literatúry* (Bratislava: Vydavateľstvo Obzor, 1993), 103-104.

³¹ See Valerie Shaw, "Jane Austen's Subdued Heroines," *Nineteenth-Century Fiction* 30, no. 3 (December 1975): 281-303, accessed April 9, 2015, <http://www.jstor.org/stable/i348103>.

³² See Robert Bernard, *Stručné Dějiny Anglické Literatúry* (Praha: Nakladatelství Brána, s.r.o., 1997), 117-120.

³³ Andrew Sanders, *The Short History of English Literature* (Oxford: Clarendon Press, 1994), 369.

³⁴ Jane Austen, *Pride and Prejudice* (Ware: Wordsworth Editions, 2007), 3.

³⁵ See Robert Bernard, *Stručné dějiny anglické literatúry* (Praha: Nakladatelství Brána, s.r.o., 1997), 95-100.

shows how thoughtful Austen over her books was. Thanks to that, the irony gives appropriate impression it does not appear as sarcasm.

Jane Austen considered the overly romantic perception of love as dangerous and meaningless. Her characters, usually young woman, had to get through a long distance of understanding and moral lesson to achieve a satisfactory life.³⁶ Her novels thus can be called the novels of manners. This literary genre deals mostly with aspect of behavior and emphasizes characteristic of a particular class of people in particular time and place in given historical context. M. H. Abrams explains novel of manner as “a realistic novel focuses on the customs, conversation, and ways of thinking and valuing of a particular social class.”³⁷ According to J. E. Luebvering, Jane Austen mastered this genre. All her most significant novels are considered to be novels of manners.³⁸ Based on the Abrams definition, it may be states that novels of manner described the real life of the people and concern with the way they behave. The people often compared their life to life of other people and on the basis of this contemplation they created the judgments about others.

In the novel of Jane Austen, the main characters are young women, heroines. In *Pride and Prejudice*, it is Elizabeth. She (as all Austen’s heroines) overcomes obstacles during the process; the part of the process is to examine herself. Behind resolving the complications, stands the process of lessons on the side of the main heroines. Great influence in this process also plays a social environment in which the character lives. If knowledge belongs to the part of the heroine’s education, is this education shared with the readers. Heroines do not reveal any bizarre mysteries, but they learn during the process of self-exploration.³⁹ This gradual cognition and learning helps Austen’s novel to appear naturally and complex. Austen did not try to achieve probability, but rather the reality of their heroines. Therefore it must be said that the journey of learning is a permanent theme in the books of Austen. All heroines in her books have to go through this, in order to achieve the happy ending.

³⁶ See Robert Bernard, *Stručné dějiny anglické literatury* (Praha: Nakladatelství Brána, s.r.o., 1997), 118.

³⁷ Meyer H. Abrams, *A Glossary of Literary Terms*, 7th ed. (Massachusetts: Wadsworth Publishing, 1997), s.v. “Novel of Manner.”

³⁸ See J. E. Luebvering, *English Literature from The Restoration through the Romantic Period* (New York: Britannica Educational Publishing, 2011), 109.

³⁹ See Robert Miles, *Jane Austenová* (Brno: Centrum pro studium demokracie a kultury, 2009), 62-75.

3 ADAPTATION

Film adaptations are nowadays the part of our life and became an integral part of everyday entertainment for many people all over the world. When comparing the history of the film with the printing press and manuscript culture it is obvious that the history of the film is the shortest one.⁴⁰ Yet the popularity of both film and adaptation is undeniable in today's society.

As Linda Hutcheon states, there is something appealing about the adaptation thus it is popular. This 'pleasure' may be caused by repetition of variation. Recognition, remembrance, and changes are parts of the adaptations. She explains the adaptation from three distinct yet interrelated perspectives. The first it is *formal entity or product*, the second as *process of creation* and the third as *a process of reception*. *The formal entity or product*, where adaptation is seen as "an announced and extensive transposition of a particular work or works."⁴¹ Another perspective mentioned is *the process of creation* which states that according to one's perspective the adaptation act involves both reinterpretation and then recreation. The last but not least *process of reception* explains that adaptation may be seen as intertextuality due to the fact that adaptation is perceived as a text in someone's memory which is compared to another work.⁴²

On the basis of these three different perceptions the adaptation may have various definitions and thus may be describes as "an acknowledged transposition of a recognizable other work"⁴³ as well as "a creative and an interpretative act of appropriation/salvaging"⁴⁴ or as "an extended intertextual engagement with the adapted work."⁴⁵ However, most of the theories say, that the story is the body of what is convert across different media and genres and each of them deals with that particular story with distinct ways through different modes, performing and collaboration.⁴⁶ It can be concluded that adaptation may be described with various definition, yet it is still relatively subjective.

⁴⁰ Brian McFarlane, *Novel to Film: An Introduction to the Theory of Adaptation* (Oxford: Scarecrow Press, 1996), 6-7.

⁴¹ Linda Hutcheon, *A Theory of Adaptation* (New York: Routledge, 2006), 7.

⁴² See Ibid, 4-11.

⁴³ Ibid, 8.

⁴⁴ Ibid, 8.

⁴⁵ Ibid, 8.

⁴⁶ Ibid, 10.

Adaptations are made not only due to the fact that they are appealing to the audience. There is also economical reason. Thanks to the wide audience which bring the money, the adaptations will probably ever present. According to John Ellis, the financial appeal is obvious. Hollywood makes adaptation from popular novels and Ellis calls this adaptation 'tried on tested'.⁴⁷ "The Austen adaptations have become a reliably commercial enterprise."⁴⁸ It may be said that Austen book may be the ones which are according Ellis those with financial appeals. Books that sell well may reach up to one millions of readers but the movie adaptation will reach the audience of millions of people. The evidence of this claim that the movies based on the novels are more popular may be the fact that 85% of all Oscar winning Best Pictures are adaptations and also 95 % of all the miniseries and 70 % of TV movies won Emmy awards.⁴⁹ It may be concluded that adaptation plays an important role in contemporary culture and it is becoming its important part.

3.1 Adaptation and its issue

One of the many common features of the films and novels are to tell the story. The main issues of adaptation are usually the facts that filmmakers underestimated the interpretation phase. As a result of it they create their own opinion on the book, or they misunderstood some situations and themes.⁵⁰ The purpose of this bachelor thesis is to show the differences that arise while remaking the book and that the adaptation may not meet the neoclassical feature of the book.

As stated above, the interpretation of the original work is of a great importance but there may be some misunderstood fact that deviates from the original idea of the book, for example the ways Mrs. Bennet is described according to filmmakers as "the only one that's really taking the whole problem seriously"⁵¹ but as will be illustrated in the second part of bachelor thesis, this claim must not be entirely right. It should not be forgotten, too, that the purpose of the movie is not to translate the story verbatim but catch the meaning and

⁴⁷ See Linda Hutcheon, *A Theory of Adaptation* (New York: Routledge, 2006), 4-5.

⁴⁸ James M. Welsh and Peter Lev, eds. *The Literature/film Reader Issues of Adaptation* (Lanham: The Scarecrow Press, 2007), 15.

⁴⁹ See Ibid, 4-5.

⁵⁰ See Marie Mravcová, *Literatura Ve Filmu* (Praha: Melantrich, 1990), 5-12.

⁵¹ Annie Wagner, "Weeping Into a Point of Lager Joe Wright On the Making of 'Pride & Prejudice'" *The Stranger*, accessed April 9, 2015, <http://www.thestranger.com/seattle/Content?oid=25183>.

convey the intended thought of the writer. Therefore mere retelling word to word does not insure the authenticity of the novel⁵².

Robert Stam argues that literature will always have priority over any adaptation due to its seniority. He also argues that the reason why adaptation may sometimes have a negative view of those who read the original book is caused simply because of thwarted expectations of some part, which is someone's favorite section of a text. Another issue that may arise from adaptation may be according to Hutcheon that telling story from a different point of view can create dissimilar interpretation.⁵³ This particular issue mentioned by Hutcheon is part of Joe Wright's adaptation. The story being told create a dissimilar interpretation due to many romantic elements involved in the movie as will be illustrated in the second part of this bachelor thesis.

⁵² See Marie Mravcová, *Literatura Ve Filmu* (Praha: Melantrich, 1990), 4-11.

⁵³ See Linda Hutcheon, *A Theory of Adaptation* (New York: Routledge, 2006), 4.

4 PRIDE AND PREJUDICE – NEOCLASSICAL FEATURES IN THE BOOK

The book itself is according to the publisher described as ‘an ironic novel of manners’. The main protagonist of the novel is Elizabeth Bennet, who is one of the five daughters of Bennet family. The novel focuses on difficulties that arise from misunderstanding and deals with the themes of social status, money and marriage. Due to the fact that the Bennet family has no male descendant, the main interest (of Mrs Bennet mainly) is to marry the daughters in order to ensure their future. This chapter further concerns with the neoclassical features in the book. The emphasis will be put mainly on the characters of Elizabeth, Darcy and Mrs Bennet. The themes of pride, prejudice, money, heritage and marriage in connection to these characters will be analyzed as well.

4.1 Elizabeth as a woman proud and prejudiced

Elizabeth is the second oldest daughter in Bennet’s family and father’s favorite child. Her personality is for the first time introduced to the readers at the ball. She enjoys the social life and she likes to amuse herself. “She had a lively, playful disposition, which delighted in anything ridiculous.”⁵⁴ Elizabeth is confident young woman but she is too proud about herself. In a way, she is also very prejudiced as she strongly believes in correctness of her judgment. It is very difficult for her to change the impression which she creates about others. This is visible for example, when she meets Darcy. She feels confident about herself but her pride is disrupted when she hears the dialogue between Darcy and Bingley. When Darcy admits that Jane Bennet is attractive but concerning Elizabeth, he says “she is tolerable, but not handsome enough to tempt me (...).”⁵⁵ This occurrence between Elizabeth and Darcy cause long series of misunderstandings that last nearly to the middle of the novel.

Elizabeth sees Darcy as a proud man. She feels offended when he has no interest to dance with her. She thinks that Darcy is proud but the true is that she is the one, who is proud thus she is blindly persuaded by her beliefs. For example, after the ball, Elizabeth is surprised when Jane admits she did not expect Bingley to dance with her twice. And as she

⁵⁴ Jane Austen, *Pride and Prejudice* (Ware: Wordsworth Editions, 2007), 13.

⁵⁵ *Ibid*, 13.

says to her sister Jane “compliments always take you by surprise, and me never.”⁵⁶ This quote shows the self-confidence of Elizabeth and it further may have the impact of Darcy’s disregard towards her. She is not surprised when somebody wants to dance with her but she took offence when Darcy does not want to do so. Her pride was hurt at that moment.

Elizabeth does not change her opinion on Darcy nor when they meet again. She immediately refuses to dance with him. For the sake of her prejudice, she did not even notice that Darcy did not want to reject her as he did before. She had no desire or reason to change her view on him. Her obstinacy did not change her opinion on Darcy even during further occasion. For example, later in Bingley’s house while Mrs Bingley played the piano Darcy proposed Elizabeth to dance, hence she refuses him again. Even though Darcy tried to talk to her, she was not able to divert from her former opinion and she insists that she “liked him too little to care for his approbation.”⁵⁷ Later, during a walk in the park, Darcy feels unsuitable because of Mrs Bingley and Mrs Hurst rude behavior toward Elizabeth. Elizabeth does not recognize his agreeable attempt and she leaves their group. Her perception of Mr Darcy seems to be still unchangeable. The behavior of Mrs Bingley and Mrs Hurst illustrate the social barriers of the characters in the book which are based on real historical facts. Both Mrs Bingley and Mrs Hurst know that Elizabeth is from the lower social layer and they show it without hesitation. We can detect traces of irony when analyzing behavior of Elizabeth. She accuses Darcy of being prejudiced or may be said rude thus she does not see her inappropriate behavior. Their subsequent meetings may be taken as evidence of her own prejudice not only towards him thus again, towards others as well.

The emphasis of her first impression is visible again when she meets Mr Wickham. She is charmed by his visual appearance and this fact influences her perception of him. Their familiarization awakens her curiosity because of the way Mr Darcy and Mr Wickham perceive one another. Despite the fact that Elizabeth knows Wickham shortly, she unconsciously inclines to siding with him and she has tendency to defend his behavior. “Mr Wickham touched his hat – a salutation which Darcy just deigned to return.”⁵⁸ Elizabeth sees it as disrespect from Mr Darcy and this persuasion in her eyes is confirmed later, when

⁵⁶ Jane Austen, *Pride and Prejudice* (Ware: Wordsworth Editions, 2007), 14.

⁵⁷ *Ibid*, 56.

⁵⁸ *Ibid*, 63.

she meets with Mr Wickham at the dinner in Meryton. This event raised in Elizabeth far more disagreement towards Mr Darcy. After all gentlemen attended the room, Wickham was the one who engaged the attention. As Elizabeth saw Mr Wickham, she felt that “she had neither been seeing him before, nor thinking of him since, with the smallest degree of unreasonable admiration.”⁵⁹ Wickham caused the attention due to his appearance and Elizabeth felt as the happiest one when he seated himself next to her. As the result of this action Elizabeth felt extraordinary and she did not mind that the topic he introduced was “the dullest, most thread-bare”⁶⁰, due to his appearance and her satisfied pride, she enjoyed his company. She was affected by him thus she believed every word he said and she “thought him handsomer than ever”⁶¹ when he provides her with his description of Mr Darcy. She did not realise, that his story is intended to influence her opinion on the relationship he has with Mr Darcy. She does not realize that it is also not entirely appropriate to mention such personal information shortly after they meet. Despite, she believed him without challenging his point of view.

Although her pride is partly based on her forethought and ability to reveal the personality of others, these actions do not support the way, in which Elizabeth perceives herself. Elizabeth is not willing to change her perception nor after conversation with Jane. Elizabeth is convinced that her sister is too sensitive and due to this fact she does not take seriously her arguments and her point of view. Elizabeth rejects to admit that the stories being told by Mr Wickham could be diverted from the truth.

She was enthusiastic to meet Wickham on the ball but he did not come, Elizabeth was convinced that it is due to Darcy’s presence “it assured her that Darcy was not less answerable for Wickham’s absence than if her first surmise had been just, every feeling of displeasure against the former was so sharpened by immediate disappointment.”⁶² When she is asked to dance with Darcy she denies Charlotte’s note that it may be agreeable. She is determined not to be friendly to him nor give him a chance to reconsider her opinion. She did not want to find agreeable a man “whom (...) is determined to hate”⁶³ Later, while dancing, their dialogue is aimed at Wickham. In a way, Elizabeth still defences Wickham

⁵⁹ Jane Austen, *Pride and Prejudice* (Ware: Wordsworth Editions, 2007), 65.

⁶⁰ *Ibid*, 68.

⁶¹ *Ibid*, 70.

⁶² *Ibid*, 78.

⁶³ *Ibid*, 79.

and she tries to make Darcy to feel poorly. It is visible in one of her questions towards Darcy concerning the forming of an opinion over other “it is particularly incumbent on those who never change their opinion, to be secure of judging properly a first.”⁶⁴ With this argument Elizabeth does not realise that this sentence applies to her perfectly. This sentence is again ironic. She sees the mistakes of the others, yet she overlooks her own. This sentence illustrates Austen’s mastery in irony. Not only Jane (as mentioned above) but also Mrs Bingley gives Elizabeth reasonable subject to think deeply about Wickham. Thus Elizabeth refuses to listen to others than herself, which she confirms by saying “You are much mistaken if you expect to influence me.”⁶⁵ As a result of her behaviour and unwillingness of adjusting her point of view, she denies her beliefs about the necessity of being secure while making the judgement about others.

While visiting her friend Charlotte, Elizabeth meets with Darcy and his cousin Colonel Fitzwilliam. He reminded her of Mr. Wickham and once again she felt confident about herself as she feels she is appealing to him. Elizabeth enjoyed that he visits her. As she still has not changed her opinion on Mr Darcy she does not feel comfortable when they meet in the park and when he walks her home, she does not perceive it as a sign of kind behaviour but “she felt all the perverseness of the mischance that she bring him where no one else was brought.”⁶⁶ Later Elizabeth discovers from Fitzwilliam that Darcy is one of the reasons why Mr Bingley left Netherfield. According to Fitzwilliam, Darcy “saved a friend from the inconvenience of a most imprudent marriage.”⁶⁷ She is very upset and she claims that Darcy “ruined every hope of happiness for the most affectionate, generous heart in the world.”⁶⁸ Her hate towards Mr Darcy intensified even more.

A marriage proposal that came from Darcy is for her much unexpected surprise. This happens within a few minutes after she learned that Darcy probably stands behind the sadness of her sister. Neither the moment, hesitated she about her rejection. She was astonished by Darcy’s self-confidence “she could easily see that he had no doubt of a favourable answer.”⁶⁹ Despite the fact that she felt flattered, she has not been able to

⁶⁴ Jane Austen, *Pride and Prejudice* (Ware: Wordsworth Editions, 2007), 82.

⁶⁵ *Ibid.*, 83.

⁶⁶ *Ibid.*, 156.

⁶⁷ *Ibid.*, 159.

⁶⁸ *Ibid.*, 160.

⁶⁹ *Ibid.*, 163.

forgive him for injustice to her sister. May not be so obvious so far, but this marriage proposal is fundamental moment because Elizabeth start to transform herself. After she receives Darcy's letter she soon realize how impetuously she behaved from the very beginning. After reading his explanation, which was full of justified reason, she realised, how prejudiced she was. "How despicably have I acted (...) I who have prided myself on my discernment! (...) I, who have valued myself on my abilities (...) how humiliating is this discovery."⁷⁰

At this moment as Valerie Shaw states "Elizabeth realizes the extent to which social attractiveness has masked deviousness in Wickham."⁷¹ Elizabeth also admits that her pride about herself, prevented her from being unbiased "pleased with the preference of one, and offended by the neglect of the other."⁷² As Susan Morgan argues, Elizabeth " moves from a belief in her own logic to a more fluid interpretation of knowing and of intelligence in terms of the backgrounds, contexts, and particulars which inform truth."⁷³ With this letter, her prejudice and pride was curtailed. In this particular, the importance of reason is emphasized as well. "I have courted prepossession and ignorance, and driven reason away."⁷⁴ Rational thinking is fundamental for neoclassical style of writing and this quote illustrates the consequence which arises when it is omitted. Has she not returned to rational thinking, she would not be able to change. It is obvious that Jane Austen emphasises the importance of rational thinking. Elizabeth began to realize the change of her feelings towards Darcy and she knew his letter by heart soon after. It looks like Elizabeth created her own vision of Darcy and started to perceive him as a completely new person. She did not perceive him according the way she knew him in a person but on the basis of the letter he gave her. The letter, which is an explanation of his reasons for certain actions and defence of Darcy's behaviour, forced Elizabeth to rethink all recent affairs. Thanks to this letter, the whole new personality of him was introduced to her. At this stage it can be argued that Elizabeth learnt about her bad qualities and she tried rectifying the situation.

⁷⁰ Jane Austen, *Pride and Prejudice* (Ware: Wordsworth Editions, 2007), 177.

⁷¹ Valerie Shaw, "Jane Austen's Subdued Heroines." *Nineteenth-Century Fiction* 30, no. 3 (December 1975): 287, accessed April 19, 2015, <http://www.jstor.org/stable/i348103>.

⁷² Jane Austen, *Pride and Prejudice* (Ware: Wordsworth Editions, 2007), 177.

⁷³ Susan Morgan, "Intelligence in 'Pride and Prejudice'," *Modern Philology* 73, no. 1 (August 1975): 54, accessed April 19, 2015, <http://www.jstor.org/stable/436104>.

⁷⁴ Jane Austen, *Pride and Prejudice* (Ware: Wordsworth Editions, 2007), 177.

During the conversation with Wickham she conveys to him that she met Darcy, who seems to be more pleasant to her than before. Even though, as she says “he is very much what he ever was.”⁷⁵ This may be the proof of Elizabeth’s transformation. She perceived him differently now. This quote illustrates that she has changed, as she said that he is the same. It means that she misunderstand his behaviour in the past. And now, although the behaviour is the same she interprets it in a good way. As a result of the re-evaluation of her first impression, which she made on the basis of the letter. He is same but she perceives him differently. Thanks to her uncle and aunt, Elizabeth gets to Pemberley, where she is impressed by Darcy’s residence. She does not want to meet with Darcy because she feels embarrassed and as she says “it would be dreadful!”⁷⁶ Elizabeth is amazed by the beauty of this place “she felt that to be mistress of Pemberley might be something!”⁷⁷ With this thought, she probably visualise herself, in the role of Darcy’s wife. It seems that during the tour of the house she regrets that she refused Darcy. When they meet with Mrs Reynolds, Elizabeth is impressed by the way she speaks about Darcy. She has only favourable words for him. She knows him since he was a child and she likes him but as she says “Some people call him proud, but I am sure I never saw anything of it”⁷⁸ Later, when Elizabeth finds a portrayal of him she start to deliberate. She connected all the words she heard from Mrs Reynolds with her own thoughts. It seems like the visual imagination of him, she created from the letter and this portrait finally connected and Elizabeth realized her feeling. But it may be also said that this feelings are not rooted only in her heart. She is rationally thinking about it, at this point she has “a more gentle sensation towards the original, than she had ever felt in the height of their acquaintance.”⁷⁹ She formed her feelings on the basis of her rational judgement.

As a result of Darcy’s sooner arrival, they met in Pemberley. Elizabeth was surprised how he spoke to her. She saw him in very different way. This is the first time they met, after she visualised him in her mind. “That he should even speak to her was amazing! - but to speak with such gentleness as on this unexpected meeting.”⁸⁰ It is not visible what he

⁷⁵ Jane Austen, *Pride and Prejudice* (Ware: Wordsworth Editions, 2007), 200.

⁷⁶ *Ibid*, 204.

⁷⁷ *Ibid*, 206.

⁷⁸ *Ibid*, 209.

⁷⁹ *Ibid*, 210.

⁸⁰ *Ibid*, 211.

has said but maybe he behaved exactly the same but this feeling of change is only in Elizabeth's mind and she started to perceive him differently. This 'new first impression'. During the walk in the park Darcy met with Elizabeth's family – Mr and Ms Gardiner, she was pleased to introduce him the members of family “for whom there was no need to blush.”⁸¹ This sentence may illustrate how she started to care about what he thinks of her and she also wanted him to know that there are some members of family, who has a manners. It may be said that Austen used Gardiners to illustrate that social order used to be very important and that Gardiners may help to Elizabeth in the eyes of Mr Darcy, who will be impressed by their manners. After this meeting “Elizabeth could nothing but think with wonder, of Mr. Darcy's civility.”⁸² On the basis of this quote it is visible how much Elizabeth dwells on her thought, she is thinking about it very deeply. She involves not only her feeling but she thoughts about it thoroughly. Early on, when Lydia left with Mr Wickham, Elizabeth met with Mr Darcy and she started to be fully aware of her love to him, she was only afraid that the ill-considered act of her sister will impact the way Darcy looks at her “never had she so honestly felt that she could have loved him, as now, when all love must be vain.”⁸³ She felt embarrassed for her sister; it proved how much she cared about what he thinks of her. In the social and historical context it would be unacceptable that unmarried young woman escaped with a man. It was considered a good manner that unmarried woman meets with man only in the house of her parents or someone with a chaperone. Elizabeth is fully aware of this situation and she knows the consequences of this act. She was fully aware of it back then, when her father allowed to Lydia to go to Brighton “If you were aware of the very great disadvantage to us all, which must arise from the public notice of Lydia's unguarded and imprudent manners (...) I am sure you would judge differently in the affair.”⁸⁴ Due to this situation Elizabeth is concern that Darcy has lost his feelings for her. She “comprehended that he was exactly the man, who, in disposition and talents, would suit her.” Again, based on her reasoning and deduction, she knows that Darcy would be favorable husband in all regards. Nevertheless, Lydia's and Wickham's marriage caused many doubts.

⁸¹ Jane Austen, *Pride and Prejudice* (Ware: Wordsworth Editions, 2007), 213.

⁸² *Ibid*, 217.

⁸³ *Ibid*, 231.

⁸⁴ *Ibid*, 196.

The way Elizabeth has changed influenced her self-confidence; she was worried that she has decreased in Darcy's eyes. Her self-confidence was harmed. "For herself she was humbled, but she was proud of him."⁸⁵ With this declaration it may be said that her transformation is over and Elizabeth becomes a conscious woman who is prepared to be a good wife for her husband. Now, when she is aware of her feelings she is not even afraid to oppose to Lady Catherine (Darcy's aunt) who does not agree with relationship of Elizabeth and Darcy. She tried to convince Elizabeth not to marry Darcy but Elizabeth stands her ground. As she says "I am (...) resolved to act in that manner, which will, in my opinion, constitute my happiness (...)"⁸⁶ She stands behind her belief and persuasion. Soon afterwards, Elizabeth and Darcy meet and clarify their feelings. Elizabeth said that the letter he wrote her, gradually removed all her prejudices. "The feelings of the person who wrote, and the person who received it, are now so widely different from what they were then (...)"⁸⁷ As a result of the transformation they are now happily engaged. This argument is supported also by Valeria Shaw who argues that "The couple is now free to admit and so to purge particular misunderstandings which, as Austen has shown throughout the novel, could well have prevented present joy."⁸⁸ When Elizabeth tells her father about her relationship with Darcy, her father is surprised. "How earnestly did she then wish that her former opinions had been more reasonable, her expression more moderate!"⁸⁹ Rational thinking is emphasized again, Austen followed the neoclassical standards and as Elizabeth omits the rational thinking, misunderstanding has been caused.

It can be argued that Jane Austen believed in love only when there were also reasons besides feelings. For Elizabeth the money may be also one of the reasons why to marry M. Darcy. It is obvious that neither Elizabeth is not indifferent, to the question of money as her own family was 'in want of a single man in possession.' On Jane's question, when did Elizabeth fall in love with Darcy, Elizabeth reply "I must date it from my first seeing his beautiful grounds at Pemberley."⁹⁰ Although this declaration contains a gentle irony the feelings of both Elizabeth and Darcy are real.

⁸⁵ Jane Austen, *Pride and Prejudice* (Ware: Wordsworth Editions, 2007), 270.

⁸⁶ *Ibid*, 300.

⁸⁷ *Ibid*, 308.

⁸⁸ Valeria Shaw, "Jane Austen's Subdued Heroines." *Nineteenth-Century Fiction* 30, no. 3 (December 1975): 289, accessed April 19, 2015, <http://www.jstor.org/stable/i348103>.

⁸⁹ Jane Austen, *Pride and Prejudice* (Ware: Wordsworth Editions, 2007), 314.

⁹⁰ *Ibid*, 313.

To summarize the character of Elizabeth in the novel, on the basis of various examples and proofs, it is obvious that the novel itself as well as Elizabeth has the neoclassical features. As described, Elizabeth is rather a pragmatic protagonist; she uses humor and it is one of the reasons why Darcy fell in love with her. She also uses irony and emphasizes the reasons before feelings. Important is that she undergoes the transformation thus she achieve the satisfaction in her life, after she free herself from being proud and prejudiced towards others and mainly towards Darcy. Austen gave her pride and prejudice for certain reason, she wanted to provide her with understanding and cognition of life.

4.2 Shyness and class sensitivity in Darcy's character

Mr Darcy is for the first time introduced at a ball due to his appearance the attention is drawn at him immediately. He was described as a handsome man of a great fortune as he was probably the richest person in the room but very soon after, he was perceived also as "the proudest, most disagreeable man in the world"⁹¹ because of his prejudice to people of lower class, thus due to his class sensitivity. Hence, it may be said that he is prejudiced to others; on the other hand he was considered to be proud due to the fact that he danced only with those he knew. To call him 'proud' may not be exactly the proper perception of his personality and he may be misunderstood. As Susan Morgan states "Darcy's nature, far from being social, is reserved, independent, isolated, private, and vain."⁹²

In the dialogue with Bingley, Darcy says that he likes to dance, but only if he is "particularly acquainted with (...) partner"⁹³ thus he rather dances with Bingley's sisters because he knows them. This quote may indicate that Darcy is quite shy man, rather than proud. In this particular scene on the ball the irony, which is typical for neoclassical trend is visible, he should not be the one labeled as a 'proud' it is rather Elizabeth who is proud, as written above in chapter 4.1. This argument may be further supported also in the chapter six when there is another ball and Darcy speaks to Sir William and insists that dancing, even in St Jame's (royal court) is for him, compliment which he tries to avoid. Yet this argument does not deny his class sensitivity. Remarkable may be the following part where Sir William wants Darcy to dance with Elizabeth and even though Elizabeth refuses, Darcy

⁹¹ Jane Austen, *Pride and Prejudice* (Ware: Wordsworth Editions, 2007), 12.

⁹² Susan Morgan, "Intelligence in 'Pride and Prejudice'," *Modern Philology* 73, no. 1 (August 1975): 55, accessed April 19, 2015, <http://www.jstor.org/stable/436104>.

⁹³ Jane Austen, *Pride and Prejudice* (Ware: Wordsworth Editions, 2007), 12.

was not unwilling to dance with her, despite to the fact that he does not like to dance. This may be one of the initial indications that Darcy is interested into Elizabeth.

Later in the book, when Elizabeth comes to visit her ill sister in Bingley's house there may be another sign that Darcy begins to falls for Elizabeth but still, the Bingley sisters remind him of her family social classification as they know that Darcy is rather sensitive to this fact. He himself points out that the position of their family is lower in comparison to his. Mocking Bennet's uncles, who live somewhere "near Cheapside"⁹⁴ Bingley persists that it would still not influence grace of Jane and Elizabeth. In this point Darcy opposes by saying that "it must very materially lessen their chance of marrying men of any consideration in the world."⁹⁵ This statement gives impression that Darcy does not want to admit his initial feelings to Elizabeth as he is influenced by his class sensitivity and prejudice thus he tends to agree with Bingley's sisters.

At this point, Darcy is (as well as Elizabeth) still not willing to change his perception of Elizabeth's origins yet he admits that he is fascinated by her and he says that "were (...) not for the inferiority of her connection, he should be in some danger."⁹⁶ It gives the impression that he does not want to admit that he would be interested in someone like Elizabeth thus Darcy realizes his feelings for Elizabeth relatively soon. He is delighted when she is nearby but he is not pleased to admit it.

Later, when Elizabeth and Darcy accidentally meet again, Darcy tries not to paying too much attention to her. It may be rather due to the fact that he tries to deny his feeling to her as he still struggle with her background. When they meet at another ball, Darcy invites her to dance. He mentions how important is for him that she will make no false impression over him "I could wish (...) that you were not to sketch my character at the present moment (...)." ⁹⁷ It is evident that Darcy has a feeling for her.

Argument, as suggested above, that Darcy may be rather perceived as a shy man rather than a proud man may be further supported in dialogue among Colonel Fitzwilliam, Elizabeth and Darcy. Fitzwilliam is curious about Darcy's behaviour in front of strange people. Elizabeth (persuaded about his pride) says that when they met for the first time in Hertfordshire, Darcy were not willing to dance with others than Bingley's sisters. Darcy

⁹⁴ Jane Austen, *Pride and Prejudice* (Ware: Wordsworth Editions, 2007), 13.

⁹⁵ Ibid.

⁹⁶ Ibid, 47.

admits this statement but he defends himself that he have not known any other women and mainly he has not talent that other people have thus he „cannot catch, (...) tone of conversation, or appear interested (...)”⁹⁸ in others people.

When Darcy came decide to propose Elizabeth, it is obvious that he is still strongly biased against Elizabeth’s family, yet he cannot resist to her any longer as he says “in vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you.”⁹⁹ He perceives his marriage proposal as a sacrifice and he does not realize how offensively his speech may appear. According to his rational judgement he claims that she is not good enough for him. Again, he alludes about her social inclusion, he oppose that this marriage is beneath his social status but his feelings are so strong that he has to overcome this fact and she has to become his wife. “His sense of her inferiority - of its being degradation – of the family obstacles which judgement had always opposed to inclination (...)”¹⁰⁰ He has no doubt about Elizabeth’s favourable answer; therefore he is shocked, when Elizabeth refuses him. He “seemed to catch her words with no less resentment than surprise.”¹⁰¹ He was convinced that he undergoes with this proposal a sacrifice because he wants to marry a woman, who is of lower social status than he is. At this point, both Elizabeth and Darcy changes, for both, the proposal represents the turning point. He realizes his prejudice and later in his letter, he explains his behaviour and admits the inconvenience of the situation. Thanks to this scene both protagonists come to a point where they are ready to change, to transform and review their principles and priorities in order to achieve a better life. Darcy wrote a letter where he explains his point of view. After, when they met at Pemberley, they both felt ashamed, because they both realized their mistakes. “Cheeks of each were overspread with the deepest blush.”¹⁰² They both are aware of this embarrassing situation, but they both realized their feelings. Unlike the last time, Darcy was willing to admit in front of Mrs Bingley that he loves Elizabeth. He was brave enough to oppose to Mrs Bingley who tries to remind him that he did not liked her appearance at first. But as he states “it is many

⁹⁷ Jane Austen, *Pride and Prejudice* (Ware: Wordsworth Editions, 2007), 82.

⁹⁸ *Ibid*, 150.

⁹⁹ *Ibid*, 161.

¹⁰⁰ *Ibid*, 162.

¹⁰¹ *Ibid*, 163.

¹⁰² *Ibid*, 210.

months since I have considered her as one of the handsomest woman of my acquaintance.”¹⁰³ Mrs Bingley (who is significantly class sensitive) tried to remind him how inappropriate behaviour of some members of Bennet family is. It may be said that she hopes that his class sensitivity will prevent him to like Elizabeth. One of the reason may be the fact that Mrs Bingley, as a single woman, may also have interest in marry Darcy, she has what he would appreciate if he searched only for wife on the same social level. In this case she would suit him perfectly yet Darcy has changed and he wants an intelligent wife who will suit his personality not his social status.

Darcy’s good nature shows, when he is helping Lydia and Wickham despite the fact what Wickham caused to him and to his sister. Darcy feels responsible for the whole situation and he blamed himself because “Wickham’s worthlessness had not been so well known.”¹⁰⁴ But as he later confess to Elizabeth “much as I respect them (her family), I thought only of you”¹⁰⁵ while helping to her sister and Wickham and he also confirms his feeling “my affections and wishes are unchanged.”¹⁰⁶ Despite the fact that he has objections against her family and also despite the fact that his aunt Lady Catherine was against their marriage is Darcy still determined to marry Elizabeth and to forget his prejudices, as she forgot hers. He managed to overcome his prejudices and class sensitivity. He had possibility to marry a woman on the same social level for example Mrs Bingley or his cousin Anne De Bourgh but throughout he wanted to marry someone rational someone whose personality would balance his. Darcy’s view of Elizabeth is equal to the view of men on women during the neoclassical period in England as stated in chapter 1.1.2 of this thesis. Men were more interested in smart and rational woman.

Their relationship could have been endangered because of Darcy’s shyness which is undeniable as argued above and as also Valeria Shows confirms “shyness can look like coldness”.¹⁰⁷ Later Darcy confirms this to Elizabeth that he could not express his feeling towards her as he was embarrassed and he could not even talk to her.

¹⁰³ Jane Austen, *Pride and Prejudice* (Ware: Wordsworth Editions, 2007), 226.

¹⁰⁴ *Ibid.*, 267.

¹⁰⁵ *Ibid.*, 306.

¹⁰⁶ *Ibid.*

¹⁰⁷ Valerie Shaw, “Jane Austen’s Subdued Heroines.” *Nineteenth-Century Fiction* 30, no. 3 (December 1975): 289, accessed April 19, 2015, <http://www.jstor.org/stable/i348103>.

4.3 Importance of marriage and Mrs Bennet obsession

“She was a woman of mean understanding, little information, and uncertain temper. When she was discontented she fancied herself nervous.”¹⁰⁸ This is the first description of Mrs Bennet given to the readers in the opening scene of the book. Mrs Bennet is overwhelmed by the fact that “a single man of large fortune: four or five thousand a year”¹⁰⁹ Mr. Bingley, came to Netherfield. She is sure that he will fall in love with one of her daughters. As a publisher of the book also states ‘empty-headed’ Mrs. Bennet has only one aim – that of finding a good match for each of her five daughters.”¹¹⁰ This obsession of Mr Bennet to finds husband for her daughters may be seen as Austen’s criticism of former society. The novel is not only about finding love but it “camouflages a grimly realistic depiction of the dismal position of genteel women in Austen’s society.”¹¹¹ Yet Austen keeps her ironic view and she criticise the fact that woman “could inherit money or marry it”¹¹² and there were no other options. Austen criticise this trough cynical Bennet and moreover she added the mocking wit as she usually does. According to Robert D. Hume the incomes in the novel are all based on real facts and they are not the stuff of Austen’s fantasy. Mrs. Bennet is aware that when her husband dies “they will be left in what is for people of their class penury. Mrs Bennet’s £5,000 might generate about £250 a year, which would represent a seven-eighths reduction in income.”¹¹³ Thus it is obvious that the anxiety of Mrs. Benet is appropriate. Although Austen criticizes this law which place woman in disadvantageous position; she still reflects this law in the character in Mrs Bennet in way which may be seen as rather absurd. May be said that this law is as absurd and exaggerated as the behaviour of Mrs Bennet is. Further in this subchapter various examples will illustrate this claim and will demonstrate why is Mrs.Bennet so obsessed to find husband for her daughters. Her obsession is as absurd as the law itself. This absurdity may be seen as criticism of society. This criticism of the society is part of *satire*. Satire is a literary genre typical for neoclassical style of writing as written in chapter 1 of this bachelor thesis

¹⁰⁸ Jane Austen, *Pride and Prejudice* (Ware: Wordsworth Editions, 2007), 4.

¹⁰⁹ *Ibid*, 3.

¹¹⁰ *Ibid*.

¹¹¹ Robert D. Hume, “Money in Jane Austen,” *New Series* 64, no. 264 (April 2013): 289, accessed April 23, 2015, <http://res.oxfordjournals.org.proxy.k.utb.cz/content/64/264/289.full>.

¹¹² *Ibid*, 293.

¹¹³ *Ibid*, 307.

The fact that Mrs Bennet is obsessed with the arrival of Mr Bingley is visible from the beginning of the book, she is convinced that he will marry one of her daughters as it is known that he is in possession of lot of money thus he would be a great husband. “If I can see one of my daughters happily settled at Netherfield (...) and the others equally married, I shall have nothing to wish for.”¹¹⁴ The interesting fact that may be mentioned is that she does not claim that she wants to see her daughter ‘happily married’ but ‘happily settled’ this may be the indication how much she cares about the money. She knows that Mr Bingley is interested in Jane so she speaks about him nicely but concerning Mr Darcy who labelled Elizabeth as only ‘tolerable’ she advises to Elizabeth not to dance with him ever “I would not dance with him, if I were you.”¹¹⁵.

As soon as Caroline Bingley send letter to Jane to dine with them in Nietherfield Mrs Bennet take advantage of from this situation and she does not allow to Jane to use a carriage “you had better go on horseback, because it seems likely to rain and then you must stay all night.”¹¹⁶ Later when she finds that Jane is ill she is not worried at all “I am not afraid of her dying. People do not die of little trifling colds.”¹¹⁷ She is satisfied that Jane has to stay there and that she will be in contact with Mr Bingley.

With arrival of Mr Collins, Mrs Bennet hoped that another daughter will have the opportunity to find a husband yet Mr Collins is the inheritor of their house. Nevertheless Elizabeth refuses to marry him and her mother is very angry, pointing out that when their father will die, there will be no one who will take care of them. Mr Collins, yet get married with Charlotte who is aware of importance of marriage as well as Mrs Bennet “I am not romantic you know, I never was. I ask only comfortable home (...).”¹¹⁸ The fact that Mrs Bennet cares more about materialistic things is demonstrated also when Lydia escapes with Wickham and Mr Bennet is trying to find them “Mr Bennet gone away, and I know he will fight Wickham, wherever he meets him, and than he will be killed, and what is to become of us all?”¹¹⁹ This quote illustrates how she is aware of the fact that thanks to her husband she has place to live. She does not care about her husband that much. Later when she finds

¹¹⁴ Jane Austen, *Pride and Prejudice* (Ware: Wordsworth Editions, 2007), 10.

¹¹⁵ Ibid, 19.

¹¹⁶ Ibid, 27.

¹¹⁷ Ibid, 28.

¹¹⁸ Ibid, 108.

¹¹⁹ Ibid, 239.

out that Lydia is a married woman she is very fortunate and she does not perceive it as an irresponsible act from Lydia although to escape as unmarried woman was inappropriate. As states in the letter from Mr Collins “the death of your daughter would have been a blessing in comparison to this.”¹²⁰ Mrs Bennet was proud that her daughter is fifteen years old and married and there was nothing else she would be worried about.

Mrs Bingley came back to Nietherfield and soon after, he proposed to Jane. Mrs Bennet was again very happy that second of her daughter get to marry and she mentions the money firstly “(...) four or five thousand a year (...) Oh! my dear, Jane I am so happy!”¹²¹ Later when Mrs Bingley and Mrs Darcy visit the Bennet house Mrs Bennet express her feelings towards these two men “Good gracious! If that disagreement Mr Darcy is no coming here again with our dear Bingley!”¹²² The fact that she does not like Darcy is illustrated also when she says to Elizabeth “I am quite sorry Lizzie, that you should be forced to have that disagreeable man all to yourself.”¹²³ Thus soon after Elizabeth announces her engagement with Darcy and her mother could not but be surprise and she totally change her perceiving of Darcy. “Good gracious! Lord bless me!”¹²⁴ It is visible that she is happy that her daughters will be in possession of the fortune. She does not care about the feelings Elizabeth has to Darcy (as her father did) all she says is “how rich and how great you will! What pin money, what jewels, what carriage you will have! Jane’s is nothing to that!”¹²⁵ Mrs Bennets’s view on Darcy changed within the second “such a charming man! – so handsome! So tall! – Oh, my dear Lizzy! Pray apologise for my having disliked him so much before! (...) Three daughters married! Ten thousand a year!”¹²⁶ To change her former opinion all she needed was to know that this rich man become a husband of her daughter and she immediately liked him. The obsession with marriage of Mrs. Bennet is based on the fact that that woman could not inherit the property thus it is visible that she places the materialist value in front of anything else and in many cases she overview the consequences of hers or hers daughters behaviour.

¹²⁰ Jane Austen, *Pride and Prejudice* (Ware: Wordsworth Editions, 2007), 245.

¹²¹ *Ibid.*, 291.

¹²² *Ibid.*, 313.

¹²³ *Ibid.*, 314.

¹²⁴ *Ibid.*, 316.

¹²⁵ *Ibid.*

¹²⁶ *Ibid.*

Concerning the marriage, in the novel the emphasis is put firstly on the reasons and then on the love. The love of Elizabeth and Darcy achieved the happy ending because they both had what is, according to Jane Austen, essential for marriage and it is reason and love. The reason to marry is according Austen the most important thing and then love is on the second place. The fact that she places the reason before love is visible when considering the marriage of Charlotte and Mr. Collins, as both of them have their reasons why to marry. Charlotte is already twenty-seven years old which was unusual for woman in her age to be without husband and Mr. Collins wants a wife who will take care of his house. There is no love in their marriage and this marriage is based on the reason only. Yet this relationship is tolerable and for both Charlotte and Collins satisfying. On the other hand, opposite to Charlotte and Collins, there is marriage of Lydia and Wickham it may be said that they are in love or at least Lydia is in love with Wickham thus there were no reason to marry and it is very likely that this marriage which is missing the reason will lead to disaster even if love is present. To compare it with the movie adaptation it does not emphasise Austen's view on marriage because all marriages are pictured in a better reflection. For example the relationship of Mrs. and Mr. Bennet is idealized in the movie and thus in the book as it is written Mr Bennet says "to his wife he was very little otherwise indebted, than as her ignorance and folly head contributed to his amusement."¹²⁷ This quote illustrate that there is no love among this protagonist even though in the movie there are several scenes when they are hug and kiss each other.

¹²⁷ Jane Austen, *Pride and Prejudice* (Ware: Wordsworth Editions, 2007), 201.

5 PRIDE AND PREJUDICE – ROMANTIC FEATURES IN THE MOVIE

The aim of the fifth chapter of this bachelor thesis is to identify and illustrate the romantic features in Elizabeth's character and to analyze her personality in order to support the argument given in this bachelor thesis that the movie has the romantic features rather than neoclassical. Thus does not keep the neoclassical features which are identified in the book. The second subchapter is to compare the final proposal of Darcy and Elizabeth and to analyze both romantic and neoclassical features. Furthermore, this chapter illustrates the emphasis on the nature that had been implied in the movie by the director of the movie adaptation.

5.1 Elizabeth as a romantic hero

Unlike in the book, where Elizabeth as a character is firstly introduced while talking to her mother about the way Mr Bingley should have been introduced to them, in movie is Elizabeth introduced in the first scene of the movie while walking alone in the garden and reading the book. She is smiling and she is concerned with her own inner feelings and emotions. It seems like the weather; soft wind, sun and the sounds of singing birds reflects her current mood. This may be seen as a romantic trait as the connection of human and nature is very typical for romantic style of writing and for romantic writers. Later when she is with her family on the ball she is very lively. She dances a lot and she enjoys herself there yet she is not discouraged from amusement even if she hears what Mrs Darcy says about her.

When Jane becomes ill and is forced to stay at Netherfield, Elizabeth decides to visit her. Followed by another scene where she walks alone through rural landscape, while the music is played. Her hair blows in the wind. This scene again shows how Elizabeth is connected with the weather and nature and it may be seen as a romantic train again. Connection of the human being and the nature. At Netherfield there is a remarkable scene where Elizabeth's mother visits them together with all her daughter's, worth noticing is fact, that Elizabeth sits separately from her family, alone against all once again. This may be seen as a romantic feature as well. Elizabeth is alone once again. The romantic hero is described as a lonely man against society. In this scene it may be said that Elizabeth is alone against her family.

When Darcy and Wickham meet, the meeting is in the park not in the city like in the book and both groups; Bennets sisters with Wickham and Darcy with Bingley are separated by river. Elizabeth is curious, lean against a tree listening to Wickham's story. This is a fundamental scene in the plot. Elizabeth creates opinion on Darcy due to this dialogue. This scene takes place in the nature not in the city as in the movie which may illustrate again that the connection with nature is visible every time when some fundamental scene is happening. And the movie inclines in the romantic features again.

Later on the ball, when Elizabeth dances with Mr Darcy the music is very tense. While dancing, they are isolated from others thus this isolation is visualised only in their minds. This may be seen as a romantic trait as well, both main protagonists are isolated from others, as it is typical for romantic heroes. Despite the fact that ball continues, Elizabeth separated herself from others and she concerns her feelings. Shortly after the ball, Mr Collins propose Elizabeth and he brings her a flower as well, (this gesture is not included in the book). Elizabeth refuses his request and runs into park followed by her parents. Again, when Elizabeth is to face some inconvenient situation, she escapes to the nature and I may be seen as another romantic feature.

Escaping into nature is typical act for Elizabeth in this movie adaptation and if she has no possibility to go at, at least she stares from the window to express her desire to go out. As Mary M. Chan argues "landscape is used primarily to characterize Lizzie Bennet as a free spirit who cannot be constrained by the rigid expectations of her society."¹²⁸ Much of the movie is devoted to Elizabeth as she inclines to loneliness and nature. Almost all significant scenes take place outside the houses. For example when Charlotte announces her engagement, Elizabeth is on the swing and as she is upset upon hearing this news. The wheatear transforms with her. Her mood is reflected in rainy weather and the slow motion is visible. As Elizabeth's mood changes the weather changes as well. In this Joe Wright adaptation Elizabeth is connected with nature and this may be seen as a romantic trait

When Elizabeth learns from Colonel Fitzwilliam that Darcy stands behind her sister misfortune, she escapes from the church while there is storm outside. Her emotions and feelings are as intensive as the storm. During this storm when she is still in the nature, Darcy appears and proposes to her. When she refuses and Darcy leaves, Elizabeth stays

there by her own. “The outdoor setting, the dramatic music, the pouring rain and the near kiss are more keeping with (...) romanticism that becomes increasingly evident in the film, a shift which has been noted by numerous reviewers.”¹²⁹ Later at night Darcy came with the letter, she reads this letter with no comments alone in the dark room.

In the movie version, unlike in the book, it is no certainly visible when Elizabeth fell in love with Darcy and vice versa, the process of understanding is not visible there. In the book she realised her mistakes after reading the letter but in the movie it seems that she realised her love while visiting the Pemberley with her uncle and aunt. During their visit, they met with Mr. Raynolds, she is a maid of Darcy and she knows him since he was a little child. Elizabeth does not pay attention to Mr Raynolds because she is concerned with statue of Darcy. Unlike in the book, where Elizabeth explores the painting of Mr. Darcy in the movie she “walks through a sculpture gallery, which features works of classical Greek sculpture, reflecting the interest of several Romantic poets, including Byron, in ancient and modern Greek culture and mythology.”¹³⁰ Later when she meets with Darcy the change in the weather is visible again. The sun disappears as fast as Elizabeth does. The important role while their meeting may play Darcy’s sister who is likely to express Darcy’s admiration towards Elizabeth.

While Elizabeth finds out that Lydia escapes with Wickham she cries in front of Darcy and her relatives. Unlike in the book she does not try to hide her feelings and emotions. Crying and during the stormy weather she goes home. Her mood is once again reflected in the weather and Elizabeth is again in union with the nature thus romantic trait is visible again.

When Lady Catherine visits her, Elizabeth deals with her feelings alone and goes in the garden where she meets Darcy. It is justified to emphasize that their meeting would be entirely inappropriate in the historical context. It would be inadmissible that an unmarried aristocratic woman would meet with an unmarried man in the early morning alone in the garden without anyone knowing about it. At the beginning the whole garden is covered

¹²⁸ Mary M. Chan, “Location, Location, Location: The Spaces of Pride,” *Persuasions* 27, no. 2 (2007): 1, accessed April 25, 2015, <http://www.jasna.org/persuasions/on-line/vol27no2/chan.htm>.

¹²⁹ Ibid.

¹³⁰ Sarah Ailwood, “What Are Men to Rocks and Mountains? Romanticism in Joe Wright’s *Pride*,” *Persuasions* 27, no. 2 (Summer 2007): 1, accessed April 23, 2015, <http://www.jasna.org/persuasions/on-line/vol27no2/ailwood.htm>.

with fog, but after they assure about their mutual feeling the fog is gone and the sun arise. This may be seen again as romantic trait because her mood is again connected with the weather.

Later, when Elizabeth speaks to her father, both Elizabeth and her father are crying. This is an overly sentimental scene. In the book this interview is not such emotional act because neoclassical characters are usually unlikely to express their emotions in such extend and they are rather introverted in their feelings. There were emotions in the book as well (tears in Elizabeth's eyes) yet these emotions were not that visible.

As a result of this analysis it may be said that Elizabeth in the movie version is portrayed as a lonely hero dealing alone with her emotions, which are also reflected in the weather. As stated in chapter 1.2.1 the typical romantic hero is lonely man, living on his own terms, alone. The purpose of this bachelor thesis is to emphasise that the movie version of *Pride and Prejudice* includes romantic features, thus furthering the story from the novel that includes many neoclassical features. Elizabeth thus represents a typical romantic hero. Several times she stands alone against society for example when she goes visits Jane to Netherfields, or when she is sitting opposite to her mother a Bingley's house. In the movie there is also a scene when she stands on the top of the hills, while the wild wind blows, perceiving all her feelings, this scene is intensified again by means of the music. All these examples represent the romantic features in the movie.

Elizabeth is not that open to her sister Jane and she rather deals with all her struggles on her own. She does not mention Darcy's letter nor his credit to their family. In the book there is visible that Elizabeth underwent a significant change in her character as discussed above. But it may be argued that the movie misses the lesson which Elizabeth undergoes. In the book due to this lesson she was able to achieve the happy ending. The emphasis on rational thinking is not put in the movie. In the movie, the characters, Elizabeth mainly are pushed towards certain actions led by feelings only. It may be also said that romantic writers were connected with nature and escaped to the nature as well as Elizabeth in the movie often does. In the movie it seems like if Elizabeth herself becomes the part of the nature. According to Sarah Ailwood "the journey of Elizabeth and Darcy is presented in

Wright's film as the struggle of two Romantic heroes to achieve self-realization independent of the social world they inhabit."¹³¹

5.2 Comparison of second Darcy's proposal in the novel and the film

This subchapter deals with the second proposal of Mr. Darcy. Both book proposal and movie proposal directed by Joe Wright will be compared. The aim of this subchapter is to recognise the differences between the book and the movie adaptation.

To begin with the book, the scene take place in the park and Darcy is going to propose to Elizabeth again. It started when Elizabeth express her gratitude towards him for finding her sister and Mr Wickham and enabling them to marry. When Darcy finds that Elizabeth's feeling has changed since April as he himself admits that his "affections and wishes are unchanged"¹³² Elizabeth was pleased to hear these words and "had (...) been able to encounter his eye, she might have seen (...) the expression of heartfelt delight, diffused over his face."¹³³ Darcy came back to Netherfield because his aunt, Lady Catherine visited him and told him her concerns that Elizabeth is determined to marry him because of his money. When Lady Catherine asked Elizabeth to promise, not to marry Mr Darcy, Elizabeth replied "I will make no promise of that kind"¹³⁴ It is probably that Lady Catherine said Elizabeth's statement to Darcy thus encouraged him (unintentionally) to speak to Elizabeth again.

Elizabeth and Darcy mention all the misunderstanding which had been partially explained in the letter and as Elizabeth says "since that, we have both, I hope, improved in civility."¹³⁵ They both know that transformation of both had to be accomplished. Darcy says that her words tortured him thus after thinking about it he was "reasonable enough to allow their justice."¹³⁶ Their engagement involved a long journey where they had to identify themselves and to transform on the basis of rational thinking "Did it (letter) soon make you think better of me?"¹³⁷ She told him that thanks to his letter she realized her

¹³¹ Sarah Ailwood, "What Are Men to Rocks and Mountains? Romanticism in Joe Wright's *Pride*," *Persuasions* 27, no. 2 (Summer 2007): 1, accessed April 23, 2015, <http://www.jasna.org/persuasions/on-line/vol27no2/ailwood.htm>.

¹³² Jane Austen, *Pride and Prejudice* (Ware: Wordsworth Editions, 2007), 306

¹³³ *Ibid.*

¹³⁴ *Ibid.*, 299.

¹³⁵ *Ibid.*, 307.

¹³⁶ *Ibid.*, 307.

¹³⁷ *Ibid.*, 308.

pride and prejudice. Darcy is grateful to her because she taught him a lesson. They learnt from each other.

In the movie version Elizabeth promises to Lady Catherine in tears that she will never marry Mr Darcy. After this promise she is lying in the bed crying, her mood is as bleak as the weather outside. To emphasise her sad feelings the slow melody full of emotion is playing. At the moment she sees Mr Darcy the music is intensified. Darcy conveys his feelings towards her and she kisses his hand. When comparing the kiss on the hand, which did occur only in the movie and not in the book it may be said that in the book Elizabeth was too shy to even look at him so kissing his hand would be very unlikely in the Austen's eyes. In the movie, after she kisses his hand the birds are singing and Darcy and Elizabeth are almost about to kiss, at this moment the sun rises through the clouds.

This particular scene illustrates the dissimilarity in this proposal. In the book they lead a long dialogue and they explain to each other the reasons of their action and the effect that was evoked by these actions (letter, lesson, reunion at Pemberly). In the book Darcy decided to express his feelings after talking to his aunt. In the movie adaptation the reasons why he decided to come to Elizabeth are not that visible. It is apparent that even in movie Darcy emphasized that all the action he made to help Lydia and Wickham were because of Elizabeth. Also the way they met differs. In the book Elizabeth's parents were aware where their daughter is. They knew she is in the park in company of her sister, Mr. Darcy and Mr. Bingley, whereas in the movie they met in the middle of the field in the early morning and no one knew about that. In the historical context, unmarried woman may meet with man usually only in the house of her parents or somewhere else but with chaperone. So this meeting in the field is inappropriate in the historical context.

It may be said that in the book the emphasis is put on the explanation, re-evaluating and re-thinking of former opinion and about confirming the feelings. In the movie, emphasis is put on the nature, individualism and love. Everything significant that had happened to main protagonists takes place in the nature and the nature reflects the current situation and the mood of these protagonists. Individualism is emphasized as well, the main protagonists are usually alone, and especially Elizabeth is seen dealing with her feeling by her own. The love itself is present in the book as well but in the movie the love is presented in more romantic way. The portrayal of love in the movie is missing the importance of rational thinking, lesson from life and self-cognition.

5.3 Nature in the movie adaptation

Nature was one of the most important sources of inspirations for romantic writers, as stated in the chapter one of this bachelor thesis. For neoclassical writers the nature was of lower value and the main emphasis was put on rational thinking. The nature in the movie adaptation of Joe Wright plays a significant role.

The nature in the movie adaptation is involved from the beginning of the movie. And it is visible that many scenes take place outside the houses. Thus in the book the scenes usually take place indoors and the nature is not that much involved. Yet in the movie several scenes takes place in the outdoor even though in the book it is vice-versa. According to Mary M. Chan the “spaces in films convey information about character”¹³⁸ This may be seen for example in the character of Elizabeth. The nature around her emphasizes her free spirit in the movie. Even though that in the book she is described more as a woman who is thinking thoroughly about things she does. There are certain scenes and lines that are the same in both book and movie thus the final outcome differs due to the space that changes certain information. For example the first proposal of Darcy in the book takes place indoor. In the movie adaptation, emphasizes is put in the nature rather than on the words. In the novel the proposal was based on the dialogue but in the movie the nature took attention and reflects the emotion in the weather. Both Darcy and Elizabeth are pictured in romantic way due to the pouring rain and storm. The scenes in the nature add different view on the same situation. As a result of this emphasize on the nature this scene gives a romantic view of the proposal even though in the book this proposal play a significant point because both, Elizabeth and Darcy realized their pride and prejudice towards each other. Romantic writers focus on the nature and the nature is a part of their books. The emphasize that is put on the nature is significant and represents the romantic features. It means that the stress of the nature causes the romantic view on various scenes. The protagonist inclines to the nature. This inclination stresses the individualism of characters. Thanks to the nature the idea of individualism is supported and highlighted. There are several scenes when the characters put stress on the nature or escape to the nature to deal with their feelings. For example when Darcy deliver his letter to Elizabeth there is the scene where Darcy is pictured while riding the horse in gloomy dark weather, his

feelings are reflected in the weather as well. As a result of this emphasize it may be said that the movie adaptation is seen in more romantic way due to the nature, thus adds the romantic feature into the plot of the movie adaptation.

¹³⁸ Mary M. Chan, "Location, Location, Location: The Spaces of Pride," *Persuasions* 27, no. 2 (Summer 2007): 1, accessed May 2, 2015, <http://www.jasna.org/persuasions/on-line/vol27no2/chan.htm>.

CONCLUSION

The aim of this bachelor thesis was to prove that even if the movie adaptation of a classical novel follows the plot of the book, the final outcome may differ significantly, even though certain scenes and lines from dialogues appear unchanged in the film. It may be said that the book and its movie adaptation differs in various cases, as illustrated in chapter four and five in this bachelor thesis.

Analysis of the novel was based namely on Elizabeth Bennet, Mr. Darcy and Mrs. Bennet. Concerning Elizabeth, her book version emphasises the rational judgement and her relationship with Darcy is based on a long journey of cognition. Elizabeth is also outstanding due to her humour and irony and as stated in chapter one, irony is one of the basic features of neoclassical writing.

Based on the analysis of her character it may be said that Elizabeth Bennet reflects many neoclassical features. On the other hand, Elizabeth in the movie adaptation is often isolated from the others, is a lonesome romantic individual, concerned predominantly with her own feelings, which are connected with the nature. As it is stated in chapter one and analysed in chapter five, the nature is an important part of the romantic style of writing. It is also obvious that Joe Wright stresses the importance of nature and in his adaptation it plays one of the main roles. Thus it may be said that Elizabeth in the movie represents a typical romantic hero rather than a rational woman from the book. The character of Elizabeth in the movie is a typical romantic character whereas Elizabeth in the book is a neoclassical one.

Significant role is played by the themes in the novel. It may be said that one of the main topic of the book is the criticism of inheritance. This criticism is reflected in the character of Mrs. Bennet in chapter four. In this chapter, the view of Jane Austen on marriage is explained as well. It is obvious that reason dominates over love for Austen and marriages that lack the love may be still more successful than those which have love, but miss the rational background of marriage. The main theme is the movie is rather a romanticized love story among two main protagonists Elizabeth and Darcy.

This thesis came to the conclusion that the movie version directed by Joe Wright is a romanticised version of Jane Austen's novel *Pride and Prejudice* as illustrated on various examples in the analysis part and supported by comparison scene of the second proposal of Mr Darcy. It is also necessary to say that this bachelor thesis does not undervalue the movie

adaptation thus came up with conclusion that the movie version does not keep the historical, aesthetic and neoclassical features that are included in the book.

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