From Classic Novel to Popular Culture: The Transformation of Pride and Prejudice into Film and Television

Camila Rojas
Abstract:

(Pride & Prejudice, Literature, Film)

This thesis deals with film adaptations of *Pride and Prejudice* by Jane Austen. This work examines how this particular novel has been translated into film and the issues that arise from changing media. This study focuses on five different films [*Pride and Prejudice* (1980), *Pride and Prejudice* (1995), *Pride and Prejudice* (2005), *Bride and Prejudice* (2004) and *Bridget Jones’s Diary* (2001)] and their relationship to the book and adaptation theory. To provide the reader with a greater understanding of adaptation theory, this thesis will include a section briefly outlining current adaptation studies followed by in-depth analyses of each film in comparison to the novel and theory.
FROM CLASSIC NOVEL TO POPULAR CULTURE:
THE TRANSFORMATION OF PRIDE AND PREJUDICE INTO FILM AND TELEVISION

By
CAMILA ROJAS

A Thesis submitted to the
Department of English
in partial fulfillment of the
requirements for graduation with
Honors in the Major

Degree Awarded:
Spring, 2012
The members of the Defense Committee approve the thesis of Camila Rojas defended on April 18, 2012.

____________________________
Dr. Eric Walker
Thesis Director

____________________________
Professor Barbara Hamby
Committee Member

____________________________
Dr. Valliere Richard Auzenne
Outside Committee Member
Chapter 1: Preface

Since the 1940s, movie and television adaptations of Jane Austen’s novels have appeared regularly. Of all her novels, however, *Pride and Prejudice* has been filmed the most, with more than ten different adaptations of the novel. In this thesis, I will analyze how five different renditions interpret the novel. I will examine the films *Pride and Prejudice* (BBC 1980) dramatized by Fay Weldon, *Pride and Prejudice* (BBC 1995) dramatized by Andrew Davies, *Pride and Prejudice* (Focus Features 2005) directed by Joe Wright and written by Deborah Moggach, *Bride and Prejudice* (2004) directed by Gurinder Chadha and *Bridget Jones’s Diary* (2001) starring Renée Zellweger. In each analysis, I will study the interpretations of the following scenes from the beginning, middle and end of the novel: when Darcy and Elizabeth meet for the first time, their encounter at Pemberley (his house), and the ending. Geoffrey Wagner proposes a system for classifying adaptations in which they are divided into three groups: transposition, commentary and analogy. Three out of the five movies, the three *Pride and Prejudice* films, work primarily as commentary adaptations that endeavor to remain transposition pieces as well. The other two motion pictures work primarily as analogy adaptations. The two analyses for the movies will, therefore, be separated into the two categories of transposition/commentary and analogy.
Chapter 2: Introduction

In order to understand how film directors and screen writers interpret the novel *Pride and Prejudice* and how they adapt the story for film, we must first take a look at adaptation theory and the novel. Before analyzing the adaptations, the basics of adaptation theory must be explained. Adaptation theory is a developing field with progress being made each day. In recent times, theorists have taken to undermine the preoccupation with fidelity in adaptations and begun to turn towards other methods of approaching adaptations. One of the developments in adaptation studies includes a classification system for adaptations in which they are divided into groups. In addition to outlining vocabulary and main points of adaptation studies, the novel’s sequence of events must also be understood before examining the films. In this paper, I will sample three scenes from the novel and illustrate the ways in which the films provide a new commentary of the scene appearing in the novel. Many of the films take issues addressed in these scenes and emphasize them to create a general commentary on the novel and society.

**Adaptation Theory**

Before film, novels were often adapted for the theatre; however, with the introduction of film and television, adaptations were available to greater numbers therefore attracting more critical attention. According to Brian McFarlane, “the issue of adaptation has attracted critical attention for more than sixty years” (3). When studying literature or films separately, scholars have several theories available to aid interpretations. Several noted scholars of film have joined in an effort to create ground rules for discussing adapted films. Brett Westbrook cites Constantine Verevis’ distinction “between a remake and an adaptation, the former being a film based on a previous film, while an adaptation points to a literary source (Albrecht-Crane, and
Cutchins 27). This differentiation allows scholars to concentrate on one mode of adaptation. Westbrook also mentions that there is one inalienable rule when tackling adaptation studies: comparison. According to Westbrook, “no one writing about a film adaptation as adaptation writes about only the movie or only about the novel (or short story…)” (Albrecht-Crane, and Cutchins 26). Therefore, the basis of adaptation studies is, according to Westbrook, a comparison between the film and the source text.

Bearing Westbrook’s statements in mind, other theorists have begun to speculate about the implications of his declaration. Westbrook himself introduces one of the crucial difficulties in adaptation theory: fidelity. He reveals the bias that the “academy,” particularly English departments, hold for the original text, usually a classic piece of literature, over the film (Albrecht-Crane, and Cutchins 26). One of the most familiar phrases in critiques of adapted movies is “the movie was good, but the book was obviously better.” As a result of comments like these, many scholars, such as Stuart McDougal, Helena Goscilo, call for a dismissal of fidelity as a component of adaptation studies (Albrecht-Crane, and Cutchins 38). McFarlane expands on their opinions when he claims that “the insistence on fidelity has led to a suppression of potentially more rewarding approaches to the phenomenon of adaptation.” He continues to explain that the focus on fidelity tends to ignore the idea of adaptation as an example of convergence among the arts… it fails to take into serious account what may be transferred from novel to film as distinct from what will require more complex processes of adaptation; and it marginalizes these productions determinants which have nothing to do with the novel but may be powerfully influential upon the film (10).
McFarlane then calls for scholars to focus on more important issues than whether or not the film is faithful to the novel or how the film ‘reduces’ the novel (10). Although Westbrook establishes comparison as a necessary part of adaptation studies, McFarlane and others assert that although comparison is vital to this field of study, the comparison should not question the faithfulness of one piece to another, but the manner in which texts are altered and transferred between one medium and another.

Adaptation studies is still a developing field. In Analyzing Literature-to-Film Adaptations: A Novelist’s Exploration and Guide, Mary H. Snyder introduces Thomas Leitch’s “The Twelve Fallacies of Contemporary Adaptation Theory.” Leitch spotlights twelve shortcomings of present-day theory. Snyder summarizes and questions Leitch’s arguments, drawing specific attention to four: the issue of fidelity, the assumption that one medium is better than the other, the initial text often established as the most innovative, and the belief that source texts are the only precursor text. Snyder shows that several of his assertions, in spite of being partially true, come up short of illustrating the full depth of the situation. At the end of her synopsis, Snyder argues that Leitch, like many other academics, is launching complaints against adaptation studies without presenting any solutions (205-207). Furthermore, Snyder argues that the only way to advance the studies is to have “respect for both the source text and the adapted text, and not a privileging of either” (207). In response to scholars searching for a way around the crucial dilemmas (how to deal with fidelity and multiple texts), Geoffrey Wagner proposes “three possible categories which are open to the film-maker and to the critic assessing his adaptation” (McFarlane 10). Wagner’s three categories are: transposition, commentary, and analogy. Transposition refers to a film in which fidelity is the main effect and there is minimal interference with the main text; commentary denotes a film in which certain aspects of the text
are changed due to the film-maker’s intention; and analogy signifies a film where the film-maker has taken great liberty with the material in order to create a new piece of art (11). A type of analogy is an imitation in which the narrative takes the major bullet points of the plot and translates them into modern equivalents. Wagner’s scheme serves as one solution to what Snyder indicates is film adaptation’s vital dilemma. McFarlane claims that Wagner’s categorization of the issue allows critics to shift focus onto other relations “which may exist between film and literature” (11).

Adaptation studies needs to steadily move away from an exclusive focus on fidelity towards an overall analysis of the film. Thus, Pamela Demory’s article “Jane Austen and the Chick Flick” introduces the concept of analyzing and interpreting Austen movies as being involved in a “thick tapestry, comprising not just Austen’s novel, but numerous other filmic and literary texts, and colored by various genre conventions, reader and viewer expectations, and market forces” (Albrecht-Crane, and Cutchins 123). This approach calls for critics to acknowledge not just Austen’s novel, but also prior film versions, as a previous text. Therefore, Demory invites new scholars to examine the films as responding to the novel as well as all the other aspects that affect the production of a movie. In other words, Demory encourages academics to turn to adaptations and create critiques taking into account everything that converting the narrative into a cinematic medium entails. This is the approach I intend to take while I analyze several adaptations of Austen’s Pride and Prejudice.

Pride and Prejudice: The Novel

In this analysis, I will be sampling three scenes from the beginning, middle and end of the novel. The first scene, Elizabeth and Darcy’s first encounter, occurs at the beginning of the first
volume in chapter three; the second event, Elizabeth’s visit to Pemberley, can be found at the beginning of volume III in chapters one through four; and, the final occurrence occurs at the end of volume III from chapter 16 through to the end of the novel. All three scenes represent important events in the evolution of the relationship between Elizabeth and Darcy. The characters’ evolution is highlighted in these scenes, and they allow the reader the most room for interpretation.

The first scene addressed in the following analyses of the movies is Darcy and Elizabeth’s first encounter. In the novel, Elizabeth, and the reader, is introduced to Darcy in chapter three. The couple meets for the first time at an assembly ball where Bingley arrives with Darcy, Miss Bingley, and Mr. and Mrs. Hurst. Almost instantly, the crowd turns its attention to Mr. Darcy who reportedly earns ten thousand a year. However (as expected), the assembly soon turns against him upon discovering his proud and arrogant nature. Once again the center of attention, Bingley is introduced to “all the principal people in the room” and fixs his attention on Jane Bennet (Austen 10). Whereas Bingley dances every single dance, Mr. Darcy scarcely dances throughout the night, excepting with the two ladies of his own party. Moreover, while Elizabeth is forced to sit out a dance, she overhears a conversation between Darcy and Bingley. During the conversation, Elizabeth sits listening intently as Darcy insults her and claimed her “tolerable[,] but not handsome enough to tempt me” subsequent to catching her eye (Austen11). The remainder of the night is conveyed by the narrator who enlightens the reader to Elizabeth’s “lively, playful disposition” as she humorously retells the story to her friends and family. Finally, the scene ends with Mrs. Bennet’s account of the events of the night as she updates her husband about the ball. Since the narrator has such an important role in this particular scene, the cinematic renditions have a tendency to add extra dialogue to complete the scene.
This scene highlights the difference between Darcy and Elizabeth’s ideology. Darcy has been raised with good principles, but he has been allowed to place himself above his company. The issue of class is emphasized in Darcy’s manner toward the other attendees of the Assembly. Darcy’s arrogance establishes him as an unsavory character whose single redeeming quality is his friendship with Bingley. The more faithful transposed adaptations maintain Darcy’s proud manner and alter his physical comportment, or others’ reactions to him, to provide comments on the text. In the modern analogy adaptations, however, Darcy’s attitude is translated from an issue of class and rank in society to cultural and educational differences. This scene also foregrounds other important issues. The 1980 Pride and Prejudice highlights gossip, femininity and female solidarity against male imposed submission. Davies’ rendition highlights the physicality of the characters and Darcy’s intensity while Wright’s version focuses on a Romantic and Realist depiction of events and characters. Chadha’s analogy stresses Darcy’s ignorance in addition to his lack of interest in the traditions of other cultures. In Bridget Jones’s Diary, the film further underlines Bridget’s anti-heroic qualities.

The episode at Pemberley in Volume III is much longer than the first scene. In the novel, Austen writes the events over four chapters. When first approaching the Great House, Elizabeth and her aunt and uncle are pleased by the general beauty the House afforded. The narrator notes the change in Elizabeth’s countenance by revealing that “at that moment she [Lizzy] felt that to be mistress of Pemberley might be something!” (233). Once inside, Elizabeth and her aunt and uncle are led around the interior by the housekeeper. As the housekeeper leads them through a tour, Lizzy finds herself moved by the old woman’s favorable account of Darcy. After being moved by the housekeeper’s kind words about Darcy, the group advances to observe the house’s park and woods. As they head toward the woods, Darcy’s sudden appearance shocks Elizabeth.
Wholly unprepared to see one another, the couple exchange awkward words, Darcy repeating the same inquiries several times while Elizabeth, with a little more composure, responds as her head screams about the impropriety of her visit to Pemberley. Upon realizing the extent of his discomposure, Darcy quickly parts from the group and the Gardiners begin to share their opinions of him with Elizabeth. Soon after reaching the trails throughout the park, the party was once more met by Mr. Darcy, who, this time, is more composed and ready to enter into conversation with Lizzy and be introduced to her relations. After wandering about the park for a while, they parted and agreed upon plans to visit the house once more. The subsequent two chapters detail events that unfolded while visiting Pemberley, including Lizzy’s acquaintance with Miss Darcy and her reunion with the Bingley family. These moments reveal the cattiness of Miss Bingley’s attitude towards Elizabeth while highlighting Lizzy’s superiority. The Gardiners and Elizabeth’s vacation is cut short upon Lizzy’s receipt of a letter from her sister. After being informed of Wickham and Lydia’s disappearance, Darcy’s unexpected visit allows Elizabeth to explain the situation to him and excuse herself from any engagements with his family. Soon after, Elizabeth and the Gardiners part for Longbourn.

In the films, these chapters are generally reduced and blend several meetings together in order to compress the novel’s action. The movies highlight the difference between Darcy and Elizabeth’s upbringing, similar to the novel. In all the narratives, we see the difference between the plain house and neighborhood in which Elizabeth is raised compared to the ostentatious and beautiful mansion and area in which Darcy grew up. Although both claim to be a part of the landed gentry, we see the difference in lifestyles between the two and slowly begin to comprehend Darcy’s earlier tendency towards pride and arrogance. In addition to this vital issue, the films all emphasize a different underlying topic. Weldon’s script draws attention to dominant
nature of Elizabeth’s personality and the dissimilarity between her and the Bingley sisters. The 1995 A&E/BBC film focuses on emphasizing the progress in Darcy and Elizabeth’s relationship by underlining Darcy’s physical acts and his performance in front of her. Meanwhile, Wright’s screenplay calls for a stress on the Romantic and Realist aspects through his shots of scenery and the Pemberley estate. Chadha draws attention to the cultural differences between Elizabeth and Darcy while allowing that they may find a space in which the two are able to join together and be on equal terms. Finally, Bridget Jones’s Diary once more accents Bridget’s imperfections and her anti-heroine qualities while emphasizing the contemporary setting of the film.

Finally, in chapter sixteen of volume III, we see Darcy return to Longbourn after Lady Catherine’s unforeseen visit. Upon Bingley’s recommendation, Jane, Lizzy, Kitty, Darcy and he embark on a walk around the countryside. When they near Lucas Lodge, Kitty takes leave from the group to visit Maria. With Bingley and Jane walking separately ahead, Elizabeth finally gets an opportunity to converse freely with Mr. Darcy. She immediately takes the opening to thank Darcy, on behalf of herself and her family, for his kindness towards Lydia. After a momentary silence, Darcy asks Elizabeth whether her feelings toward him have changed since he remains in love with her and still wishes to marry her. Upon hearing this, Lizzy jumps at the chance to inform Darcy that she too loves him. After briefly discussing the harsh words they addressed to the other, they soon come to understand one another and agree that they should be together. Before announcing the news to the rest of the family, Elizabeth informs Jane separately of the subject of conversation during Darcy and her walk. Naturally, Jane is shocked by the news, and inquires when her change of heart occurred. Elizabeth responds “It has been coming on so gradually that I hardly know when it began. But I believe I must date it from my first seeing his beautiful grounds at Pemberley” (Austen 356). This remark incites critics’ responses. Although
Lizzy makes this claim light-heartedly, the honesty in it questions Lizzy’s regard for Darcy. In fact, Elizabeth never claims to be in love with Darcy; instead, she skillfully avoids using the word love by supplementing it with other words. Lizzy’s clever treatment of the situation hints that perhaps her esteem for Darcy changed because of her desire and favor for his grounds. Although Austen goes on to picture a life of a loving relationship between Lizzy and Darcy, Lizzy’s motives remain slightly questionable. Finally, the novel concludes with a summary of the wedding and how the lives of the major characters altered after the marriages of Jane to Bingley and Elizabeth to Darcy. Austen’s famous summary at the end of the novel serves as an epilogue that traces the activities of her family in the future and the effect that the marriages had on the families and their friends. All the films end differently and create parallels between the novel and their commentaries in order to establish the emphasis on the familial, romantic, cultural, or modern.
Before the BBC released the 1980 television mini-series of *Pride and Prejudice*, there had been several other adaptations already in circulation; so, when Fay Weldon undertook writing the screenplay for this mini-series, she wanted to produce a new rendition of the novel that would work as a commentary as well as a transposition. In other words, she desired to remain loyal to the original while providing a new interpretation of the events. Weldon’s feminist background shines through the series and emphasizes those facets of the novel. Despite emphasizing progressive feminist qualities, Weldon also emphasizes the traditional femininity of the characters by juxtaposing the strength of character and opinions against the weak nature of their physicality and emotions. The men in this version tend to take a back seat to the women with the female characters often establishing dominance. According to Deborah Moggach, as noted by Deborah Cartmell in *Screen Adaptations: Jane Austen’s Pride and Prejudice*, “Mrs. Bennet… in this adaptation becomes the unsung heroine of the piece… having to do all the work and take over in conducting the girls to the Assembly ball” (63). Cartmell claims that “that it’s a female focused adaptation is evident from the video/DVD cover which positions Elizabeth and Jane in the foreground, with a smaller Elizabeth and Darcy a few paces behind” (64). Weldon’s decidedly female perspective can be examined in my three sample scenes: Darcy and Elizabeth’s first introduction, their meeting at Pemberley, and the ending.

Weldon’s commentaries are highlighted in the scene where Elizabeth makes Darcy’s acquaintance for the first time. From the beginning, we see the attention drawn to the female characters while the men serve as secondary figures. When Bingley and his party enter the room, the audience is forced to participate in the scene via the Bennet girls’ viewpoint. Although the
camera is focused on Bingley and his party, the knowledge we gain about the characters comes from the gossip and news that the younger Bennet sisters have amassed. As all the characters step into the frame to shake hands and be introduced to Sir William Lucas, we hear two lines on each character, one establishing who they are, the second a gossipy comment. When Darcy steps into the frame, the girls are kinder in their assessment of him and pronounce him “far handsommer than Mr. Bingley” with the exception of Elizabeth who immediately points out his proud demeanor. After Sir William Lucas begins to lead Darcy towards the dance floor and the rest of the attendees, he quickly excuses himself and returns to his party. Despite seeing this occur, the audio we get in this event is Mrs. Bennet’s shocked remark. She immediately comments on his actions and claims him to think himself “above his company and unworthy of his friend.” Elizabeth answers her mother’s comment and the camera then pans to the dancing couples. Once more, we see the dancing couples and the chatting onlookers with only music to accompany the images unless a Bennet lady makes a comment regarding the ball. The first half of the scene is dominated by the women of Longbourn’s exchanging gossip. We don’t hear a male speak until the scene is halfway over. This limit on speakers allows Weldon to establish the women as the primary characters and the perspective through which the audience receives the information.

The first time we hear a male speak in this scene is the quick exchange between Bingley and Darcy about the company in the room. Staying in line with the novel, Weldon includes Darcy’s insulting comment about Elizabeth. The feminine viewpoint is quickly re-established as Elizabeth strolls over to her mother and quietly recounts the story of Darcy’s astonishing slight. Mrs. Bennet quickly comes to Elizabeth’s defense and tells her not to worry and that Darcy’s attentions are not desired. Due to Mr. Bennet’s disinterest in attending the Assembly, Mrs. Bennet is obliged to protect her daughters and rescue them from unfavorable asides. Cartmell
suggests that Mrs. Bennet’s role in this scene is heroic when she “gallantly stands up for Elizabeth when slighted by Darcy: ‘You lose nothing’ she chirps” (64). Her character seems transformed from the usual depiction of her as a petty gossip. This renovation of the character allows Weldon to keep the focus on the women and render Darcy and Bingley’s exchange powerless. Mrs. Bennet’s response shows the power that the women hold and the inability for the men to seize dominance over the women. This interpretation of the novel presents a society in which the women are intellectually superior to the men but accept a position of submission.

The changes that Weldon makes to this scene change the point of view in the story. The inarguably female point of view of the movie provides a new angle with which to approach Austen’s work. In this scene, Weldon uses the Bennet’s gossip and chit-chat to introduce many of the characters. The men’s actions are related to the audience through the ladies’ points of view therefore forcing the audience to accept their conclusions. This interesting angle causes the audience to find the Bennet women superior to the men. Mrs. Bennet is assigned sympathy and fondness for her defense of Lizzy especially when juxtaposed with Mr. Bennet’s quiet acceptance of the incident. This scene is dominated by the female characters and their opinions, pushing back on the male dominance and positioning them in lesser roles. The solidarity between the ladies in the Bennet family reveals Weldon’s shift of focus from the romantic relationships in the story, between Elizabeth and Darcy and Jane and Bingley, to the familial bond, between Jane, Elizabeth and the mother particularly.

Weldon’s continued female perspective is also showcased in the scenes at Pemberley. When Elizabeth runs into Darcy in the gardens, Elizabeth seems the more composed of the two. Darcy informs her twice that he thought she was in Longbourn before he inquires after her family and then departs. Darcy’s heightened discomposure at seeing her opposes her subtle
dismay at seeing him. Her relative calmness compared to his obvious discomfort allots her the power in the situation and leads the audience to find her in control of the encounter. Following Darcy’s exit, Elizabeth and her aunt enter into a conversation in which Elizabeth momentarily displays the extent of her uneasiness towards the meeting with Darcy. This scene further shows the audience how superior Elizabeth acted in the situation given how composed she was able to act despite the embarrassment she felt. Following her momentary rant, Elizabeth recomposes herself when her uncle approaches. After the uncle begins to animatedly discuss the possible walking routes around the park, Mrs. Gardiner begins to ready herself for the walk. In spite of his obvious excitement towards the prospect of a stream with trout, Mr. Gardiner refers the decision to his wife. In this exchange, we see the male under the female’s control while the woman behaves subserviently towards the male by making the decision that will please the man. In this scene, Mr. Gardiner’s deference towards his wife shows the authority that she holds over him while her decisions show her determination to behave in a submissive manner. Mrs. Gardiner’s behavior in this instance parallels Elizabeth’s nature and shows the females performing their expected roles in society while remaining above the men.

Further in the scene, Darcy approaches the party, this time appearing more at ease. Upon reaching the party, Darcy is greeted by Elizabeth who introduces him to her aunt and uncle and makes polite conversation. This time, both Elizabeth and Darcy are more comfortable, and so Elizabeth is able to initiate the conversation while allowing Darcy the feeling of control over the situation. In fact, Darcy welcomes the opportunity to exert his superior qualities that Elizabeth sets up for him by quickly engaging himself in a conversation with and flattering her aunt and uncle. While paying Mrs. Gardiner a compliment, Darcy draws the comparison between Elizabeth and her aunt aforementioned. In comparing their physical vivacity, Darcy
unintentionally reveals the similarity of character the women share and their animation compared
to the men. After they have parted from Darcy and are on the carriage returning to their lodgings,
Elizabeth returns to her lively personality and once again bestows her opinions openly. The
exchange between Mrs. Gardiner and Elizabeth in the parlor of their accommodations further
reveals the strength of Elizabeth’s conviction and the weight they carry with her family. When
talking with Mrs. Gardiner about the perceptions of Darcy and Wickham’s character, Mrs.
Gardiner reveals Elizabeth’s frank nature by her amazement at Lizzy’s restraint in divulging
unconfirmed information. Her reaction to Lizzy’s silence exposes Elizabeth’s frank and quick-to-
judge character. Furthermore, these characteristics illustrate Elizabeth’s strong opinions and her
open nature. Her bold and confident nature serves as a representation of the strength of her
nature. Her forward personality reaffirms Weldon’s feminist interpretation of the story by
painting Elizabeth as a pronounced character.

Mrs. Gardiner’s and Elizabeth’s temperaments and interests are commended when
compared to those of Mrs. Hurst and Miss Bingley. In spite of the feminist angle of the movie,
Weldon uses Mrs. Hurst and Miss Bingley’s petty dialogue to accentuate Elizabeth and her
aunt’s superiority. While having tea at Pemberley, Mrs. Hurst begins to make vacant comments
about country life and mountains. Throughout her discourse, Mrs. Gardiner is observed sharing
looks of entertainment with her husband. Although she answers politely to Mrs. Hurst’s remarks,
her face reveals her amusement towards the simplicity and silliness of the subject. Mrs. Hurst’s
chosen subject matter is then juxtaposed with Elizabeth’s contemplation on family life and the
truth of it. Regardless of Miss Bingley’s attempts to embarrass and steer the conversation
towards the juvenile gossip, Elizabeth cleverly shifts the subject by inquiring about Miss Darcy’s
preferences. Lizzy’s mastery of conversation represents her superiority over women like Miss
Bingley by showing her ability to converse about less petty topics than those Miss Bingley brings up. Further in the scene, Miss Bingley begins to criticize Elizabeth’s appearance. Her commentary seems catty and immature. Although Darcy does not call her out on it, his response serves the purpose of silencing her. Darcy’s expression and tone indicate disapproval towards Miss Bingley’s criticism and his preference for conversation of substance.

The ending to Weldon’s adaptation makes several remarks on Austen’s ending. In this movie, Darcy and Elizabeth’s engagement occurs in an odd manner. Following a shot of Elizabeth reading a letter with a pleasurable smile, the focus shifts to a shot of Elizabeth and Darcy walking alone. Their conversation begins similar to their first discussion in the novel; however, “Weldon combines dialogue from chapters 16 and 18 of Book III” (Parrill 75). The two scenes of Darcy and Elizabeth walking together are combined in the movie in an effort to save time and condense the events of the novel. One of the dialogues imported from the later chapter is when Elizabeth asks Darcy to account for how he first began to fall in love with her. After Darcy replies that he cannot explain how it unfolded, Elizabeth takes control and relates to Darcy her opinion of why he became attracted to her. The dialogue, taken almost word for word out of different chapters in the novel, reaffirms Weldon’s feminist reading of the novel. Weldon includes the dialogue that will reinforce her evaluation of the novel in order to pass comments on Austen’s text while remaining faithful. Elizabeth postulates that since Darcy was able to withstand her beauty and manners, it must have been her impertinence and lack of interest in him that attracted him. Her explanation for his feelings reinforces Weldon’s angle because it reveals that it was Elizabeth’s opinions and conversation that drew his attention. Unlike Miss Bingley and Mrs. Hurst, Elizabeth articulated her thoughts and took no notice of Darcy’s reproofs; however, Elizabeth never became as haughty as Lady Catherine. Finally, the movie ends with an
exchange of words between Mr. and Mrs. Bennet, thus excluding Austen’s famous summary. By ending with them, Weldon refocuses the story on the familial versus the romantic.

Although the novel is told from an unspecified female perspective, Austen’s narrator tends to be more objective in her relation of events compared to the manner in which the audience receives information in the movie. Austen’s unidentified narrator relates the events that unfold without a particularly female or male perspective. Meanwhile, Weldon’s script focuses on the female perspective almost exclusively. This attention to the womanly point of view allows for a feminist reading of the novel. According to Cartmell,

Weldon’s current brand of compromising feminism typified by her offhand comment, ‘It’s easier to pick up your husband’s socks and clean the loo’ than make a fuss, sums up this adaptation of Austen’s novel where the women, clearly superior to the men, succumb resignedly to the pressures of a flawed patriarchal society (62).

This unique perspective allows Weldon to attribute feminist characteristics to Elizabeth, and a few other female characters, while keeping them submissive. Throughout the entire performance, the women significantly steal the focus. The men are continually used as support for the women, often being shown to prove the strength or progress of a female character. This film also emphasizes the familial bond over the romantic unions made. Elizabeth remains forever loyal to her sister, and the movie ends with a conversation between her parents. This revision allows for a contemporary analysis of the novel that discusses issues that were prominent at the time that the series was aired while staying faithful to the book. The fidelity of the film stays generally intact and causes this reworking of the novel to be seen as an adaptation that is not only a transpostition of the original but also a commentary.
Pride and Prejudice 1995

In 1995, Simon Langton directed and brought to life Andrew Davies’ script for a television mini-series adaptation of *Pride and Prejudice*. This six-part mini-series proved to be the biggest success in transformations of *Pride and Prejudice* into television (Cartmell 8). Unlike his predecessor in the 1980 version written by Fay Weldon, Andrew Davies introduced a new reading of Austen’s novel that focused on the masculinity of Darcy and physicality of both main characters (Parrill 63). Cheryl L. Nixon, in her article “Balancing the Courtship Hero: Masculine Emotional Display in Film Adaptations of Austen’s Novels,” introduces and shares the concurring opinion by Louis Menand that “the added scenes… give Darcy a physical presence that Austen has not” and that “the film adaptation succeeds because it has given Darcy ‘a body’” (23). In accordance with Geoffrey Wagner’s categorical division, this film serves as a transposition and commentary since some aspects are changed to provide a masculinist reading while maintaining general faithfulness to the original text. Davies’ characteristic alterations can be observed in three sample scenes: Darcy and Elizabeth’s first meeting, their encounter at Pemberley, and the ending to the series.

Davies’ interpretation of the scene where Mr. Darcy and Elizabeth meet for the first time presents his commentary on the novel and the character of Mr. Darcy. In the movie, Davies draws a more sympathetic Darcy from the beginning than in the novel. Both the novel and the movie emphasize the manner in which Darcy’s more appealing figure and situation are tainted by his proud and snobbish nature; however, in the novel, the narrator explains that “Mr. Darcy danced only once with Mrs. Hurst and once with Miss Bingley, declined being introduced to any other lady, and spent the rest of the evening in walking about the room, speaking occasionally to
one of his own party” (10). This statement paints Darcy as someone who believes himself rightly above the other company, who would rather walk around the room doing nothing than socialize with the rest of the company. Although Mr. Darcy does much the same in the movie, Colin Firth’s acting adds a little extra to make Darcy more sympathetic. Throughout this scene, Mr. Darcy wanders about the room while observing Mr. Bingley and Jane as well as the other company. Although it appears as if Mr. Darcy is condemning the lower society and their actions, he also gives a slight smile at watching Jane and Bingley dance. This smirk creates some sympathy as it shows his kinder nature and honest regard he feels for his friend.

In the movie, Darcy’s longing stares towards Elizabeth start in this scene. Darcy refuses Bingley’s entreaty to observe Elizabeth and her beauty so that he may feel inclined to dance with her only to find himself drawn to her a moment later. After overhearing Darcy and Bingley’s conversation, the slighted Elizabeth stands up and strolls past Darcy toward where Charlotte Lucas stands. Here, Darcy cannot help but look at Elizabeth talking animatedly with Charlotte. “He starts to look away, but his eyes again turn in Elizabeth’s direction, as if questioning his first impression” of her as plain (Belton 190). This early re-evaluation of Elizabeth proposes a new analysis of Darcy that is distinct from the original text. In her novel, Austen proposes that Darcy’s approbation commenced only after meeting several times and the discovery of her face rendered beautiful by “her dark eyes,” or her “light and pleasing” figure and the “easy playfulness” of her manners (22). However, Andrew Davies explained that “Darcy was used to looking at other people like that, but was not used to being looked at like that himself” and so he found himself fascinated by her curious indifference towards him (qtd. in Belton 190).

Davies’ departures from the original text work to provide an intentional separation from the original that allows for Davies to include an analysis of the original text. However, the
changes succeed in acting as commentary, because although he alters aspects of the scene, every modification remains true to the original in spirit and allows for the film to remain overall a transposition. For instance, the smile directed at Bingley at the beginning of the scene reveals Darcy’s positive traits. In the novel, we don’t truly see his finer personality until he and Elizabeth find themselves together at Rosings Park. Here, Darcy begins to open up and the reader begins to see that what is often regarded as a proud and pompous behavior is also part of his inability to converse easily with others and stems from a shyness and personality that does not engage well with strangers. Clearly, the grin placed early on by Davies’ serves to foreshadow Darcy’s genuine character and works, because it is a fleeting moment that does not contradict his consequent actions and therefore allows the viewer to remain on Elizabeth’s side and share contemptuous feelings towards him. Furthermore, although Darcy begins to show an interest in Elizabeth earlier on, it isn’t beyond the scope of his character, as painted in the novel, to be intrigued by a woman who treats him with total disregard as he does to others. His inquiring gaze towards Elizabeth, therefore, succeeds because it is used, like the narrator in the novel, to establish his interest in her and begin a progression of gazes towards her that illustrate how his regard for her changes throughout the movie.

Perhaps Davies’ most recognizable alteration occurs in the scenes at Pemberley where Elizabeth and Darcy meet for the first time after the proposal. In the novel, there is no mention of what Mr. Darcy is doing while Elizabeth visits his house; however, Davies conscious decision to make slight alterations to the text establish founds a commentary of the novel. In the book, the reader becomes aware of his presence at the same time as Elizabeth when they spot each other across the lawn when Darcy arrives at Pemberley. Unlike the novel, Davies’ re-evaluates this scene and adds a sequence of shots of Elizabeth on her tour of Pemberley interspersed with shots
of Mr. Darcy arriving at Pemberley and going for a swim in one of his lakes. This scene in particular has gained popularity among viewers because it places Mr. Darcy, played by Colin Firth, in a see-through white shirt. It is acknowledged by Andrew Davies himself that his choice in adding this scene will most likely make him memorable “for putting Mr. Darcy in a wet shirt” (Cartmell 9). However popular this scene is, Davies didn’t just choose to insert this scene to attract a wider range of female audience members. This scene adhered to his masculinist re-evaluation of the novel. In this scene, Davies further develops Darcy’s character “as a physically active and sensitive individual” (Parill 66). This adheres to Davies’ attempt to generate a new reputation for Mr. Darcy where he is more sympathetic to the viewer. This scene helps Davies accomplish his task by showing Darcy, away from Elizabeth, participating in a simple pleasure. Davies also uses this scene to remark on how Darcy’s feelings towards Elizabeth have changed by employing the new language he has attributed to Darcy’s physical activities. Nixon believes that “Darcy’s physical activities reveal the violence of his emotions while his longing stares restate his inability to express verbally those emotions,” so when he dives into the lake and goes for a swim, he’s exerting himself physically because it is the only way he can demonstrate his feelings towards Elizabeth (Troost & Greenfield 31). In the subsequent scene, after Elizabeth and Darcy have already met at Pemberley, Darcy returns to exchanging glances with Elizabeth. Nixon claims that “Darcy’s intense stare” is most striking in this scene. She indicates a moment when “Darcy stares lovingly at Elizabeth, who overlooks Georgiana at the pianoforte…” and asserts that “while the essence of Austen’s drawing-room conversation has been maintained, the film adds a nonverbal series of glances, smiles, and flashbacks which become the focus of the scene” (Troost & Greenfield 34). By making the emphasis of this scene the added sections, Davies once again draws attention to the eyes, and through them, reveals Darcy’s emotions and
his inability to express them verbally. Since the film doesn’t use an omniscient character that “darts in and out of four characters’ consciousness” to set the scene, it takes advantage of the ability to portray emotions and intentions through glances and facial expressions (Belton 192). The stares and facial expressions stressed by Davies’ script work to rehabilitate Darcy’s prior status as a pompous proud man and expose him as a shy man in love with a somewhat intimidating woman.

The popularity of the 1995 BBC/A&E Pride & Prejudice may be in part attributed to its ending. For many modern audiences, that means seeing the conflicts resolved. Davies’ script does so by remaining faithful to the manner in which events conclude in the book, therefore remaining its status as a transposition adaptation. After Lady Catherine de Bourgh visits Elizabeth, she informs Darcy of her indolent behavior and her refusal to swear that she will never become engaged to him. Darcy then returns to Longbourn determined to find out if Elizabeth’s feelings have changed and propose if they haven’t. Like the novel, the movie has Kitty leave Darcy and Elizabeth alone to walk and talk when she parts to call on Maria Lucas. In both, as soon as Kitty leaves, a conversation ensues in which they both reveal their mutually amorous feelings towards one another. Their engagement is insinuated in their conversation, though never pronounced outright. In order to condense time, however, the movie skips the second walk that Bingley proposes that enlightens Elizabeth to his knowledge of Darcy and her engagement; however, it keeps the scene in Mr. Bennet’s study where he questions his dearest Lizzy about the authenticity of her regard toward Mr. Darcy. The inclusion of these scenes renders Davies’ adaptation loyal to the novel.

Faithfulness to certain scenes, however is not the only problem screenwriters face when pursuing a Jane Austen adaptation. Sue Parrill writes in her book, *Jane Austen on Film and*
Television, that “one of the most difficult problems facing the screenwriter who adapts one of Jane Austen’s novels is that of writing a conclusion… she likes to suggest something of the relationships of the various characters after the events of the novel” (75). In these ‘summaries’ Austen often invites her readers to critique society by using her comments on the relationships between the characters. For this reason, screenwriters often find writing conclusions for the Austen adaptations difficult. Unlike the other writers, Davies found a way to include a synopsis of the connection between the characters. Although the script takes a few liberties in the way it depicts these associations, it is one of the few movie adaptations to address them. Sue Parrill indicates the connections shown in the movie:

As the minister says that one purpose of marriage is for the procreation of children, we see an unhappy Lady Catherine, at home, with her sickly daughter. As he reads that marriage serves as a remedy against sin and fornication, we see Wickham and Lydia on a bed. When he states the third purpose, to provide mutual society, we see the two couples looking lovingly at each other. In this final scene we see Colonel Fitzwilliam, the Collinses, the Gardiners, Miss Bingley and the Hursts, the Phillipses, Mr. and Mrs. Bennet, Kitty and Mary, as well as others from the village. (76)

The frames and people included in them serve as a brief review of the characters and their relationships to one another. This scene connects everyone and their feelings about the matches one final time before ending the movie with Mr. Darcy and Elizabeth sharing a kiss for the first time in the movie. Although the movie does not provide a brief epilogue in which the characters’ actions after the marriages are revealed, it accomplishes the most important issue that an Austen adaptation should, it ends with a sight into how society is formed and invites the viewer to re-
evaluate the structure of the society. This ending allows the movie to succeed entirely as an adaptation since it not only stays loyal to the novel where it matters, but it also uses the changes made to further emphasize ideas presented by the text. This clever rendition of the ending highlights the reason why Davies’ film is considered a commentary and transposition adaptation. In addition to incorporating intentional changes to the text, the film remains largely devoted to the primary account. The adjustments serve as ‘commentary’ on the narrative while allowing the story to remain generally loyal to the original.

Pride and Prejudice- 2005

According to Deborah Cartmell, Joe Wright’s 2005 Pride & Prejudice “uses celebrity status in the form of Keira Knightley as Elizabeth, and, to a lesser extent, Judi Dench as Lady Catherine, to draw the crowds” (11). Deborah Moggach’s script also does a great deal to break away from Andrew Davies’ adaptation. She claims that she believed her version to be destined to failure since it was inevitable it would be eclipsed by Andrew Davies’ 1995 version (85). This, however, is not the only difference between these two versions. Andrew Davies’ rendition is a typical heritage film while “Pride & Prejudice is a hybrid that embraces both an irreverent realism… and the classic heritage film’s reverence… for authentic period detail” (Dole 3). Not only does Wright attempt to portray a more realistic analysis of the novel, he also depicts the society and the story with a Romantic gaze. According to Sarah Ailwood, “the 2005 Focus Features adaptation of Pride & Prejudice… is an insightfully Romantic interpretation of Austen’s novel” (1). Moreover, although the two films work as both commentary and transposition adaptations, Wright’s film is predominantly commentary since it privileges interpretation over fidelity. Wright and Moggach’s Romantic observation of Austen’s Pride and Prejudice can be
seen in the following three scenes: when Mr. Darcy and Elizabeth Bennet first meet, their encounter at Pemberley, and the conclusion of the film.

In the scene at the Meryton assembly, the alterations to the story are obvious. The building the assembly takes place in is very dark and gives the site a gothic feel. Laurie Kaplan points out that “on the night of the Meryton assembly, a cloud-covered gothic moon hangs over the countryside…” (3). This aesthetic choice serves to maintain the movie’s departure from the established ‘heritage’ style norm set by prior adaptations. However, this depiction also serves to prefigure “Wright’s ‘take’ on romantic lovers and the world they inhabit” (3). In the same scene, the viewer immediately sees a different Mr. Darcy than the past renditions. From this first meeting scene, we see Darcy fixing his gaze on Elizabeth and turning away quickly, knowing he has betrayed his composure. Throughout the rest of the scene, Darcy regains his self-control and discharges no emotion except a brief interest in Elizabeth’s comment about love and poetry. Yet, after she slights him, we see no signs of surprise when Elizabeth not only slights him, but also acknowledges his snub at her. This staging suggests that “Darcy’s social reluctance… [stems from] his dislike of social forms and practices” since he never participates in the haughty and disdainful behavior that Miss Bingley initiates (Ailwood 7). In fact, Elizabeth’s comment that “he looks miserable, poor soul” suggests along with “his body language and facial expressions” that he is uncomfortable in these social surroundings (7). Instead of painting Darcy as a proud and prejudiced individual from the first scenes, the film saves his conceited attitude for later in the movie in order to focus on painting Mr. Darcy “as a socially alienated Romantic figure” (7).

Wright’s cinematography and Moggach’s script present a Romantic interpretation of Mr. Darcy that shifts the focus of the story from a love story doomed by the differences in rank and class to the struggles of two individuals to find their way in society. The modifications made to
this scene at Meryton then strive to remark on the contrasting aspects of Darcy and Elizabeth to the rest of society. Mr. Darcy’s ‘social reluctance’ makes him stand apart from everyone else who is involved in the social customs. According to Sarah Ailwood, Darcy’s character is similar to a Romantic hero in that “he finds the forms and practices of social interaction offered by his society unfulfilling” (7). While Darcy stands apart because of his aversion to participate in social practices, Elizabeth stands apart because, although she participates, she still separates herself from society. Her opinions and manners are against the social grain. She is distinguished from her peers in her opinion of men. At one moment, she is quite literally detached from the rest of society when Charlotte and she are under the benches away from everyone else. These instances show how Elizabeth is, like Darcy, an individual that does not fit into the society she finds herself.

In addition, to identifying Elizabeth and Darcy as Romantic societal outcasts, the film attempts to portray the events in Austen’s novel as realistically as possible. In the scene at the Meryton assembly, the state of the building alludes to the real conditions of the time. The viewer can immediately see the lack of grandeur in the location of the assembly. Unlike the fine furnishings incorporated in the scene in the 1995 A&E mini-series, the assembly room in the Wright’s version includes virtually no furniture and what few fixtures are included are worn and far from luxurious. Not only is the room décor more accurate of the probable conditions of the structures at the time, but the reaction to Mr. Bingley and his party’s arrival at the assembly is more similar to the genuine reaction that would have taken place in the period. According to Ailwood, this introduction “cleverly reflects Austen’s concern with the commodification of men in the early nineteenth-century marriage market” (6). The film describes this phenomenon by showing how the inhabitants of the area react to their arrival. By having the group pause to
observe the newcomers and allow them into the throngs of the assembly, the film shows how the neighborhood feels about the men. The neighborhood’s sentiments toward the men are exemplified in the conversation that ensues between Elizabeth, Charlotte and Jane. With everyone mumbling around them, Elizabeth asks Charlotte “so which of the painted peacocks is our Mr. Bingley?” (Wright). In this sentence, although Elizabeth utters it in an ironic tone meant to show her disregard for societal norm, we see that right from the start, Mr. Bingley is seen as property of the town intended for one or other of the eligible young women who live there. The subsequent exchange about Mr. Darcy shows the neighborhood’s interest in his status and eligibility rather than his character. Jane’s eager expression towards Bingley conveys the culture’s interest in the rich eligible bachelors that have just arrived. Furthermore, the conversation fails to allude to Miss Bingley who walks in alongside both the men. This failure to mention the lady with them shows the neighborhood’s utter lack of interest with the females. This indifference towards Miss Bingley stresses “the social perception of men as marriage commodities” that existed at the time (7). By incorporating this insight into how the society viewed the men, Wright’s deliberate adjustments are able to paint a more accurate picture of the real issues facing both men and women at the time.

Wright’s reworking of Austen’s *Pride and Prejudice* continues in the scene at Pemberley. Wright’s allusion to the Romantics becomes more evident in the scene at Pemberley. Moggach and Wright rework the gallery scene at Pemberley and install a sculpture gallery in the place of the portraits and miniatures. Sarah Ailwood ties in the reconfiguration to the Romantic poets’ interest in “classical Greek sculpture” (9). Ailwood writes:

Elizabeth’s gaze… [finally reaches] Darcy’s portrait, here presented as a Grecian-style sculpture rather than a painting. This substitution specifically associates
Darcy with the image of the Romantic hero developed by the Romantic poets, and particularly with Byronic masculinity (9).

In other words, by replacing the paintings and miniatures with sculptures and busts, Darcy is identified alongside the Romantics and their appreciation of fine Greek art. Furthermore, Deborah Cartmell claims that the change from portrait to sculpture “simultaneously evokes erotic awakening, through the sexual posturing of the figures, and mourning” (89). The Romantics often eroticized and sexualized subject matters that were previously ignored. The modification, from painted works to sculpted, serves to support Wright and Moggach’s adaptation and allusions to the Romantics.

Although Wright alludes to Darcy’s Romantic nature, he is able to maintain his realistic approach. Despite showing Elizabeth’s slow discovery of Mr. Darcy’s complexity, Wright also shows how the change in her demeanor is slightly caused by her material surroundings. Laurie Kaplan asserts that “Elizabeth appears to be interested only in material objects” (7). In other words, Kaplan believes that Elizabeth’s interests at Pemberley are generally material. By staking this claim, Kaplan suggests that Wright’s Pride & Prejudice is more realistic than the others since it suggests that Elizabeth’s feelings may have begun to alter because she realized what she could gain by the marriage. Kaplan writes “Wright has used the interior space to project a vision of Darcy’s (and his class’s) acquisitiveness and Elizabeth’s (and her class’s) greed” (7). In other words, the grandeur of the objects inside the house reveals the materialist ways of Darcy’s higher class while Elizabeth’s attention to those objects exposes the lower gentry’s appreciation and desire to own as many fine objects. This proposes a more commodified society than has been previously depicted in Austen adaptations that is perhaps more realistic of the time. In the original text, Austen implies that Elizabeth’s regard for Mr. Darcy began to change upon her
“first seeing his beautiful grounds at Pemberley” (Austen 356). Austen’s language implies that the change dates back to her visiting Darcy’s extensive estate, and not from the information she gathered while there. Although Austen does not imply that Elizabeth simply changed her mind because she was interested in becoming mistress of the grandiose Pemberley, she does hint that the status of Pemberley may have aided Elizabeth in overcoming her prejudices against him. Wright seems to pick up on this hint, and stages this scene accordingly to emphasize the material and its importance in the culture of the time.

Unlike other adaptations, this film has two alternate endings. The original UK version ends with Mr. Bennet, played by Donald Sutherland announcing that “if any young men come for Mary or Kitty, for heaven’s sake send them in. I am quite at my leisure” while the American version includes, according to Cartmell, includes a scene “in which a post-coital Elizabeth and Darcy discuss what Darcy should call Elizabeth, now that they are married” and concludes with a kiss (Wright; 91). The alternate ending seems to be added in order to please American audiences that are accustomed to romantic movies ending with a “happily ever after” kiss. Neither version, however, mentions the “final circumstances and arrangements of the novel” and chooses “instead to show the Bennet family as an attractive but static entity rather than a complex evolving character” (Palmer 6). According to Palmer, this simplification “showcase[s] more pointedly the Elizabeth/Darcy relationship as the main focus of change and development” in the movie (6). She then connects this with our modern Romantic emphasis on the individual by claiming that “it is perhaps an appropriate elision for our era, given the twenty-first century’s emphasis on the individual” (7).
The second proposal scene also alludes to Romanticism and Darcy as a Byronic hero. Darcy and Elizabeth approach one another at dawn in their nightgowns unable to sleep due to Lady Catherine De Bourgh’s intrusion the preceding night. Sarah Ailwood claims that neither Darcy nor Elizabeth is properly dressed and that this meeting would be socially considered as clandestine reinforce the fact that their relationship has been negotiated exclusively on their terms, largely in separation from social forms and practices (10).

In other words, Ailwood suggests that the presentation of Darcy and Elizabeth’s meeting suggests that they have ‘negotiated’ their relationship without the intrusion of society. By doing so, Ailwood implies that Wright paints their relationship as being between “two Romantic figures” that “co-exist as individuals in a society with which they are both fundamentally incompatible” (10). The Romantics praised individuals and created heroes that were most often than not ‘outsiders’. Darcy’s choice of words also alludes to Byronic heroes and the Romantics. When Darcy claims that Elizabeth has “bewitched [him] body and soul,” it paints Darcy as a “man driven by passionate feeling, whose love is eternal and who pursues his desire for Elizabeth despite its disruption of the social and familial order” (Ailwood 10). His statement tags Darcy as a Byronic hero and seals Mr. Darcy’s depiction and connection with the Romantics and Byron. In this scene, Wright and Moggach salute their Romantic predecessors by rewriting Darcy and Elizabeth as romantic heroes.

Finally, there is little realism in the ending of the movie, except the portrayal of the country and the Bennet’s estate. Again, Wright is not afraid to show the mud and the meager Bennet living. Elizabeth’s nightgown is worn and the grounds she wanders are in a reduced condition. By filming the less picturesque aspects of the Regency period, Wright portrays a more realistic world where there are social issues and problems at work. Throughout the movie, there
is realism at work that tries to oppose itself to the heritage film tradition of depicting an idyllic Regency period where everyone and everything was prosperous with little problems other than class struggles. By being more realistic in its depiction, Wright acknowledges the complex issues at work in Austen’s novel as well as inviting the viewer to question the seemingly tranquil life of the lower gentry. Wright and Moggach also oppose the earlier heritage movies by painting Darcy and a Byronic and Romantic hero. This opposition to the heritage films pushes Wright to move from the more traditional transposition adaptations to more commentary. Instead of integrating analyses into the commonly faithful narrative, Wright and Moggach place fidelity on the backburner and focus on creating a film that provides commentary on the text. By emphasizing and changing certain aspects of scenes, Wright and Moggach re-invent Mr. Darcy and Elizabeth as individuals in their society exiled by their different point of views.
Chapter 5: Analogy Adaptations

Bride & Prejudice

_Pride & Prejudice_ adaptations are not reserved for movies that are trying to accurately and faithfully recreate the novel on the screen. In the early 2000s Gurinder Chadha began work on a cross-cultural screen interpretation of _Pride & Prejudice_. Released in 2004, _Bride & Prejudice_ re-imagines and re-constructs the movie not only in modern times, but also adds another layer of conflict by inserting the tension between two cultures, Western and Eastern. The two main characters, Lalita (Elizabeth Bennet) and William Darcy find themselves overcoming issues of cultural clash as well as prejudice, pride and class distinctions. Although this movie contemporizes the setting, many issues that are usually de-emphasized due to the modern setting remain foreground due to the heavily patriarchal and caste defined Indian culture. In Darcy’s case, class remains an important issue because his mother is set in an older generation mindset where money and rank in society still matter. For this reason, although this movie changes many scenes and the situation of the characters, it still addresses most of the same issues. The conversion process for this film is what Wagner calls analogy. In other words, this film was created in imitation of the original text. Its success in translating the original narrative into a modern rendition that tackles the conflicts between opposing cultures can be observed in my three sample scenes: their first meeting, Lalita’s visit to Los Angeles, and the ending.

Chadha’s _Bride & Prejudice_ alters the first meeting by supplanting the Meryton Assembly with the Indian equivalent of a rehearsal dinner. By modifying the setting in this fashion, Gurinder is able to maintain most of the plot in this scene analogous to the original. In this scene we see Darcy puzzled by the strange customs before him. In the novel, Darcy acts standoffishly at the Assembly by refusing to dance with any other women besides those of his
party and refusing to be introduced to other attendees. This attitude gains him a reputation as “the proudest, most disagreeable man in the world” (Austen 10). Chadha interprets this scene by using pre-established stereotypes of Americans as rude and ignorant to set up Darcy’s character. Darcy’s ignorance, which can be taken to represent him as proud and unwilling to educate himself about other cultures, is exemplified throughout the scene. For instance when the dance that introduces the males to females begins, Darcy is caught off guard and shocked at the action. When the music first starts, Darcy asks “What’s happening now?” The way that Darcy forms the question and his tone contain a resemblance to derogation. When Balraj, the Bingley equivalent, joins the group of dancing men, Darcy’s consequent grin indicates his opinion that the culture he is observing and that Balraj is engaging himself in is of a lesser calibration than his.

Not only does Darcy place himself opposite Indian culture by way of his standpoint, but he also shows his ignorance of and lack of interest in learning culture. One example is when Darcy is struggling to fix his pants. At this moment, Darcy is at the center of the screen fiddling with the string on his pants hopelessly and allows Balraj to take the string, and control of the situation. When Balraj takes the strings to try and fix it, Darcy looks away and gives up. By looking away, Darcy is demonstrating his indifference towards a solution. His ignorance is further displayed when he is introduced to the Bakshi’s, the Bennet family counterpart. In this exchange, Darcy stands to the side, unsure of what to do. At one moment, he gives a slight bow towards Lalita that is returned with a mixed look of confusion and displeasure by Lalita. He then continues to upset Lalita and the family after he is given the opportunity to learn the dances and immerse himself in the traditions, but refuses, stating that he must return to his work. His refusal to join in is taken by the Bakshi’s to show his disinterest in their ways as well as his pride. Mrs. Bakshi responds to his refusal by stating “rich American, what does he think, we are not good
enough for him?” (Bride & Prejudice). The mother’s response to his actions summarizes their opinion that Darcy is disinterested and pompous. For the Bakshi’s it is clear that Darcy would much rather stay connected to his “world” than try to connect with their practices.

In the first scene when Balraj joins the others in the dance, although Darcy may appear to be enjoying the performance, he is observing the routine through a western gaze. This perspective allows him to take in the distinctive Indian culture from a distance with pleasure; however, this does not mean that Darcy believes the culture to be on the same level with his own. Darcy seems to be acting similar to Miss Quested in E.M. Forster’s A Passage to India; like Miss Quested, Darcy enjoys the cultural diversions that India has to offer, but he sees them as just that, diversions. In other words, Darcy takes Balraj’s participation in the customs as entertaining instead of respecting him for engaging in the traditions. Just like Darcy appears to be observing the actions of his fellow party attendees through a Western gaze, the Bakshi’s are interpreting his actions through an Eastern ideology. The misunderstanding of Darcy’s actions in this scene successfully represents the misconception towards his character that occurs in the novel. In Austen’s text, Darcy reacts to the Assembly through his privileged conceited upbringing while Elizabeth responds to his manners through her more modest ideology. Gurinder Chadha uses the Eastern and Western gaze to represent this miscommunication with respect to overcoming cultural ideologies as well as class structures. Mrs. Bakshi’s mention that Darcy is a “rich American” emphasized the two major areas where their lives contrast. By setting this scene in India, Chadha is able to replace part of the discourse that is lost in modernizing the story by replacing the lost social norms and structures with cultural differences and re-introducing the issue of castes.
One of the most interesting changes that occurs in *Bride & Prejudice* is the joining of two very important episodes: Lizzy’s visit to Mr. Collins and Charlotte and her visit to Pemberley. Chadha joins these scenes together by having Lalita visit the United States for Kohli and Chandra’s wedding while having the wedding take place at Darcy’s hotel (the equivalent of his home). This scene serves to emphasize Lalita and Darcy’s different backgrounds. In the first scene, we are given the opportunity to observe how Darcy interacts with Lalita’s culture while this scene allows us the opposite. Similar to the Pemberley scene in the novel, Lalita’s visit to Darcy’s hotel creates sympathy towards his character. When Lalita meets Darcy’s mother (the character comparable to Lady Catherine De Bourgh), she begins to realize where Darcy’s ignorance stems from. When Mrs. Darcy inquires about India, her ignorance of the culture repulses Lalita. When Mrs. Darcy claims “what with yoga and spices and Deepak Chopra and wonderful eastern things here, I suppose there’s no need in travelling there anymore,” Lalita is so offended that she quickly retorts a comment that quiets Mrs. Darcy. Mrs. Darcy’s statement portrays just how unaware of India she is. For Mrs. Darcy, Indian culture consists only of that which has been brought into the Western culture. Her colonialist image of India explains Darcy’s ignorance since it demonstrates the environment in which he was raised. Mrs. Darcy’s attitude towards other cultures parallels Lady Catherine de Bourgh’s attitude towards people of lesser distinctions. Simultaneously, Lalita standing up to Mrs. Darcy mirrors Lizzy’s attitude towards Lady Catherine de Bourgh.

Before displaying her ignorance of the culture, Mrs. Darcy reveals her imperialistic and colonialist ideas. As soon as Lalita’s party joins Mrs. Darcy, she immediately begins the conversation by asking the Bakshi’s to tell her ALL about India. Lalita instantly responds saying “India is such a big country; I wouldn’t know where to begin” (Lalita). In this statement, Lalita is
responding to Mrs. Darcy’s assumption that they can just sit down and tell her everything there is to know about India. This scene once more reminded me of the novel A Passage to India and the way that Mrs. Moore and Miss Quested believed in wanting to see the ‘real’ India. In the end, Mrs. Moore was able to overcome the colonialist gaze through which she was taking in the culture. Unlike Mrs. Darcy, Mrs. Moore was able to understand that Indian culture was more diverse and complex than she had realized. This parallel in their thinking reveals Mrs. Darcy’s colonialist leanings. Although that period of time has ended, many people still reason within that ideology, the only difference being the name assigned to it. In another scene in the movie, Lalita and Will are discussing tourism and the economy of India when Lalita calls Darcy an “imperialist.” In making this comment, Lalita implies that Darcy is practicing the reason the British used when they colonized India. In the scene with Mrs. Darcy, we grow to understand how Darcy developed his attitudes. Just like Darcy in the scene before, Mrs. Darcy mentions everyone having a “hand on India these days.” She makes the comment after chastising Darcy for refusing to buy a hotel in India. Her tone when she makes the two statements contrast her approval of the first with her derision towards the latter. In this scene, Will is acting as an intermediary between the Western and Eastern cultures in that he is coming from one background while attempting to understand and respect the other. This growth we see in Darcy is skillfully orchestrated by Chadha to make Darcy a more sympathetic character to most audience members.

In meeting Darcy’s family, Chadha allows us the opportunity to see Darcy in a new light. Up until this point in the movie, Darcy is the ignorant imperialist roaming around India forced to participate in activities that he appears to find beneath him. However, in this scene, Darcy’s character shifts and reveals a kind-hearted man who was led astray by his upbringing. Although
this scene is a jointure of two scenes in the novel, Chadha is able to rewrite the moment to include both events while emphasizing the most important aspects of both. Instead of having Darcy’s character revised by an astonishingly favorable account of him by his maid, his negative qualities are repudiated when placed in contrast to his mother’s abhorrent behavior and opinions. In this scene, Chadha attempts to create a multi-cultural character in Darcy, whereas in the novel, Darcy is symbolic of a posh figure that can cross the boundaries of class. In the movie, he becomes symbolic of a new breed of individuals who bind two opposite cultures.

All the changes to the plot of the movie lead up to the ending. Before the conclusion, the audience finds themselves wondering whether Lalita or Darcy will abandon their culture in order to be with the other. However, Chadha brilliantly ends the movie in a scene that marries the East and the West both symbolically and literally. When Balraj (Bingley), arrives in India to marry Jaya (Jane), we observe Lalita grow a bit frantic in her search for Darcy until Balraj’s sister points him out. The camera then cuts to a shot of Darcy playing the traditional drums in slacks and a nice button down shirt. Darcy’s actions and appearance serve as an illustration of how to be open to a new culture and traditions while still maintaining one’s background. Further in the scene, we see Jaya, Balraj, Lalita and Darcy riding off on two elephants while wearing traditional Indian outfits. In addition to what the movie presents as a traditional Indian send off, the ending includes Will’s Western culture by including the staple of American weddings, the “just married” sign, and placing it on the back of the elephants. This ending further allows the two cultures to unite into one and demonstrates the union of the East with the West.

Jane Austen’s endings are famous for how she ‘ties up’ the loose endings before finishing. The editors of *Bride & Prejudice* found a way to include a quick recap at the end of the movie. Unlike the novel that briefly sums up bits and pieces of the rest of the Bennet family’s
life, the movie ends by going through fast snapshots of all the different couples and their families. All movies have to end with the credits, given to everyone who participated and worked on the movie. In *Bride & Prejudice*, the beginning of the credits, naming the main cast, is organized by couples. The series of credits begins with a clip of Darcy and Lalita followed by Mr. and Mrs. Bakshis and Balraj and Jaya. After these three couples are presented with clips and their names underneath, the clips continue until most of the main cast is shown. This method of presenting the final credits allows the audience to have one last review of the characters and what couples were formed by the end of the film. Although the movie doesn’t inform you of the changes after the wedding, its recap is analogous to Austen’s summary at the end of her novel.

In *Bride & Prejudice*, the issue of class is updated to the differences between the races and cultures. Will becomes a figure for the multi-cultural facet when he marries Lalita. By the end of the movie, he accepts Lalita’s culture and is able to enjoy its practice while maintaining his identity that stems from his background. Unlike other adaptations of *Pride and Prejudice*, this movie can be called an analogy or an imitation in that it takes the format and plot points of the novel and adapts them to fit into a modern and multi-national world. This movie critiques the archaic imperialist and colonialist mentality in order address a new world with many multi-cultural citizens. This movie outlines the manner in which two cultures come together and create a new one. During Jane Austen’s time, one of the major issues was the new class of rich merchants that was arising and how society would deal with them as well as with the blending of upper and lower classes. Since the publication of *Pride and Prejudice* in 1813, the issues it addresses have evolved and present themselves differently. Most of the issues that the movie portrays are the same ones discussed in the novel, but updated to fit society’s new circumstances.
Bridget Jones’s Diary

One of the most famous Pride & Prejudice imitations is the novel written by Helen Fielding, *Bridget Jones’s Diary*. After achieving worldwide success, the novel was converted into a film. The movie, released in 2001, also attained great success, not only in the United Kingdom but worldwide. In Wagner’s terms the novel can be interpreted as an analogy of Austen’s novel since the general structure and plot events remain rooted in the original. Unlike *Bride & Prejudice*, this movie maintains the narrative within a British context while shifting to a modern society. Nevertheless, the movie changes many facets of the original in order to appeal to a contemporary audience. The main character in the novel, Elizabeth, is transformed into the quintessential modern British heroine named Bridget. Instead of having Lizzy’s infamously silly sisters, she has a group of crazy and ridiculous friends while her parents remain equally wanting of propriety. On the other hand, Bridget greatly differs from the character of Elizabeth. Although Bridget lives in a post-feminist society, she in some ways appears less apt at achieving a higher position in life. Many of Bridget’s qualities cause her to be seen as an antihero versus a heroine. Bridget’s defective characteristics are highlighted in three important scenes: her first encounter with Darcy as a grown woman, when she attends the party his parents are hosting at their ‘estate’ and the ending.

From the beginning to the end, *Bridget Jones’s Diary* recreates Jane Austen’s world in a modern setting. The first thing we see altered is Darcy and Bridget (Elizabeth’s character) meeting for what should be the first time. Since there aren’t assemblies in the modern era, their meeting was relocated to a Christmas Party hosted by Bridget’s parents. Her antiheroic tendencies begin to shine through in this scene. Bridget is forced over towards Darcy by her mother while smoking and dressed in an outfit her mother has chosen. Her flawed character is
first revealed by her mother upon asking Darcy if he remembers when Bridget “used to run around your lawn with no clothes on.” Although embarrassed by her mother’s comment, she attempts to engage Darcy in a conversation. Despite a standard beginning, the exchange soon grows awkward when Bridget tries to alleviate the tension by informing Darcy that she is feeling somewhat hung-over. Darcy’s silence causes her to begin rambling nonsense until he finally interjects and makes an excuse to part from her. The audience can clearly see the mortification and acknowledgement of humiliation on Bridget’s face after Darcy walks away. Bridget’s imperfect nature is summarized by Darcy when he informs his mother that he does “not need a blind date: particularly not with some verbally incontinent spinster who drinks like a fish, smokes like a chimney, and dresses like her mother.” In his summary of Bridget’s incompetence to his mother, Darcy stresses the personality traits that identify her as an atypical hero. Unlike Elizabeth in Pride and Prejudice, Bridget cannot seem to keep up with Darcy’s fine elocution and his mean-spirited account of her seems quite accurate.

One would think that since this movie was released in 2001, Bridget would be more articulate and self-empowered; however, instead of rejecting Darcy’s statements and proclaiming him arrogant and proud, she falls into a drunken stupor of self-pity. Despite Bridget being an independent woman with beloved friends, one extraordinarily rude comment by Darcy was enough to push her to the breaking point and decide to turn her life around. Darcy’s comments incidentally worked to show her what inappropriate behavior was so that in a way he was training her to become the woman he wanted her to be. Man’s instruction of women is a reoccurring issue in Austen. In Sense & Sensibility, Colonel Brandon is often believed to “train” Marianne and teach her right from wrong. Similarly, in Pride and Prejudice, the most obvious instructive character is Mr. Collins who quite literally attempts to tutor the girls on proper
behavior and actions by reading to them from Fordyce’s Sermons. Austen presents this differently in both novels since Brandon is portrayed as a respectable and loving character while Collins is one of the most ridiculous characters throughout all her novels. In Sense & Sensibility, Austen’s critique seems nicer towards Brandon’s handling of Marianne’s extreme nature whereas Austen seems less forgiving of Collins’ attempt to ‘tame’ Elizabeth in Pride and Prejudice. Darcy’s reprimand of Bridget in Bridget Jones’s Diary falls somewhere between the two since many female audience members can relate to Bridget and are therefore upset by his rude and arrogant reproach; however, his comments, although curt, are true and understandable considering the circumstances. In order to keep the issue of men teaching women correct behavior current, the screenplay writers, one of which was Andrew Davies of the 1995 BBC adaptation of Pride and Prejudice, modified the events so that Darcy indirectly chastises Bridget through a remark made to his mother within earshot of Elizabeth.

This observation remains analogous to several of Austen’s original cultural critiques, it also sustains the idea that Bridget is more of an antihero than a heroine. Although traced back as far as Shakespeare’s plays, the use of the antihero has grown more popular in more recent literature. Fiction has grown to embrace imperfect heroes and heroines in order to create more believable protagonists. In the movie, Bridget’s extremely defective nature can therefore be seen as an attempt to modernize not only the plot of the novel but also the characters. While Bridget is transformed into an antihero, Darcy remains similar to his character in the book: arrogant and privileged. These traits are allowed to stay constant because even in the modern world, many men are found guilty of these characteristics. Nevertheless, Darcy’s vanity is modernized in that his pride seems to stem from his belief that his job, company and manners are above Bridget’s
instead of stemming from his ‘superior’ bloodline. The modernization of this scene succeeds because the characters are restructured in addition to the setting and background.

Despite her flaws, Darcy declares his love for Bridget and claims to love her “just as you are.” Several scenes later, Bridget attends a party hosted by Darcy’s parents in his honor. At the party, Bridget pulls Darcy aside and confronts him for the first time since she find out the truth about Daniel Cleaver (Wickham). Although Bridget acts like a heroine at the beginning of the scene upon taking Darcy aside and commencing a conversation with him about her feelings towards him, as the scene progresses her status deteriorates. One of the main factors of a hero/heroine is their eloquence. Most well-known protagonists are pronounced to have excellent verbal skills; however, Bridget is best known for her lack of control of the language. Elizabeth’s excellent oral abilities are highlighted in her response to Lady Catherine De Bourgh in chapter fourteen of volume III. After being insulted and bullied by Lady Catherine, Elizabeth quickly responds by saying

… I am not to be intimidated into anything so wholly unreasonable. Your ladyship wants Mr. Darcy to marry your daughter; but would my giving you the wished-for promise make their marriage at all more probable? Supposing him to be attached to me, would my refusing to accept his hand make him wish to bestow it on his cousin Allow me to say, Lady Catherine, that the arguments with which you have supported this extraordinary application have been as frivolous as the application was ill-judged… (Austen 340).

Elizabeth’s response to Lady Catherine’s ‘application’ is well articulated and considered. She has no problems expressing her opinions and sentiments to Lady Catherine and does so in a very well eloquent manner. Unlike Elizabeth, Bridget cannot command the language to do her bidding
and instead almost always ends up embarrassing herself. After Darcy and Bridget return to the party, his parents make an announcement about Darcy’s job offer in America. Darcy’s father then carries on to hint that Natasha will perhaps one day marry Darcy. While everyone joins in to toast the couple and their accomplishments, Bridget cries out “No!” and continues to try to explain her protest. She goes on to give a very sloppy speech about how it is a pity that Mark is leaving since he is one of the top lawyers and top “people” in the country. By the end of her awkward delivery, we see the mortification on her face as she makes an excuse to leave the celebrations. Her muddled speech once again establishes her as an antihero as it paints her as an unrefined graceless woman stumbling through life always speaking up at inopportune moments.

By continuing to illustrate Bridget’s character as an antihero, the writers and director were able to modernize the story as one participating in a post-feminist society. The speech itself represents the progress that woman have made since the beginning of the feminist movement. When Jane Austen wrote her novel, Elizabeth could have never been able to stand up and make a speech in the same manner as Bridget. Although Elizabeth is able to make a few quips at Darcy throughout the novel, she could never have stood up in front of a crowd and more or less declared her feelings towards Darcy. In the late 18th and early 19th century England, women were not allowed to speak up as Bridget did in the movie unless they were highly autodidactic women of power. Women were still expected to be respectful and keep quiet unless addressed. Although Elizabeth attempts to push back on her society, she would never have gone as far as Bridget is able to go. This scene emphasizes the modern setting by allowing Bridget another chance to inform Darcy of how much she cares for him while incidentally declaring her admiration of him in front of his closest family and friends.
The final scene of the movie reinforces the contemporary nature of the film. As soon as Bridget is about to part on a trip to Paris with her friends, Darcy appears. By simply including a trip to Paris with her friends, the film is able to once more underscore the modern setting. At the time the novel was written, England and France were at war. These outbursts made travelling between the countries difficult and impractical. This trip would have been impossible during Austen’s time, but is now unproblematic to make. However, in the movie, Bridget is persuaded by Darcy to remain in London. In addition to the travelling, Darcy’s boldness prompts the audience to remember that the narrative has been updated to a modern time. Although men were allowed more freedom to be bold than women, social regulations did not allow them to participate in an intimate relationship with a woman while maintaining the woman’s honor. Men who defied those rules were often typecast as scoundrels. In the movie, however, Darcy boldly answers that he had forgotten to kiss her goodbye after she asks him what he is doing in London when he should be in America. During Austen’s time, this statement would have astounded the social elite and Darcy would have been ostracized for his indecency; however, since the movie is adapted to the modern era, this statement becomes the equivalent of Darcy’s refined and genteel renewal of feelings at the beginning of Chapter Sixteen of the third Volume of *Pride and Prejudice*.

The movie then adds a scene not found in the novel in order to highlight Bridget’s antiheroic standing one more time. After returning inside with Darcy, Bridget runs upstairs to change into nicer “knickers” in order to impress Darcy. Meanwhile, Darcy glances at her desk and begins to peruse her diary. As she descends the stairs after hearing the door, Bridget spies the open diary and Darcy’s retreating figure outside her window. Suspecting that Darcy believes the nasty comments she made regarding him in the diary, she promptly runs after him into the
snowy night. Upon realizing that there is snow on the ground, she returns inside to pull on shoes and a thin cardigan. Once she reaches Darcy, she apologizes for the remarks she made in the diary. It isn’t until she pauses to look at Darcy’s face that she realizes that she isn’t wearing any pants. This scene once more establishes Bridget as blemished and full of imperfections. By embracing her imperfections, the movie provides the audience with a contemporary ending. In fact, Darcy’s final line contains some vulgar language, showing the audience that despite appearances, Darcy is a modern character who, although he often uses only elevated language, employs modern slang expressions. This final scene is successful because it translates Austen’s ending into one that modern audience would expect out of a romantic comedy: with a kiss.

The movie Bridget Jones’s Diary successfully imitates Austen’s Pride and Prejudice in a modern society. Instead of simply shifting the year the story takes place, the movie effectively creates analogies between the characters, setting and events to retell Austen’s story in a contemporary manner. Three scenes underline the liberties taken in order to re-imagine the story in a modern setting. By establishing Bridget as an antihero, the movie is able to generate a female protagonist fitting for present-day while maintaining Elizabeth’s likeability. Despite the seemingly drastic changes to the plot and characters, the movie remained easily identifiably based on Austen’s text. Mark Darcy’s name, as well as the actor (Colin Firth who played Darcy in the 1995 BBC adaptation of the novel), is one of the most identifiable signals of the story’s original text. After its many transformations, from the fundamental text to the film, Bridget Jones’s Diary becomes another effective analogy adaptation of Pride and Prejudice.
Conclusion

Since its publication, Jane Austen’s *Pride and Prejudice* has attracted the attention of critics. As cinema began to develop and cinematic techniques changed, film and television adaptations of Austen’s novel started cropping up regularly. The majority of screenplay writers and directors used the text and the prior films to form a new interpretation of the narrative. Oftentimes, a new film would react against a former movie and take the opposite approach to the text. Whereas Fay Weldon focused on the feminine in the 1980 BBC rendition of *Pride and Prejudice*, Andrew Davies’ 1995 BBC/A&E version focused on the hyper-masculine. Meanwhile, Joe Wright’s 2005 version serves as a Romantic translation. All three of these versions provide an audience with a transposition and commentary adaptation of the novel and include all the crucial plot points and characters. On the other hand, the movies *Bride and Prejudice* and *Bridget Jones’s Diary* provide examples of imitations and analogy adaptations of the novel that recreate the basis of the narrative in a contemporary and cross-cultural society. Despite their differences, all five of the movies provide the audience with a new way of experiencing Austen’s novel that serves as a fresh perspective on the text. This is by no means the end to movie adaptations of the text. In fact, as societies adapt, new directions are taken with the book. With growth of hybrid classical-sci-fi novels, movie renditions are soon to follow. As a matter of fact, *Pride and Prejudice and Zombies*, a rewriting of Austen’s novel with the inclusion of a zombie apocalyptic twist, is already in development with a tentative 2013 release date.
Works Cited


