

Pride and Prejudice: Marrying for Love, Lust or Prospect
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Introduction

Jane Austen's *Pride and Prejudice* has come a long way since it was first published in 1813.

Over the years, the novel has inspired numerous writers and (stage) directors to adapt the novel into their preferred medium. The first movie version of *Pride and Prejudice* to be shown in theaters was released in 1940.¹ This is the black and white movie adaptation by Robert Z. Leonard starring Laurence Olivier and Greer Garson, which was also inspired by a 1935 Broadway stage script by Helen Jerome (Cartmell 75).² The entire movie was filmed on a set in the USA ("Pride and Prejudice (1940)"). Belton points out that filming was not always fun since at a certain moment the actors received "the unfolding news of Hitler's march through the Netherlands and Belgium" (qtd. in Cartmell 79). Critics like Belton "argue that the movie supports an Anglo-American alliance by presenting an England with democratic values which would appeal to American viewers" (qtd. in Seeber par. 4).

Since the very first adaptation, numerous loose adaptations as well as faithful adaptations have been produced. Many critics add disclaimers or single inverted commas to the word faithful; implying that faithfulness may mean different things to different people. Hutcheon argues that adaptations "evolve and mutate to fit new times and different places" (qtd in. Seeber par. 2). Some of the famous looser movie adaptations include *Bridget Jones's Diary*, which was released in 2001; and the upcoming *Pride and Prejudice and Zombies*, which will be released in 2015.³ The most well-known faithful adaptations include Leonard's 1940 *Pride and Prejudice*, and the 2005 *Pride and Prejudice* starring Matthew Macfadyen and Keira Knightley.

¹ The first recorded adaptation is a 55 minute TV movie that came out in 1938. In total, there are seven TV adaptation and two movies.

² Play titled: "A Sentimental Comedy in Three Acts."

³ This movie is based on the 2009 novel *Pride and Prejudice and Zombies* by Seth Grahame-Smith, which is also a loose book adaptation of Austen's *Pride and Prejudice*.

This paper will focus on the two faithful movie adaptations, namely the 1940 *Pride and Prejudice* directed by an American director Robert Z. Leonard, and the 2005 *Pride and Prejudice* directed by a British director Joe Wright. Leonard's and Wright's adaptations use the same medium; however, there is a 65 year gap between the adaptations. In addition, the 1940 adaptation was filmed in a studio in America and directed by an American director, while the 2005 adaptation was filmed on location in the UK and directed by a British director. It is interesting to analyze and compare the first movie adaptation ever made with the most recent one, to see how the directors have interpreted Austen's novel.

Pride and Prejudice is a novel of manners, and one of the prominent themes in Austen's novel is marriage; this is already illustrated by the first sentence of the novel: "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife" (5). In the same chapter, this view is reinforced by Mrs. Bennet, who is overjoyed that "a single man of large fortune" has come to live in their neighborhood. She remarks that "it is a fine thing for [her] girls" (6); implying that both parties would like nothing else but to marry. The 1940 movie trailer seems to endorse this view since in the movie trailer, *Pride and Prejudice* is portrayed as the story of "five love hungry" sisters and "how they got their husbands" ("Pride and Prejudice Official Trailer"). However, Cartmell argues that such a representation marks the movie "as a comedy (rather than a drama film) at the expense of the women" (82).⁴

Austen exemplifies many kinds of marriages in her novel; this paper will focus on the views and representations of Charlotte's, Elizabeth's and Lydia's marriages in Wright's and Leonard's adaptations. In Austen's time, it was hard for a woman to earn enough money to gain

⁴ A drama film is a film genre. Drama films mostly portray realistic characters and their development. Usually, these characters go through some kinds of emotional struggle. For example, they have to deal with class division or poverty.

independence; marrying a wealthy man was therefore a route to financial security (“Marriage and the Alternatives”). This view is represented by Charlotte, who marries Mr. Collins; a man with “a good house and a very sufficient income” (Austen 69). Austen herself once wrote to her niece that “[s]ingle women have a dreadful propensity for being poor – which is one every strong argument in favour of Matrimony” (qtd. in Auerbach 228). In chapter two, it will be argued that in *Pride and Prejudice* Austen was not strictly against an advantageous marriage. On the other hand, “the motion that marriage should be based on love, and the free choice of partners, had been gathering support throughout the eighteenth century” (Nigro). This is illustrated by Elizabeth, who will not enter into a loveless marriage with Mr. Collins. However, if Elizabeth had married Mr. Collins, she would have been the heiress of Longbourn. This could have been an advantage to her unmarried sisters, because unmarried women “had to live with their families, or with family-approved protectors” (“Marriage and the Alternatives”); a woman could not leave her family without approval. However, Lydia does run away with Mr. Wickham without her family’s approval. This results in a scandal and numerous characters mention that nobody would want to be associated with the Bennet family anymore. Nigro points out that Lydia’s behavior was considered to be “the product of a bad upbringing and an unhealthy home environment.” As a result, “people would not want to marry into a family in which such behavior [has] taken place” (n.p.). Wright and Leonard respect Austen’s representation of Charlotte, Elizabeth and Lydia when it comes to their marriage views and the realization of these marriages; the historical and national context of the adaptations can account for the majority of the changes or alterations.

Charlotte Lucas

Charlotte Lucas is Elizabeth Bennet's best friend, who marries Elizabeth's cousin, Mr. Collins. Mr. Collins is said to be a tall and heavy looking young man of twenty-five; "his air [is] grave and stately, and his manners [are] very formal" (Austen 63). In addition, he has a "good house and very sufficient income" (69). Mr. Collins is played by Tom Hollander in Wright's adaptation, and by Melville Cooper in Leonard's adaptation. Charlotte is first introduced as "a sensible, [and] intelligent young woman," who is already 27 years old (19). It is also mentioned that she is not handsome and she desires to marry for financial security and a home (120). In this respect, Charlotte is Elizabeth's antipole, because Elizabeth wants to marry for love. In Wright's and Leonard's adaptations, Charlotte is a minor character, who is often overshadowed by characters like Elizabeth and Mr. Collins. Moreover, in Wright's and Leonard's adaptations Charlotte becomes Elizabeth's foil. She sets Elizabeth as the better example to follow when it comes to marriage.

Although, in the novel, Elizabeth seems to approve Charlotte's choice to marry Mr. Collins, the adaptations seems to imply that audiences are meant to disapprove of Charlotte's marriage, and pity her for her choice. Austen states that Charlotte only agrees to marry Mr. Collins because she wants an establishment: "Miss Lucas, [. . .] accepted him solely from the pure and disinterested desire of an establishment" (121). Wright and Leonard exemplify Charlotte's desire to get married quite well. For example, Wright's Charlotte explicitly tells Elizabeth of her fears of ending up alone. When Charlotte comes to announce her engagement to Mr. Collins, she clearly says that she is scared (of possibly becoming a spinster) because she is already 27 years old, she has no money and no prospects (53:21-53:26). In the novel, it is said that "Marriage has always been [Charlotte's] objection; it was the only honorable provision for

well-educated young women of small fortune” (Austen 120). This does imply that Charlotte has thought about her future. She is not a simpleton who blindly agrees to marry Mr. Collins. She steps into the marriage with her eyes wide open. It is her choice. Leonard’s Charlotte also expresses her fears of ending up alone, for example, at the Assembly Ball. First, she and Elizabeth hide from view so that nobody can tell that they have no partners (21:57-22:00). Then, Leonard’s Charlotte is glad to dance with somebody who is not even a good dancer just for the sake of not being a wallflower (23:11- 23:19). Furthermore, Leonard’s Charlotte believes that in a marriage “happiness is only a matter of chance” (01:06:32-01:06:36). Nevertheless, during Elizabeth’s visit to Rosings with Charlotte and Mr. Collins, Mr. Darcy remarks to Elizabeth that “Mr. Collins appears to be very fortunate in his choice of a wife” (Austen 175). Elizabeth replies: “Yes, indeed, his friends may well rejoice in having met with one of the very few sensible women who could have accepted him, or have made him happy if they had. She seems perfectly happy” (175). This remark is excluded from Wright’s and Leonard’s adaptations. However, it does imply that Charlotte seems to be happy that she married Mr. Collins. The opposite seems to be implied in the movies as many happy moments seem to be ruined by Mr. Collins’s inappropriate remarks. For example, in Wright’s adaptation, Elizabeth, Charlotte and Mr. Collins receive an invitation to dine at Rosings with Lady Catherine the Bourgh. When Mr. Collins tells Charlotte and Elizabeth about the invitation, a broad smile appears on Charlotte’s face (55:54-55:56). She is genuinely grateful and excited. However, her happiness is short lived, because seconds later, Mr. Collins makes an inappropriate comment towards Elizabeth, and Charlotte’s smile disappears (55:56-56:04). Similarly, Leonard’s Mr. Collins also quite often makes inappropriate comments, and Charlotte often looks disapprovingly at him when he does so. Leonard included a rather humorous scene to display this. At Rosings, Lady Catherine de Bourgh

remarks that she could have been very proficient at playing the piano if she had ever learned (01:15:01-01:15:06). A shot of Mr. Collins is shown, holding a glass of wine while he says: “You would have been proficient in anything” (01:15:06-01:15:09). Charlotte is seen in the right hand corner, looking at Mr. Collins in distress. Lady Catherine de Bourgh continues by saying that Anne would also have been proficient if she had learned (01:15:09-01:15:11). Mr. Collins replies “that goes without saying” (01:15:12). At this moment, Charlotte’s hand reaches towards Mr. Collin’s glass of wine. She takes the glass and puts it down on the table (01:15:12-01:15:16). This implies that Mr. Collins is acting rather ridiculously because he is drunk. However, his comments when he is drunk are rather innocent, considering that Mr. Collins also remarks that the death of Lydia would have been a blessing, to be preferred over her elopement (01:25:12-01:25:15). One may wonder, if this implies that he may be unbearable all the time. Therefore, audiences may pity Charlotte, since it is difficult to imagine that she is ever happy with such a husband.

In Wright’s and Leonard’s adaptations, Elizabeth’s approval to visit Charlotte may be an indication that Elizabeth approves of the marriage; however, in the adaptations, Elizabeth’s disapproval of the marriage and her consent to visit Charlotte are adjacent scenes; audience may fail to notice the significance of the quick transition. In the novel, Elizabeth remarks that her friendship with Charlotte will never be the same now that she has married Mr. Collins: “Elizabeth could never address [Charlotte] without feeling that all the comfort of intimacy was over, [. . .] [the correspondence] was for the sake of what had been, rather than what was” (144). Moreover, Elizabeth remarks that a woman who marries Mr. Collins, a man who is “conceited, pompous, narrow-minded and silly,” “cannot have a proper way of thinking” (Austen 133). Her views might have been considered to be wrong in the 19th century, when marriage was the only

option for some poor women. However, Elizabeth's views are admirable because she dares to contradict society's expectations. Wright and Leonard quickly transition from an Elizabeth, who is taken aback by Charlotte's engagement, to an Elizabeth, who comes to visit Charlotte.

Wright's Elizabeth is taken aback by Charlotte's announcement, and it does seem they will have a fight over it, but in the next scene Elizabeth is already happily hugging Charlotte when she visits her (55:04). Similarly, Leonard's Elizabeth remarks that Charlotte should think about her happiness because Mr. Collins has defects of character. However, when Charlotte assures her that happiness is only a matter of chance, Elizabeth already smiles and remarks that at least Charlotte will not be too far away from her so she happily promises to visit (01:06:27-01:06:59). In both scenes, Elizabeth is quickly recovers from the shock and approves Charlotte's choice by agreeing to visit her and Mr. Collins. In the novel, Elizabeth has sometime to ponder over her feelings. She is eventually desiring to see Charlotte because "absence had increased her desire of seeing Charlotte again, and weakened her disgust of Mr. Collins" (149). Spacks points out that one of Charlotte's roles in the novel is to teach Elizabeth empathy (176). This is exactly what happens when Elizabeth comes to visit Charlotte. Elizabeth's disapproval of the marriage disappears when she sees Charlotte post-marriage and realizes that not everybody desires to live the kind of life that Elizabeth wants. Even though the transitions between the scenes go rather quickly, Elizabeth is still portrayed as a good friend who can overcome her prejudice.

In Wright's and Leonard's adaptations, not much of Charlotte's marriage is portrayed, although, Wright portrays more of Charlotte's marriage than Leonard. In the novel, Charlotte seems to ignore her husband as much as possible. For example, Elizabeth remarks that "When Mr. Collins could be forgotten, there was really a great air of comfort throughout, and by Charlotte's evident enjoyment of it, Elizabeth supposed he must be often forgotten" (115). In

addition, Elizabeth points out that Charlotte often pretends not to hear the silly things that Mr. Collins says: “When Mr. Collins said any thing of which his wife might reasonably be ashamed, which certainly was not unseldom, [Elizabeth] turned her eye on Charlotte. Once or twice she could discern a faint blush; but in general Charlotte wisely did not hear” (154). In Wright’s adaptation this is lightly touched upon; however, in Leonard’s adaptation, almost nothing is shown of the marriage. Wright’s Charlotte has her own room where she will not be disturbed (55:27-55:31). Here she can easily forget Mr. Collins. In addition, when Mr. Collins remarks that Lady Catherine de Bourgh is never averse to the truly humble (56:00-56:04), Charlotte’s facial expression changes. The happiness disappears from her eyes and smile (56:03-56:04). In comparison, Leonard’s Charlotte is only seen commanding some servants, and she happily unpacks Elizabeth’s baggage because the house is hers and Elizabeth is the guest (01:07:02-01:07:36). It can be argued that in Wright’s and Leonard’s adaptations, Elizabeth is set as the example that young females should follow. Therefore, Charlotte can easily be dismissed. Charlotte is simply the girl who saves Elizabeth from a loveless marriage. Importantly, Wright’s adaptation is entirely written from Elizabeth’s perspective, which is illustrated by the opening sequence “in which a steadicam shot literally follows Elizabeth into and through Longbourn” (Cartmel 86). In addition, Wright’s Elizabeth is always pictured looking in instead of looking out of a window (86). This suggests that the audience experiences everything through Elizabeth’s eyes. It is her perspective that is shown; her experiences and thoughts. Wright puts Elizabeth on a pedestal by portraying her as a “modern woman” who is “ahead of her time” (“Youtube – Pride & Prejudice (2005) – Official Trailer”), because she wants to marry for love, and she wants a marriage based on respect. After Elizabeth rejects Mr. Collins, he mentions that Elizabeth is probably refusing him because “she wants to increase [his] love by suspense” (Wright 47:24-

47:26 and Leonard 57:45-57:47). This implies that he may propose again. After Charlotte marries him, no such offer can be made. Once this chapter is closed, there is no need to portray more of Charlotte. Audiences only need to focus on and root for Elizabeth.

In Leonard's adaptation, Charlotte is portrayed as a rather suitable match for Mr. Collins; both marry because they feel that they have to and both seem to want a home. However, Charlotte wants any kind of home of her own, while Mr. Collins seems to have his eyes on the Longbourn estate. Charlotte is afraid of ending up an old maid; therefore, she accepts Mr. Collin's proposal. Initially, Mr. Collins mentions four reasons for marrying. One of which is "that it is the particular advice and recommendation of the very noble lady whom [he has] the honour of calling patroness" (Austen 103). He clearly does not mind who he marries. In the novel and the two adaptations, Mr. Collins jumps from Jane to Elizabeth to Charlotte. Women are interchangeable to Mr. Collins. Leonard's Mr. Collins also has one notable addition to his appearance: he has been given a monocle, and he is often seen admiring things through it. For example, for his first dinner at the Bennet house, he walks down the stairs and stops to admire a vase (38:23-38:25). Importantly, in *Pride and Prejudice*, Mr. Collins is to inherit the Longbourn estate when Mr. Bennet dies. Leonard's Mr. Collins admiring the vase indicates that he is very much aware of the fact. It is as if he stops to admire the thing that he will inherit. In addition, after dinner, Leonard's Mr. Collins again takes out his monocle to admire all the Bennet sisters (40:38 and 41:01). One may wonder, whether he is admiring their beauty or whether he sees them as objects, something that he will soon own, like the vase. When Leonard's Mr. Collins is proposing to Elizabeth, he mentions that if she marries him, they will keep the estate in the family as he is to inherit it (56:32). Here again, while he is saying this, he looks through his monocle at the room. The issue of property and inheritance, returns when Charlotte is married to

Mr. Collins. Leonard's Mrs. Bennet remarks: "Little did I think that Charlotte would one day take my place as misters of this house" (01:06:11-01:06:15). This is a very grave outlook for the unmarried Bennet sisters as they will most likely be turned out of the house. However, the seriousness of the issue is completely lost when Mrs. Bennet addresses Mr. Collins and cries: "Why don't you go to the pantry, and get the maid to show you the silver" (01:06:22-01:06:26). The remark is rather humorous, which may indicate that she is mocking him. However, the fact that Mr. Collins may turn them out of the house is a serious matter; therefore, Mrs. Bennet's remark may indicate that she is very much affected by Mr. Collins marrying Charlotte. Overall, this representation of Charlotte and Mr. Collins suggests that they may be a good match for each other. She wants a good home and he seems to have his eyes on the Longbourn estate.

Wright's Mr. Collins is not tall; Tom Hollander's height makes Wright's Mr. Collins a bit more sympathetic and pitiable, and so does Hollander's acting. For example, during his proposal to Elizabeth, Mr. Collins stumbles on his words and does not make eye contact with Elizabeth (Chan). Chan points out that Mr. Collins appears to be a little frightened of Elizabeth ("Mr. Collins on Screen"). In the novel, Austen does not use any dialog tags to indicate the tone of voice that Mr. Collins is using. Therefore, it is up to directors to interpret the dialogue as they please. In Wright's adaptation, dramatic irony is involved in the proposal scene. The audience already knows that a character like Elizabeth will never accept the tiny, stuttering man; his proposal may therefore be humorous, but it is also sad. We pity the man who is "often overlooked or ignored by the taller" (Chan). This is also exemplified when Elizabeth visits Charlotte. Upon entering the house, Mr. Collins is prattling about his house; however Elizabeth and Charlotte quickly and silently go into another room and leave him to admire the view on his own (55:19-55:25). In addition, Chan states that Mr. Collins's inferiority is also illustrated by the

visit to Rosings. In contrast to the ornaments and the furniture in the room as well as his slouching pose, Mr. Collins looks pitiable and ridiculous; “the ostentation and wealth displayed heighten the discrepancy between the man and his patroness” (“Mr. Collins on Screen”). This is the man that Charlotte married. It now does not only appear that she wanted financial security and a home, but Wright’s adaptation portrays her as rather desperate.

In conclusion, through Charlotte, Austen illustrates what options some poor women have when it comes to marriage in the 19th century. However, Austen does not necessary condemn Charlotte for her choice. In the novel, Charlotte seems to be more insightful or aware of her prospects and the choices she is able to make in life; but, in the adaptations, Mr. Collins’s inappropriate behavior and comments are very much foregrounded. The focus is rather on the ridiculous character than on Charlotte. As a result, in the adaptations, Charlotte becomes Elizabeth’s foil since audiences might pity Charlotte for her choice of husband, but admire Elizabeth for the things that she does, thinks and goes through. Overall, Wright and Leonard portray Charlotte very similarly.

Elizabeth Bennet

Elizabeth Bennet is the second eldest daughter of Mr. and Mrs. Bennet, who is said to be a “good-natured girl” of twenty (Austen 109). In addition, she is rather witty and has “a lovely, [and] playful disposition, which [delights] in anything ridiculous” (14). Although multiple characters point out that Elizabeth’s eldest sister Jane is the most beautiful (44), it may be assumed that Elizabeth is also considered a beauty. According to Mr. Darcy, Elizabeth is “one of the handsomest women of [his] acquaintance” (259). Furthermore, it is mentioned that Elizabeth is a “studier of character” (42). However, she is often fueled by prejudice. In the novel, Mr. Darcy initially falls in love with Elizabeth because of her “fine-eyes” (27); however, at the end of the novel, Mr. Darcy tells Elizabeth that he was also drawn to her personality and mind (359). In the novel, Elizabeth is a character that challenges society’s expectations in the 19th century. Movie adaptations tend to enhance Elizabeth’s independent character, and make Elizabeth a model of decorum.

Wright and Leonard show that Elizabeth wants to marry for love and mutual respect by, for example, including scenes between Mr. Darcy and Elizabeth where they dare confront each other. In the novel, Elizabeth cannot marry Mr. Collins because her “feelings forbid it” (106). This indicates that she cannot enter into a marriage without love. In addition, Mr. Bennet says to her: “Your lovely talents would place you in the greatest danger in an unequal marriage” (356). In Wright’s and Leonard’s adaptations, Elizabeth’s responses to Darcy’s comments suggest that she is not intimidated by him or the upper class. For example, Wright’s Mr. Darcy refuses to dance with Elizabeth (09:18-09:21), and later he insults her by saying, to Mr. Bingley, that Elizabeth is not handsome enough for him (09:59-10:03). Elizabeth was not meant to hear that comment. She overhears it; but, instead of keeping quiet, she very wittingly remarks to him that

she encourages dancing, “even if one’s partner is barely tolerable” (12:36-12:40). Then, she walks away with a triumphant smile on her face and leaves Mr. Darcy speechless (12:40-12:54). Her remark is appropriately insulting, and 21st century audiences will not fail to share her smile. Although the roles are switched in the 1940 version, the effect is similar when Leonard’s Elizabeth refuses to dance with Mr. Darcy by saying that the honor of standing up with him is more than she can bear (24:09-24:14). When seconds later, Mr. Wickham approaches Elizabeth and Mr. Darcy to ask Elizabeth to dance, she does agree (24:30-24:35) and leaves Mr. Darcy standing aside to watch them in a gloomy manner (25:43-26:03). Wright and Leonard indicate that Elizabeth can compete with Mr. Darcy on an equal footing. Unlike other characters, she is not intimidated by him and dares to contradict him, and exceed his expectations. In the 1940 adaptation, this image is amplified by the bow and arrow scene (Bluestone 136). In this scene, Mr. Darcy is instructing Elizabeth how to use a bow and arrow. He explains that even a lady can become proficient, when she uses a light bow and stands at a short range (44:18-44:26); implying that women cannot be as good at sports as men. This is contradicted when Mr. Darcy himself only hits the outer circle, but Elizabeth hits the bull’s-eye three times (44:29 and 45:02-45:25). Bluestone points out that this scene very well exemplifies the fact that Elizabeth can “compete with Darcy on an equal level” (136). It turns out that she does not need instructing and that Mr. Darcy is not superior to Elizabeth.

Leonard excludes Mr. Darcy’s explanation letter and Elizabeth’s trip to Pemberley with Mr. and Mrs. Gardiner from the movie; as a result, Leonard’s Elizabeth, in contrast to Wright’s Elizabeth, rather quickly jumps from hating Mr. Darcy to loving him. Cartmell points out that “the cost of the set [may have been] a factor in its omission” (80). She also states that as Britain and America were on the verge of joining forces in war, American movies needed to paint a

positive picture of the British. Therefore, they “[censored] any mention of Elizabeth’s potential materialism (‘to be mistress of Pemberley might be something!’). [Making] the heroine unequivocally an idealist rather than realist, bent on love rather than money” (80). This is also exemplified during Elizabeth’s conversation with Lady Catherine the Bourgh, who unexpectedly comes to visit Elizabeth at the end of the movie (01:40:25-01:45:50). Lady Catherine wants to know whether Elizabeth is engaged to Mr. Darcy. If so, she claims that she can and will prevent the marriage by taking away Mr. Darcy’s money (01:43:16-01:43:35). In reply, Elizabeth seems indifferent and says “I take no interest in matters that are none of my business” (01:43:36-01:43:42). As a final threat, Lady Catherine says “marry him and you will be poor” (01:43:47-01:43:50), to which Elizabeth replies “that will be no novelty for me” (01:43:50-01:43:52).

Elizabeth does not care for money; she is only worried that Mr. Darcy will never come to see her again. However, Elizabeth’s love for Mr. Darcy, looks more like sympathy than love. Leonard’s Elizabeth does not receive a letter from Mr. Darcy when she is still staying with Charlotte in Kent. Instead, Mr. Darcy visits Elizabeth at Longbourn (after Lydia’s elopement) and explains everything in person (01:26:01-01:28:07). As a result, Leonard’s Elizabeth does not have enough time to evaluate and ponder over her feelings for Mr. Darcy or all the information about Mr. Wickham and Georgiana with which he provides her. Seconds after Mr. Darcy’s leaves, Elizabeth exclaims to Jane: “Now, suddenly, I... Jane, I love him” (01:29:47-01:29:50). This change of heart seems too hasty. Ironically, this sudden change of feelings does mirror Mr. Darcy’s remark to Miss Bingley: “A lady’s imagination is very rapid; it jumps from admiration to love, from love to matrimony, in a moment” (Austen 28). However, because of this representation, Leonard’s Elizabeth seems to have more sympathy than love for Mr. Darcy; if she does love him, the attachment does not seem to be very deep. The key word in her own

utterance is “suddenly”; she admits to the quick change of heart. Wright’s Elizabeth does receive an explanatory letter before Lydia’s elopement and does visit Pemberley with Mr. and Mrs. Gardiner; as a result, the audience see a gradual change in Elizabeth’s affection for Mr. Darcy. At first, she is emotionally overcome by the letter. After reading it, Charlotte walks in and asks Elizabeth if she is alright. Elizabeth replies that she hardly knows (01:12:53-01:13:01). Back at home, Elizabeth is seen lying awake in bed, most likely pondering over her feelings for Mr. Darcy since she all of a sudden decides to mention him to Jane. While she does so, a tear escapes her eye (01:15:53-01:16:11). Lastly, at Pemberley, Elizabeth is seen admiring a statue of Mr. Darcy; her eyes are open wide, so is her mouth and, in the end, she seems to have tears in her eyes (01:20:13-01:21:00).

It is a pity that Leonard excluded the trip to Pemberley with the Gardiners, because the trip gives hope to Mr. Darcy and Elizabeth. In the end, the Gardiners are the ones who bring Mr. Darcy and Elizabeth together, because the Gardiners are the ones who take Elizabeth to Derbyshire (Austen 367). The visit from Lady Catherine the Bourgh is simply the last push both Elizabeth and Mr. Darcy need. In the 1940 version, only Lady Catherine de Bourgh’s visit gives Mr. Darcy hope; but, the action is fast paced. Essentially, Mr. Darcy’s explanation, Lydia’s return home, Lady Catherine de Bourgh’s visit and Mr. Darcy’s proposal, all happen on the same day. This may be accounted for, as the movie is inspired by a theater play,⁵ and theater sometimes adheres to the three classical unities of action, place and time.⁶ In the 1940 movie, the subplots are quickly dealt with, most of the action takes place at Longbourn and nobody

⁵ The synopsis of the play focuses solely on Jane, Elizabeth and Lydia. The play has three acts with two scenes; with the exception of the second act that has three scenes. The entire play only has 3 interiors. Most of the action takes place in the Longbourn drawing room.

⁶ For an explanation of the unities see “The ‘Unities’” *Internet Shakespeare Editions*. 4 jan 2011. Web 4 Dec. 2014

explicitly says how much time has passed between events but, overall, the movie is fast paced. In addition, some events are only recounted.⁷ For instance, Elizabeth recounts the rather important conversation between her and Colonel Fitzwilliam, about Jane and Mr. Bingley being separated by Mr. Darcy, to Charlotte (01:17:47-01:18:25). This shows that Leonard had other sources for inspiration than Austen's *Pride and Prejudice*.

Official movie websites like *IMDb* place Wright's and Leonard's adaptations in the drama film category; however, critics like Cartmell mark the 1940 adaptation as a comedy (82), and an important characteristic of a comedy is a happy ending (Dash 76). Very often, a happy ending is signaled by a passionate kiss between the main characters at the end of the movie. Both Wright and Leonard have included a kiss between Mr. Darcy and Elizabeth at the end of the adaptations; however, Wright's Mr. Darcy and Elizabeth kiss after their marriage, while Leonard's Mr. Darcy and Elizabeth kiss before their marriage. As a result, Leonard's adaptation does not follow Austen's novel, because in the novel Mr. Darcy and Elizabeth never kiss. On the other hand, after a couple's engagement a chaste kiss, for example, was allowed ("Victorian England: An Introduction."). However, Leonard's Elizabeth and Mr. Darcy have an extremely passionate first kiss (01:50:52-01:51:13). Audiences who are aware of 19th century customs may react very differently to the kiss than audiences who are not aware of the customs. The happy ending may be ruined for the aware audience, whom may disapprove of the kiss.⁸ Furthermore, the 1940 adaptation ends with a happy ending for all the Bennet sisters, who all seem to become engaged soon (01:51:55-01:52:48). In the novel, Austen does seem to hint that such an outcome

⁷ This is characteristic of the Unity of Time

⁸ Wloszczyna's article, titled "*It Was the Best Kiss, It Was the Worst in 'Pride & Prejudice'*", that was published in USA Today, shows that the majority of the Jane Austen Society of North America disapproved of the kiss in the 2005 film version, while the regular American movie goers seemed to enjoy it.

is possible. For example, it is said that Kitty's character does improve and Mary does "mix more with the world" (365-366). Therefore, they may all marry. In contrast to Leonard, Wright does not include a kiss in the movie. Instead, Wright's adaptation has an alternative ending that includes a kiss.⁹ The British preview audience did not like the alternative ending, therefore, it was not shown in British cinemas (Wloszczyna and Brownstein 53). In the alternative ending, Elizabeth and Mr. Darcy are married and settled at Pemberley. It is night time and the two of them are sitting outside, overlooking the pond in front of the estate. Mr. Darcy calls Elizabeth "my darling" (01:03); but, she wishes he would not call her that, because it is what her father calls her mother when he is cross about something (01:08-01:12). After Elizabeth mentions some other preferable pet names like "Lizzy," "my pearl," and "goddess divine" (01:15-01:24), Mr. Darcy asks what he should call her when he is cross, and suggests "Mrs. Darcy" (01:27-01:30). She replies: "You may only call me Mrs. Darcy, when you are completely, and perfectly, incandescently happy" (01:34-01:44). As a reply, Mr. Darcy kisses Elizabeth on her forehead, left cheek, nose, right cheek, and mouth. After each motion, he says "Mrs. Darcy" (01:52-02:27). This scene, like Leonard's happy ending, shows the audience what could have happened after their marriage. In the novel, the reader is left with the suggestion that Mr. Darcy and Elizabeth will be very happy together (Austen 363); however, the last chapter elaborates more on what happens to all the other characters when Elizabeth is settled at Pemberley than on Elizabeth's marriage (365-367). Wright's alternative ending, therefore, grants the audiences a brief look at Mr. Darcy and Elizabeth's behavior after marriage. Audiences assume that they will be happy, and Wright confirm it by lifting the veil and showing the audience a glimpse of what could be.

⁹ The alternative ending was shown in American cinemas, but not in the UK and Europe. However, it was added to most DVDs as a bonus feature.

To summarize, the circumstances under which a movie is shot, what a movie is inspired by, the genre and the target audience can affect an adaptation. Leonard's adaptation was shot during the Second World War. American and British forces were to join forces in war. To paint a more positive picture of the British, Leonard censored Elizabeth's materialistic side. For example, in the 1940 adaptation, Elizabeth does not care for Mr. Darcy's money, she simply want him to love her. This becomes apparent during Elizabeth's conversation with Lady Catherine de Bourgh. It is also stated that Leonard's adaptation is inspired by Jerome's play "*A Sentimental Comedy in Three Acts*." Jerome's comedy of manners may account for Cartmell's claim. Cartmell claims that Leonard's *Pride and Prejudice* is sometimes more of a comedy at the expense of women. In addition, a comedy genre may account for the kiss between Elizabeth and Mr. Darcy. Since comedies often include a kiss as a sign of a happy ending. Cherlin points out that, in the 1960s, marriage "moved from being a companionate type of relationship, which focuses on the satisfaction and pleasure that comes from playing the role of spouse, to a more individualized type of relationship, which focuses on developing an individual's own sense of self" (qtd. in Elliott 3). The fact that Elizabeth, who lives in the 19th century, is already so focused on love, compatibility, and mutual respect is very admirable. Considering that she is poor, and will not be left with much when Mr. Bennet dies, she stands firm in what she believes. Wright and Leonard, therefore, respect Austen's portrayal of Elizabeth, but sometimes amplify her characteristics. As a result, Elizabeth stands out compared to other characters in the movie because her thought are either unconventional or praiseworthy. In terms of target audience, it is interesting to observe that Wright romanticized the ending for the American audience, but not for the British audience. Wright was influenced by the test audience; however, it does also show that he is aware of Hollywood movie conventions. America has a long tradition of Hollywood

movies; and, as a matter of fact, the 1940 adaptation, is a Classical Hollywood movie.¹⁰ The happy ending that “requires a united romantic couple” seems to be a common Hollywood movie convention (qtd. in MacDowell). Wright gives the American audience what they desire to see.

¹⁰ Term used to indicate the American film industry between 1927 and 1963.

Lydia Bennet

Lydia Bennet is the youngest of the Bennet sisters. She is said to be a “stout, well-grown girl of fifteen, with a fine complexion and good-humoured countenance” (Austen 45). However, it is also pointed out that Lydia is rather ignorant, idle and vain (206-207). Furthermore, Lydia is already out in society at an early age (45); this means that she is eligible to marry (Fleming). According to Fleming, “debutantes were young ladies who had reached an age of maturity”. However, a lady’s “age of maturity was not based on years”. “Parents considered their daughter’s physical and emotional development individually” (par. 4). Whether Lydia can be considered mature is debatable. In the novel, it is simply stated that Mrs. Bennet’s affection for Lydia is the reason that she is out in society at an early age (Austen 45). It is also suggested that Lydia eloped with Mr. Wickham out of infatuation and lust (296). In the novel, and the adaptations, Lydia is a rather minor character that can often be seen in the background; it is easy to overlook her.

Although Lydia does seem to be ignorant, idle and vain in both Wright’s and Leonard’s adaptations, more emphasis on Lydia’s involvement with the regiment can be seen in Leonard’s adaptation; this is ultimately a foreshadowing of her elopement with Mr. Wickham. As a result, the shock of finding out about the elopement is not as severe as in the novel or in Wright’s adaptation. In the novel, Elizabeth points out that as long as there are officers in Meryton, both her younger sisters will flirt with them (Austen 206-207). This is very well illustrated in Leonard’s adaptation. Wherever Leonard’s Lydia goes, she is always accompanied by an officer. For example, at the beginning of the movie Lydia and Kitty are watching a Punch and Judy show with two officers; here they also meet Mr. Wickham for the first time (20:09-20:14). At the Assembly Ball, Lydia is again accompanied by two officers and her sister while they gulp down

their drinks (20:11-20:16). At Mr. Bingley's party, Lydia and Kitty are yet again accompanied by officers at the swings and on the dance floor (42:44-42:54 and 53:49-53:53). However, because Lydia is already so openly involved and flirtatious with every officer she encounters, her elopement with Mr. Wickham does not seem as such a big surprise in the 1940 adaptation. It is the exact outcome and behavior that can be expected from such a girl. In Wright's adaptation, Lydia's encounters with the officers are scarce. She is seen admiring the officers when they march into town, but there is no contact (18:34-19:15). There are officers at the Netherfield ball; however, Lydia is only explicitly shown while she is getting drunk with her sister (41:24-41:29). In the 2005 adaptation, Lydia's engagement to Mr. Wickham is, therefore, an unexpected surprise. Nonetheless, during Elizabeth's and Charlotte's conversation at the Netherfield ball, Lydia is seen dancing with an officer in the background (41:39-42:17). This scene is rather significant. Elizabeth and Charlotte are engrossed in Jane and Mr. Bingley, like the audience is engrossed in Elizabeth and Mr. Darcy; a minor character like Lydia can easily be forgotten, even though there may be more going on in the background than the audience can see. For example, the audience never see how Lydia is invited by any gentleman to dance or why she was chosen to go to Brighton near the end of the movie. These events are recounted by other characters. Similarly, in the novel, Lydia and Kitty often visit their Aunt in Meryton; the headquarters of the regiment. It is only narrated that the two sisters go there for their daily gossip and to find out more about the officer's names and connections (Austen 29). Nobody knows what else Lydia may be doing there, and the reader may not even be interested. Elizabeth is the protagonist. The focus is on her.

In Wright's adaptation, Lydia only encounters Mr. Wickham twice and she does not single him out, while, in Leonard's adaptation, Lydia does seem to single out Mr. Wickham.

Wright's Lydia meets Mr. Wickham through her sister Kitty, who drops her handkerchief, which Mr. Wickham picks up (28:49-28:54). Later, four of the Bennet sisters, including Lydia, go shopping for ribbons. Here again, Lydia is more interested in buying ribbons than Mr. Wickham as she immediately leaves Mr. Wickham with Elizabeth and goes into the back room to look at ribbons (28:57-29:52). In the 1940 adaptation, Lydia is the first to dance with Mr. Wickham at the Assembly Ball, and she is agitated when he wants to be introduced to Elizabeth. To show her discontent, she mockingly introduces them in the middle of a dance by quoting what Mr. Wickham said about Elizabeth earlier: "Lizzy, this is Mr. Wickham. He wants to meet you. He thinks you're a lovely creature" (15:09-15:14). After the informal introduction, Lydia immediately demands Mr. Wickham's attention by grabbing his hand and continuing with the dance (15:15-15:16). Leonard's adaptation also has some dramatic irony that foreshadows Lydia's marriage to Mr. Wickham. This is exemplified when Lydia steals Mr. Wickham away from Elizabeth, demanding that he will come play with her, Kitty and a fellow officer. Moreover, she exclaims: "You're going to be my partner, Mr. Wickham" (1:03:15-1:03:18). This is ironic because the audience does know that in the end he will indeed be her partner. Leonard's adaptation foreshadows a lot more than Wright's adaptation. As a result, there is less suspense in the 1940 adaptation. Wilkin argues that the Classic Hollywood style conventions do try "to achieve a cinematic style where the viewer needs to think very little to understand the plot of a film" (3). This may account for the amount of foreshadowing in the 1940 adaptation. The 1940s audience can immediately draw the proper inference from Lydia's previously shown behavior that can account for her elopement.

Although Lydia brings it all upon herself, the audience may pity Wright's Lydia more than Leonard's Lydia. Leonard's Lydia already gets a few indications before her marriage that

Mr. Wickham may have a character flaw: he is mean and blunt. This becomes clear at the Assembly Ball during her dance with him. His conversation with Lydia is very peculiar and her facial expressions indicate that she does understand that he says something very odd. For example, Lydia asks him “don’t you think we dance beautifully together”, to which he replies “I suspect you dance beautifully with everyone, Miss Lydia. And I know I don’t” (14:35-14:42). Lydia looks at him very oddly and the audience may also speculate on what he means (14:40-14:41). In the novel, it becomes clear that Mr. Wickham is in pursuit of an advantageous marriage. In Leonard’s adaptation, his reply may indicate that he only dances beautifully with ladies with prospects. Later, after Lydia mockingly introduces Mr. Wickham to Elizabeth, whom he called a beautiful creature, he is clearly angry and says: “Someday, I’ll tell you what sort of a creature you are” (15:17-15:19). Considering that he is angry at Lydia, he may substitute beautiful with an antonym like awful or unattractive. However, a creature can also be a pest or a varmint. On the contrary, Wright’s Lydia will only realize what sort of person Mr. Wickham is after their marriage. In the novel, Elizabeth remarks: “How little of permanent happiness could belong to a couple who were only brought together because their passions were stronger than their virtues.” (296); implying that Lydia’s and Wickham’s lust for each other will eventually fade. Wright decided to enhance Lydia’s possible future misery a little more. Wright’s Mr. Wickham shows a rather abusive trait at the end of the movie. When Lydia and Mr. Wickham leave the Longbourn estate, Lydia is standing in her carriage, shouting and waving goodbye at her family. Mr. Wickham seems to be fed up with her behavior, so he abusively pushes her down onto her seat (01:33:51-01:34:03). Audiences may already pity Lydia for her choice of marriage since Mr. Wickham is a gambler and a liar; but, domestic abuse is a more atrocious reason to disapprove of Wickham. In the novel, it is suggested that Lydia might be very miserable; “with

such an husband, her misery was considered certain” (293), and in Wright’s adaptation the audience may believe it.

The 1940 adaptation eliminates wealth distinctions between Lydia and Elizabeth. The movie was shot during the Second World War, and previous studies do point out that this adaptation, “is set to reaffirm the ties between British and US society” by, for instance, “addressing the issue of class distinctions” (MacDonald 180). Addressing, in this case, means subduing or eliminating any class distinctions between partners. Similar process occurs when it comes to Leonard’s Lydia’s wealth. In the novel, Lydia and Wickham seem not to have enough money to be very prosperous. They wish to have more money and hope it will be provided by Elizabeth and Darcy: “[Wickham] was not wholly without hope that Darcy might yet be prevailed on to make his fortune” (Austen 365). However, Leonard’s Lydia returns to the Longbourn estate with two heralds, a total of 6 horses, a carriage, servants, and most importantly she yells: “we’re rich!” (01:37:13-01:37:19 and 01:38:23-01:38:25). The money has been provided by Mr. Darcy. However, it is never mentioned how much money he gives Mr. Wickham. Moreover, it is said that “Mr. Darcy set Mr. Wickham up with an income” (01:44:45-01:44:47). This may imply that Mr. Wickham will keep receiving a steady flow of money. Otherwise, it should have been said that Mr. Darcy gave Mr. Wickham a sum of money. It is interesting that Elizabeth materialism side is subdued while Lydia bluntly shouts that she is rich. Moreover, Lydia is so distressed when she sees the packed and rearranged furniture that she almost forgets to introduce Mr. Wickham to Mr. Bennet (01:39:21-01:39:42). At first glance, Leonard seems to portray a contradicting image; however, Lydia is not setting the right example during the entire movie. She is vain and blunt. In addition, she loves male attention, and she

elopes. Lydia being a materialist may simply be another character flaw; however, this does also suggest that Lydia is Elizabeth's foil.

Leonard more clearly portrays the consequences of Lydia's elopement than Wright, by showing the effects that the scandal has on the Bennet family. In the 1940 adaptation, Jane tells Elizabeth that Lydia has run away with Mr. Wickham, but the two do not go to Gretna Green to get married (01:23:40-01:23:47). In contrast to Leonard's adaptation, Wright's adaptation does not mention Gretna Green; Wright's Elizabeth simply tells the audience that Lydia ran away, but does not mention where Lydia eloped to (01:27:32-01:27:39). The name Gretna Green may require an explanation. When a director does not explain what Gretna Green is, it may leave some audiences confused; however, the explanation requires a history lesson.¹¹ Wright does not mention Gretna Green so he does not have to explain anything. Audiences can deduct from the movie that in Austen's time, everything was done with decorum. Therefore, elopement is definitely not the most proper thing to do. Similarly, Wright does not portray much of the effect that Lydia's elopement has on the Bennet family. Wright's Mrs. Bennet only remarks: "You are all ruined. Who will take you now with a fallen sister?" (01:29:09-01:29:14). From this single sentence, the audience has to deduct that nobody would want to marry into a family that has an eloped sister, or the audience are expected to be familiar with this context from other Austen films or the novels. Nonetheless, Lydia's elopement reflects badly on the family. It suggests that Mr. and Mrs. Bennet did not raise their daughters properly (Nigro). The sisters or the entire family might be just as bad as Lydia. Wright does hint that Lydia's upbringing may have been bad. Mr. Bennet is almost never around, and Mrs. Bennet very often says or does embarrassing

¹¹ See Banche, Linda. "Eloping in Regency England." *Historical Hussies*. N.p., 5 Aug. 2009. Web. 25 Nov. 2014.

things. On the other hand, in the 1940 adaptation, the Bennets seem to be rather close. Seeber mentions that Leonard's Mr. Bennet is only seen in solitary at the beginning of the movie (par. 4). Here he is reading a book in his study (09:28-09:40). "For the rest of the film, Mr. Bennet is shown as a part of the united front of the family" (Seeber par. 4). This seems to suggest that Leonard's Mr. Bennet may be more involved in the family affairs. When Jane mentions Gretna Green to Elizabeth, it is as if they all expected Lydia to go there. Now that she did not, the blame is on her, and not her upbringing or the family. Furthermore, Leonard portrays more of the effects that Lydia's elopement has for the rest of the family. For example, after Lydia's elopement, a shot of Miss Bingley reading a letter about Lydia is shown (01:31:28). Miss Bingley reads that the Bennet family was not welcome at an Assembly ball because of the scandal involving Lydia (01:31:47-01:32:00). Moreover, the entire Bennet family is thinking of moving away (01:32:46-01:32:49). Elizabeth remarks that it does not matter where they go "as long as [they] are together (01:33:41-01:33:44). Jane replies that they will make a world of their own and Mr. Bennet concludes that it will be a Bennet utopia (01:33:45-01:33:50). During this scene, the family seems stronger than ever. MacDonald points out that "middle-class family solidarity" is a theme in this movie. There is a focus on "family cohesiveness and unity of purpose", which is portrayed in the Bennet utopia scene (183). In 1940 people had to be united for the upcoming war. Portraying the Bennets' as a cohesive family, helps with that. According to Belton, this movie supports an Anglo-US alliance. Belton points out that "by sentimentalizing the British family, the film underscores the importance of subordinating individual self-interest to the common good" (qtd. in Seeber par. 5). This is illustrated by the Bennet family during Lydia's elopement. For example, when the Bennets are discussing the move, Kitty and Mary are quarreling over items that they want to bring to the new house. It appears that the family has to

leave things behind. Kitty and Mary initially cannot part with their things, until Elizabeth says that they all need to leave things behind. For example, they cannot take the piano, Mr. Bennet needs to leave behind books, and Mrs. Bennet cannot bring her china collection. Kitty and Mary realize that they should not have made such a fuss and apologize to their mother (01:34:19-01:34:49). Not only is the Bennet family united, they can put aside their individual self-interests.

In conclusion, the amount of screen time, the Classic Hollywood conventions and the circumstances under which the adaptations are shot affect the portrayal of Lydia. In Wright's movie adaptation, Lydia has less screen time than in Leonard's movie adaptation. As a result, she is a rather minor character in Wright's adaptation, who can be easily overlooked. Therefore, Lydia's elopement with Mr. Wickham is an event that audiences do not see coming. On the contrary, in Leonard's adaptation, Lydia has more screen time due to her involvement with the regiment. Consequently, her involvement with the regiment foreshadows her elopement with an officer. The portrayal does affect the suspense of the movie, but it is most likely due to the Classic Hollywood conventions that such a portrayal is shown. The 1940 audience does not have to try to recall a scene where it may have been evident that Lydia was going to elope. It can be expected that a girl who is flirtatious and often in the company of officers may do something inappropriate as elope with one. The consequences of Lydia's elopement do have a different purpose in Leonard's adaptation than in Wright's adaptation. While Wright's adaptation portrays the more realistic consequences of an elopement in the 19th century, Leonard uses Lydia's elopement to illustrate a positive image of the British since Britain and America were to be allies in the Second World War. During Lydia's elopement, Leonard portrays the Bennet family as a coherent unit that can overcome individual self-interests for a common good because they can leave material objects behind. On top of being idle and vain, Leonard also made Lydia

materialistic. In the eyes of the 1940s American audience, this can be seen as another unamiable quality. In addition, these characteristics portray Lydia as Elizabeth's foil.

Conclusion

Wright and Leonard have their reasons for adapting, rewriting or changing Austen's *Pride and Prejudice*. Wright and Leonard respect Austen's representation of Charlotte's, Elizabeth's and Lydia's marriage views and the realization of their marriages; Charlotte's marriage is a marriage of convenience, Elizabeth marries for love and respect, and Lydia elopes out of infatuation and lust. However, Wright and Leonard have made some changes that can be accounted for by the historical and national context of the adaptations.

Leonard's adaptation implements some of the Classic Hollywood conventions; Wright also seems to be aware of these Hollywood conventions. One of the Classical Hollywood movie conventions requires a romantic united couple at the end of a movie. For American audiences, both directors have romanticized the endings by including a kissing scene between Elizabeth and Mr. Darcy. Another Classic Hollywood movie convention tries "to achieve a cinematic style where the viewer needs to think very little to understand the plot of a film" (Wilkin 3). This can explain why Lydia is so often seen around officers in Leonard's adaptation. Her actions foreshadow her elopement; audiences can deduct from her previous behavior that a girl like Lydia can do something inappropriate as eloping.

Leonard's adaptation shows a positive image of Britain. This was desired because of the US and British alliance in the Second World War. Consequently, Leonard's Elizabeth is less focused on money since materialism was viewed as an unamiable quality. She is a character that is bent on love and respect. When Leonard's Lydia returns with a lot of money and material things as horses and carriages, she becomes Elizabeth's foil because Lydia is then portrayed as a character who is more bent on money and material things than love. Furthermore, Lydia's elopement is used to portray a coherent Bennet family that supports each other during rough

times. In addition, the Bennet family can focus on the greater good instead of their own self-interests because they can leave behind material objects. Consequently, Leonard's adaptation portrays subtle images of war effort.

Wright's adaptation foregrounds Elizabeth. As a result, Charlotte and Lydia become Elizabeth's foils. Charlotte saves Elizabeth from a loveless marriage with Mr. Collins, and Lydia is the younger unimportant sister who runs around in the background; they can easily be forgotten. Moreover, the entire movie is filmed from Elizabeth's perspective. As a result, it is made to appear that audiences should praise Elizabeth for her choices and independency.

In Wright's and Leonard's adaptations, Elizabeth is then the only character who marries for the right reasons and cares for the right things: love and respect. Charlotte wants to have a home; therefore, she marries Mr. Collins out of convenience. In Wright's and Leonard's adaptations, Charlotte can be pitied for her choice because Mr. Collins is a rather ridiculous character that is always foregrounded at the expense of Charlotte. Lydia marries Mr. Wickham out of infatuation. In addition, she is self-absorbed in her possibly temporary happiness that comes with having money and being a newlywed. It is suggested that, after her marriage, Lydia will realize that Mr. Wickham is mean in Leonard's adaptation and abusive in Wright's adaptation. This may affect her happiness.

This paper only focused on Charlotte, Elizabeth and Lydia; however, further studies could also compare Elizabeth to Jane since both sisters want to marry out of love.

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Faculteit Geesteswetenschappen
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Onwetendheid is geen excuus. Je bent verantwoordelijk voor je eigen gedrag. De Universiteit Utrecht gaat ervan uit dat je weet wat fraude en plagiaat zijn. Van haar kant zorgt de Universiteit Utrecht ervoor dat je zo vroeg mogelijk in je opleiding de principes van wetenschapsbeoefening bijgebracht krijgt en op de hoogte wordt gebracht van wat de instelling als fraude en plagiaat beschouwt, zodat je weet aan welke normen je je moeten houden.

Hierbij verklaar ik bovenstaande tekst gelezen en begrepen te hebben.

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Dit formulier lever je bij je begeleider in als je start met je bacheloreindwerkstuk of je master scriptie.

Het niet indienen of ondertekenen van het formulier betekent overigens niet dat er geen sancties kunnen worden genomen als blijkt dat er sprake is van plagiaat in het werkstuk.