

A Vista of Emotion

The Romantic Landscape in *Pride & Prejudice*



Marijn Brok
3238296
BA Thesis English Language and Culture
6329 words (incl. quotations)

Utrecht University
Supervisor: Roselinde Supheert
2nd evaluator: Maria Kager
29 January 2016

Table of Content

Introduction	2
Chapter 1: The Aesthetic Concepts of the Romantic Landscape	6
Chapter 2: A Proposal Denied	11
Chapter 3: On Top of the World	15
Chapter 4: A Proposal Accepted	21
Conclusion	26
Works Cited	28

Introduction

Pride and Prejudice (1813) by Jane Austen could possibly be one of the greatest love stories ever written in English literature. It belongs with William Shakespeare's *Romeo and Juliet* and Charlotte Brönte's *Jane Eyre* to tales that tell of an impossible love, with either a fatal or happy ending. The popularity of Austen's novel is evidenced by the many adaptations it has provided for the stage and screen. *Pride and Prejudice* was staged in a 1936 West End play, and in 1956 a Broadway musical was produced. In 1940, a Hollywood production starring Greer Garson and Laurence Olivier was made. BBC produced five television series of the novel, ending in 1995 with its most popular version to date that sparked a fervent admiration for Colin Firth in a wet white shirt. *Pride & Prejudice*¹, another cinematic adaptation, testified to a more Romantic interpretation in 2005 (Carroll and Wiltshire 162). As for future releases, 2016 will see the release of *Pride and Prejudice and Zombies*, an adaptation of a literary adaption and parody of Jane Austen's work from 2009 set in an eighteenth century zombie-infested England ("Pride and Prejudice and Zombies").

Pride & Prejudice takes the romantic relationship portrayed in the novel to heart. Television director Joe Wright made his film debut in directing this motion picture. Screenwriter Deborah Moggach wrote the script. The adaptation stars Keira Knightley and Matthew Macfayden as Elizabeth Bennet and Mr. Darcy, respectively. A key change made before production started was the setting of the period. Wright and Moggach chose to set the story in the 1790s, the decade in which Austen started to write *Pride and Prejudice*. The director cited as one of the main reasons the social changes of that time and more figure-flattering costumes (Wright). Moggach claimed she wanted the film to be "a muddy hem

¹ This paper distinguishes between the novel *Pride and Prejudice* and the film *Pride & Prejudice*. Note the use of an ampersand in the title of the film.

version” (Spunberg). These changes influence the atmosphere of *Pride & Prejudice*, making the film eligible for a closer analysis of its cinematic features.

Wright creates a less constrained atmosphere in his motion picture than Austen did in the novel. His use of setting in particular is a significant departure from the novel. In the film adaptation, Elizabeth often goes outside for solitary walks. This habit forms a contrast with the confinement to which the protagonist is subjected to in the novel, where she is sitting in salons in the presence of family and acquaintances. In the film, she is allowed to search her inner self and emotions while being immersed in nature. This freedom comes forward in three

Scene	Chapter	Time in film
The first proposal	Vol. II, Ch. XI (184-189)	1:05:37-1:09:50
The cliff	Vol. II, Ch. IV (149-152)	1:16:12-1:17:11
The second proposal	Vol. III, Ch. XVI-XVII (343-355)	1:47:22-1: 51:18

pivotal scenes of the adaptation. The first scene portrays Darcy’s first marriage proposal. The initial setting in the novel of the Collins’ house is replaced by a folly, a heavy downpour and wet clothes. These elements seem to darken the mood of the scene. In the second scene, the audience sees Elizabeth standing on top of a cliff. This episode occurs during her journey with the Gardiners. She becomes part of the landscape, with the wind billowing through her clothes while she gazes off into the English countryside. In the third scene, Darcy proposes for a second time to Elizabeth in an open field while the sun rises behind them. The emotions that are roused by these scenes seem to adhere to the aesthetic ideals of the Romantic landscape.

A number of critics have examined screen adaptations of *Pride and Prejudice*. Carroll and Wiltshire argue that the novel not only retains the ability to keep amusing the audience, but that it also “has seemed to demonstrate something our culture finds powerful and true” (162). They suggest that the novel resonates with the reader because of the impossible love

between the two protagonists that is due to their positions in a social hierarchy. This narrative is considered the heart of the novel, which sparks inspiration for film and television adaptations (163). Classic novels like Austen's tend to be transposed into the heritage movie genre (Sutherland 222). The main characteristics of this genre are films set in the past, with "luxurious country-house settings, the picturesque rolling green landscapes of southern England, the pleasures of period costume, and the canonical literary reference points"(Andrew Higson, qtd. in Dole). Wright's *Pride & Prejudice* is seen as in part deflecting from this genre, focusing on an "equally resonant minimalism" (Sutherland 223). It shows a shabbiness that is exemplified by Moggach's statement about mud stained clothing.

The tendency to adapt Austen's novels as heritage movies genre locates the narratives in closer proximity to nature. Landscapes were an important aspect in the arts of the Romantic period. Austen wrote her novels throughout this period. However, there seems to exist a clash of opinions with regard to Jane Austen's relation with Romanticism and nature. William Deresiewicz has argued that the work of the author can be divided in two phases. The first phase holds *Northanger Abbey*, *Sense and Sensibility* and *Pride and Prejudice*, the second contains *Mansfield Park*, *Emma* and *Persuasion* (2). Deresiewicz argues that the second phase would have been the most influenced by Romantic Period. With regard to *Pride and Prejudice*, he claims that it deliberately strays from nature when Elizabeth's planned journey to the Lake District is delayed (20). Arthur Walton Litz argued the opposite, stating that several critics claim that Romanticism affected Austen's treatment of nature more than was previously assumed. He points out that Austen refrained from describing several locations in *Pride and Prejudice*, because she presumed her readers to have prior knowledge of those areas.

Several critics have explored the influence of Romanticism on Wright's adaptation of the novel as well. Sarah Ailwood analyses Austen's conception of the self and the portrayal of

Darcy as the Byronic hero in *Pride & Prejudice*, two important elements in Romantic thinking and literature. She claims that the adaptation is “an essentially Romantic interpretation of Austen’s novel,” with Wright using the settings and landscapes to “position Elizabeth and Darcy as Romantic figures.” Similarly, Carroll and Wiltshire argue that the film is “the most alluring romantic treatment the novel has received,” which is achieved by the use of mobile cameras and “conspicuously utilising camera work to suggest emotion and atmosphere” (167). These statements suggest that the aesthetics of the Romantic landscape are still relevant today.

This paper will argue that Wright utilises the aesthetics of the Romantic landscape in *Pride & Prejudice* to strengthen the audience’s sentiments of Elizabeth and Darcy’s relationship. This directorial approach differentiates from the setting in the novel. In contrast, Austen locates events in *Pride and Prejudice* in sitting rooms or during social events. The author often relies on language to convey these sentiments. Through a visual analysis of the three scenes mentioned above, it will be demonstrated how Wright visualises the Romantic elements in his adaptation. This paper will argue that these scenes provide the emotional background on which the film heavily relies.

The first chapter will define and outline the aesthetic concepts of the Romantic landscape. The second, third, and fourth chapter will each provide an analysis of the chosen scenes, that is to say the first proposal scene, the cliff scene, and the second proposal scene. The main focus will be on Wright’s application of visual elements.

Chapter 1

The Aesthetic Concepts of the Romantic Landscape

“Love, grief, fear, anger, joy, all these passions have in their turns affected every mind”

(Edmund Burke 22)

Most of the events in Jane Austen’s *Pride and Prejudice* occur in sitting rooms. This allows a limited margin for the landscape to play a role. Director Joe Wright takes several important episodes from the novel outdoors in *Pride & Prejudice*. These scenes feature a greater display of emotion. This could in part be ascribed to the impressive scenery that Wright chose as filming locations. Several aspects of these settings seem to correspond with aesthetic ideals for landscapes that prevailed during the Romantic period.

Landscape became an important element of the visual arts in the Romantic period. A popular subject for Romantic artists was landscape painting. They were fascinated with the power of nature. The painting genre allowed them to meditate on the limits of “human understanding and the fragility of civilization.” For some painters the landscape offered a manifestation of the workings of a deity. Others recognised nature as a symbol for “humanity’s helplessness in the face of an irrational fate”(Arnason 9). Native painters, for example Constable and Turner, responded to this new demand for images of landscape, and “pioneered the visual discovery of the English Lakes, the Alps and the Rhine.” Foreign artists, such as Claude Lorrain and Gaspar Poussin, inspired the indication of the beautiful and sublime qualities of British scenery (Trott 74). A third aesthetic, the picturesque, acted as an agent between these two extremities.

During the eighteenth and nineteenth century, the blending of these terms sparked debates. The main problem is that these terms were used commonly and casually, which

caused them to merge into one another (Trott 72). This calls for a definition of these aesthetic concepts. Several authors discussed the aesthetic concepts. Edmund Burke established a clear distinction between the sublime and the beautiful in his *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757). William Gilpin and Uvedale Price defined the picturesque in their treatises.

The Sublime Concept

In his *Enquiry*, Burke considers the sublime capable of inducing astonishment. This is the “state of the soul” where the psyche is incapable of moving further. The reason for this paralysed condition is because the viewer is inflicted with terror. Fear causes the mind’s inability to act and reason. It is a perception of pain or death, and operates in a manner of actual fear. A sublime object occupies the mind completely, making it powerless to regard any other objects or recognise other sentiments. Therefore, the sublime is able to anticipate the recipient’s inability to reason the object in his view, and “hurries” him or her on by an “irresistible force.” In other words, the concept is “an idea belonging to self preservation” (86). Burke argues that whatever is terrible, is considered sublime. Next to astonishment, the sublime can also ignite sentiments of admiration, reverence and respect (57).

An object becomes sublime when it displays obscurity. The cause for this is the inability to see an object clearly. Burke claims that when the beholder becomes aware of danger, the apprehension vanishes. An important role is laid out for darkness, for it can be productive of the sublime. For instance, the presence of night can add dread to an object (58-59). Burke argues that in nature, images that are dark, confused or uncertain have a greater power on imagination than those that the recipient is able to determinate (62).

The sublime is some modification of power. The recipient does not willingly submit to pain, only when he or she is forced to do so (65). Power only exert its dominance over the

subject when it does not comply to the benefit of the viewer (66). When the beholder looks upon an object that wields power, he or she shrinks in stature compared to it. In a manner, the subject is annihilated in its presence (68). Power is able to inspire the sublime because of the terror it that accompanies it (65).

Magnificence also inspires the sublime in an object. It acquires its grandeur from vastness and infinity. Burke claims that the vastness of a dimension is another cause of the sublime. The immensity of an object can be extended to its length, height and depth. Something small can also be considered sublime, when contrasted with the dimension of its environment (72). Similarly, infinity also has the capability to be called sublime. Burke argues that its limitlessness has the tendency to “fill the mind with ... delightful horror.” Because the eye is unable to perceive the bounds of an object, it seems to be expanding limitlessly.

The Beautiful Concept

At the other end of the aesthetic spectrum is beauty. Beautiful objects instil the recipient with a sentiment of love “or some passion similar to it” (91). Burke names these sentiments the “softer virtues”: easiness of temper, compassion, kindness and liberality. He emphasises that these senses are subordinate to the greater virtues of the sublime (111). Beauty is connected with feelings of pleasure (Trott 72). It is associated with feminine qualities, as is earlier exemplified by the qualities of smallness, smoothness and delicacy (81). Burke lists several qualities that indicate a sense of beauty to the eyes of the beholder.

A small and delicate object is considered beautiful. Burke argues that it is common to add the name “little” to an object that is regarded with love. He supports this claim with the assertion that “a great beautiful thing” is never used as expression, and that the sublime always refers to great objects (113). Delicacy is considered an essential quality of beauty.

Burke exemplifies this by distinguishing between the “majestic” tree that inspires reverence and a flower that conveys a sense of elegance (116).

A beautiful object should show smoothness as well as variation. Burke claims that an object would please the recipient no longer if it was broken or irregular (114). At the same time, he deems objects that change direction in their form more beautiful. It should be noted that he refers to a smooth change in its appearance. In other words, the whole is “continually changing” (115). In *Enquiry*, Burke breaks this quality in two distinct qualities. He names them as “a variety in the direction of parts” and “to have those parts . . . melted as it were into each other” (117).

The colours of the object should be clear and bright. Burke considers the milder colours of “every sort” the most appropriated to beauty: “light greens; soft blues; weak whites; pink reds; and violets.” Should the colours be strong and vivid, they should be diversified. The author refers to situations in nature where the hues are ablated in the presence of each other, for example in flowers and peacocks (116).

The Picturesque Concept

The term picturesque has various meanings. In the beginning of the eighteenth century, the concept referred to a natural scene ““that looked as if it derived from a picture”” (Kroeber 5). William Gilpin invented the term “Picturesque Beauty” in order to distinguish objects “that were actually beautiful and also adapted for use in pictures” (Hussey, 13). In 1794, Uvedale Price proposes the picturesque as an alternative to its fellow concepts of sublime and beauty. He finds Gilpin’s definition too vague and at the same time too confined (35). Price claims that this definition allows for all objects that are deemed pleasurable in pictures to be called picturesque (36).

Gilpin specifies irregularity as the main characteristic of picturesque (Hussey 116). Similarly, the *Oxford Companion to the Romantic Age* argues for variety in landscape (646). This quality offers a contrast to smoothness as a quality of beauty and vastness as a quality of the sublime. The object can contain ruggedness, rusticity, roughness, variety or novelty (*An Oxford Companion to the Romantic Age* 646; Trott 75). Nicola Trott claims that this quality is suited to the depiction of the English countryside (75).

Another element of the picturesque is obscurity. This illustrates how the term applies to Burkean aesthetics and forms a hybrid between the sublime and the beautiful. Obscurity in the picturesque can be applied to “gulfs or abysses, the conditions of twilight or moonlight, and the atmospheric effects of clouds and mist” (Trott 75). In an extension, the painterly technique *chiaroscuro* can also be applied to this quality. The term can be explained as handling light and shade on the canvas.

Chapter 2

A Proposal Denied

“You were the last man in the world whom I could ever be prevailed upon to marry”

(Austen 188)

The first scene that will be discussed in this paper is Darcy’s first proposal to Elizabeth.

The main difference between the novel and the film is the setting. Austen sets the dialogue between the two protagonists inside, while Wright situates the argument outdoors.

Analysis of the Novel

The first proposal in the novel is preceded by an episode in which Elizabeth rereads letters from her sister Jane (184). The protagonist is then surprised by a visit from Darcy. He comes under the pretence of asking after her health, but quickly changes course and expresses his feelings for Elizabeth (185). The remaining scene revolves around the outcome of this confession. Elizabeth rejects Darcy on the ground that he played a role in the separation of Jane and Charles Bingley (186). After she also charges him with the misfortune of George Wickham, Darcy leaves the room (187). This episode is set in the Collins Parsonage.

Elizabeth is sitting in one of the rooms, though it is not specified which chamber it is. It seems likely she is situated either in the parlour (151) or her bedroom (155).

Analysis of the Film

The scene in the film forms a stark contrast with the novel. In Wright’s adaptation, the first proposal scene starts with a wide shot of Elizabeth crossing a bridge in a downpour (1:05:38; fig. 1). She seeks refuge at a folly, completely drenched. Darcy immediately arrives, who,



Fig. 1. From *Pride & Prejudice*.

with his soaked appearance, startles her (1:05:46). The ensuing conversation is similar to the narrative in the novel.

One of the episode's striking elements is the weather. It is raining throughout the scene. This fact is conveyed through both the opening shot and the sound of falling raindrops. An approaching thunderstorm is announced by the roaring sound on the background. (1:05:51). The rain has a direct effect on the appearance of both characters, as they are soaked. The weather affects the light of the scene as well. Because of the impending storm, the sky is clouded, thus blocking the sunlight. As a result, the light is dimmed. Therefore, the mood of this episode becomes obscure.

Another element that distinguishes the film from the novel is the actual setting. In the novel, Darcy visits Elizabeth at the Collins Parsonage. In the film, Elizabeth takes refuge at a folly (fig. 2). The building stands at the shore of a pond. Though the protagonist takes refuge from the rain under the building, she finds herself outside. This is an important change from the novel. It changes the mood of the scene, as the unfolding events are affected by its surroundings. A folly at a pond could be considered a romantic location, especially for a wedding proposal. However, the ambience is darkened by the continuing storm. Furthermore, the setting offers a sense of privacy to the characters. Family, friends and servants that could

have entered the room in the novel will not disturb them here. Simultaneously, the solitude of the folly gives them the opportunity to act according to their emotions. For instance, both characters start to speak with a heightened volume at certain points in the film (1:07:00; 1:07:42).



Fig. 2. From *Pride & Prejudice*.

The Aesthetic of the First Proposal Scene

As the first episode unfolds, it could be argued that it contains qualities that illustrate the aesthetics of the sublime. These elements can be assigned to the grandeur of the folly and the obscurity that is caused by the weather and the lightning of the scene. This suggests that in the first scene, Wright summons the sublime to intensify his scene with painful sentiments.

The folly that takes a central role in the setting saturates the scene with a sense of magnificence. The size of the building becomes clear in the last shot, where the spectator sees Darcy leaving Elizabeth behind (1:11:38). Compared to the folly, both characters seem small. Their stature in this shot is contrasted with the preceding shots where Elizabeth and Darcy have their argument. These shots are more intimate, which can be credited to the use of a handheld camera. Wright argues in the director's commentary that he uses these cameras in order to focus on the actors (1:07:24). The director does not explain this statement. However, he probably wants to bring out the intensity of the argument. In these shots, the actors fill



Fig. 3. From *Pride & Prejudice*

most of the screen (fig. 3). In doing so, Wright emphasises the emotional expressions of the actors and the dialogue. This technique allows for the audience to be pulled in.

The weather makes certain parts of the scene more obscure. The first shot offers a view of a bridge on which Elizabeth is running (fig. 1). Due to the depth of the scene, rain can be seen falling in front of the bridge. This obscures certain parts of the shot. During the argument between Elizabeth and Darcy, the background has become unclear. This is due to the focus of the camera on the actors (fig. 2). However, this created intimacy conceals most of the backdrop. Moreover, the rain can be heard on the background. The emotional distress caused by Elizabeth's rejection, as well as the following argument, is emphasised by the rain.

Furthermore, also due to the weather, the dimmed lightning of the scene obscures the scene even more. The clouded sky allows for little light to reach the environment, and it does not seem that Wright used much additional light. This is also suggested by his director's commentary. He argues that Austen declared the novel "too light and lacking in shade" (1:05:47; Le Faye 212). However, he does not explain what techniques he applies to achieve this. It could be argued that he refers to the dark mood that is conjured up by the lack of light in this episode. In addition to this, as was argued with the rain, it could be said that the darkness reflects the sentiments of the scene. It underscores Elizabeth's ire with and the failing of Darcy's proposal.

Chapter 3

On Top of the World

“Elizabeth’s mind was too full for conversation, but she saw and admired every remarkable spot and point of view” (Austen 235)

The second scene in the film that will be discussed here is the landscape shot with Elizabeth standing on a cliff. This episode does not occur specifically in the novel. However, it seems to visualise one sentence that refers to the aesthetic aspects of the Romantic landscape.

Furthermore, it also refers to the journey that Elizabeth is taking with her relatives. It could even be seen as a metaphor for the inner turmoil she is experiencing after Darcy’s proposal.



Fig. 4. From *Pride & Prejudice*.

Analysis of the Novel

While Elizabeth is travelling to the Collins Parsonage, she makes a stop at the Gardiner’s residence in London to visit Jane. The Gardiners invite Elizabeth on a summer tour with the Lakes as a possible destination. The protagonist immediately accepts, exclaiming, “what delight! what felicity! You give me fresh life and vigour. Adieu to disappointment and spleen.

What are men to rocks and mountains?" (152). The protagonist anticipates the journey with the Gardiners with delight. She seems to have special regard for the landscape, saying, "Lakes, mountains, and rivers, shall not be jumbled together in our imaginations" (151-152). It seems that she is directly referring to the picturesque concept. It is very possible Austen was familiar with the aesthetic, as is claimed by Arthur Walton Litz. He suggests that Austen had read works by William Gilpin, whose work is implied to have provided for *First Impressions*, the original of *Pride and Prejudice*. Walton Litz exemplifies this by referring to the last chapter of the second volume. In this episode, Elizabeth commences her voyage with the Gardiners. However, it is mentioned that "it is not the object of this work to give a description of Derbyshire, nor of any of the remarkable places through which their route thither lay; Oxford, Blenheim, Warwick, Kenelworth, Birmingham, &c. are sufficiently known" (231).

At the start of the journey, the Gardiners decide to visit Darcy's ancestral mansion. When they enter the park that surrounds the estate, it is described as a large territory containing "a beautiful wood." Elizabeth is distracted by the possibility of encountering Darcy, but she nevertheless admires her surroundings. Eventually, they travel uphill and come to a halt on the top of a mount. This gives the party a view on a valley and Pemberley House on the opposite side. It is portrayed as a large, beautiful building, backed by "woody hills" and a stream crossing it in front. Elizabeth is "delighted. She had never seen a place for which nature had done more" (235). The sentiment of delight that Elizabeth experiences could be assigned to Burke's concept of beauty. Her perception of the landscape as beautiful exemplifies this. Walton Litz even remarks that this depiction has often been regarded as a hidden description of Darcy. In this sense, it could be said that Austen inexplicitly lets Elizabeth to fall in love with him.

Analysis of the Film

The cliff scene in the film is an amalgamation of these scenes in the novel. The scene in the motion picture is preceded by an episode with the Gardiners (1:16:10). Here, it is not Elizabeth but the younger sister Mary who exclaims “the glories of nature. What are men compared to rocks and mountains?” (1:15:30). This allows Elizabeth to retort that men are filled with arrogance and stupidity, and argues that “if they are amiable, they are easily led and have no mind of their own” (1:15:37). The contrast with the novel is that Austen’s comparison of men to nature precedes the first proposal scene in Austen’s. Wright establishes the statement after Darcy’s proposal. At this point, Elizabeth thinks she knows the damage a man can bring to her wellbeing.

The cliff scene starts with a shrouded shot (1:16:15; fig. 5). It imitates the view one experiences when looking directly at the sun with the eyes closed. The next shot is a close-up of Elizabeth (1:16:22; fig. 6). Her eyes are closed, which positions the previous shot as her

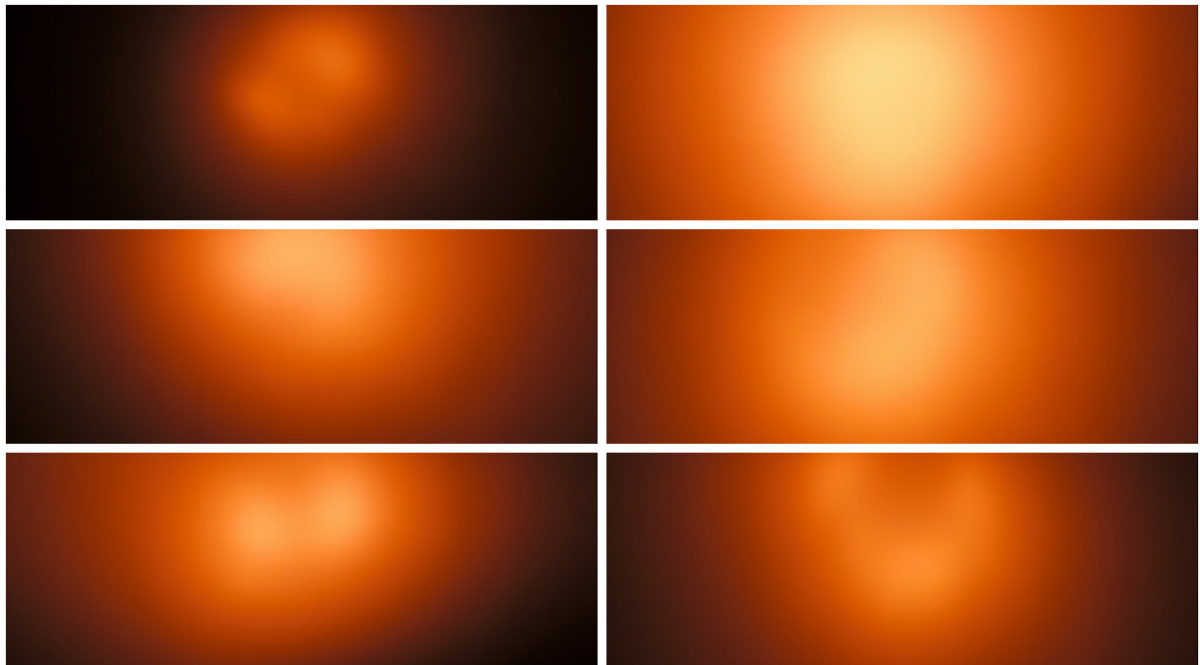


Fig. 5. From *Pride & Prejudice*.



Fig. 6. From *Pride & Prejudice*.

point of view. A treading horse can be heard, and the sound of wisps of wind allude to passed trees, seen in the shadows that cross over Elizabeth's face. The sounds that are heard seem to indicate that she is lying on a carriage. This refers to the journey with the Gardiners she is taking in this episode. The score that is used features a rising composition of piano music.



Fig. 7 From *Pride & Prejudice*.

Next, the camera switches to a wide panorama shot (1:16:33). It glides left towards Elizabeth, who is standing on a cliff overlooking a valley (fig. 7). This movement allows the viewer to take in the landscape. Wind brushes past the protagonist, with her wide clothes clinging to its forces. A mid close-up follows of Elizabeth's face (fig. 8). She seems to be taken in by her view. The music seems to expand at the beginning of the cliff shot, perhaps

resembling the brushing winds. Beneath the score, blasts of air can be heard as well as chirping birds.



Fig. 8. From *Pride & Prejudice*.

The Aesthetic of the Cliff Scene

The cliff scene could be assigned to the picturesque aesthetic. Though it holds the quality of irregularity, it also combines elements of the sublime and beauty ideals. This combination can be assigned to the picturesque as being a hybrid of the two aesthetics. It plays an important role in strengthening the sentiment of the scene.

The irregularity of the landscape in the cliff scene is an inherent aspect of the picturesque. It serves as an alternative of the sublime vastness and the beautiful smoothness. The ruggedness of the setting is an inherent part of the English countryside. It serves as a visualisation of Elizabeth's journey with the Gardiners. Furthermore, irregularity can also be detected in Wright's montage of the shots. The director cuts from close-ups to a wide shot and then back to a mid close-up. Wright calls this transition between the close-up and the wide shot a "dramatic cut" (1:16:36). He possibly could have used a slow zoom-out technique, but refrains from doing so.

The scene seems to use the technique of chiaroscuro as well. During the close-up of Elizabeth's eyes, shadows move across her face. They indicate the passing trees while she lies

in a carriage. In the cliff shot, clouds in the background cast large shadows on the valley that Elizabeth is overlooking.

Elizabeth's small stature in the landscape makes her a delicate object (fig. 7). This can be attributed to both the sublime and beautiful aesthetic. The close-up of her eyes shows an elegant young woman who is occupied with her emotions (fig. 6). It perhaps suggests how Elizabeth is dealing with her struggles internally. In the next shot, the sublime power of the landscape is represented by her stature in comparison to its vastness. By standing on top of the cliff, overlooking the land beyond, she perhaps has found a way to let go of her former prejudices of Darcy. The wind seems to be blowing her sentiments away into the vastness.

The scene arouses both sentiments of beauty and sublime. The spectator can be moved to admiration and reverence for the landscape. This is due to the magnificence and vastness of the setting. It is even fortified by the size of the protagonist compared to the environment. On the other hand, the scene also inspires compassion. The sentiment is one that is aroused by qualities of beauty.

Chapter 4

A Proposal Accepted

“You have bewitched me body and soul.” (*Pride & Prejudice*)

The last scene to be discussed is Darcy’s second proposal. Compared to the two previous scenes, this one is located outdoors in both the novel and the film. While Austen concentrates on the interaction between Elizabeth and Darcy, Wright allows the environment to take visual control of the scene.

Analysis of the Novel

In the novel, Elizabeth and Darcy have two consecutive meetings that lead up to their engagement. Both encounters are set outside while the characters take a stroll. They first meet after Lady Catherine de Bourgh’s visit to Elizabeth (332-339). Darcy surprisingly accompanies Charles Bingley for a visit, after which they venture for a walk with Elizabeth, Jane and Kitty (343). The episode does not make a direct reference to the environment. However, a striking element is the sentence “when Kitty left them, she [Elizabeth] went boldly on with him alone.” The word boldly perhaps refers to Elizabeth’s “courage” to talk to Darcy about his hand in Jane and Charles Bingley’s engagement. During their walk, she confesses her changed feelings for Darcy.

The second meeting takes place the next day. Elizabeth and Darcy take another walk together. One reference is made to nature before they leave. Darcy professes a wish to “see the view from the Mount” (354). This gives a general goal for their outing. However, the episode does not make a further reference to it. It could be concluded that Elizabeth and Darcy’s walk will take them along some scenery that fits in the aesthetic ideals that is

requested of the landscape. Furthermore, it is only mentioned that during the walk, “Mr. Bennet’s consent should be asked in the course of the evening” (355). This is the only general allusion to their engagement.

Analysis of the Film

The second proposal scene starts with a shot of a rustic field before dawn (1:47:22; fig. 9). It shows a small stream accompanied by reed, a frail wooden bridge, morning mist, and the sky filled with soft colours indicating an imminent sunrise. The volume of the warbling birds



Fig. 9. From *Pride & Prejudice*.



Fig. 10. From *Pride & Prejudice*.

risers, and music accompanies the moment. This shot is an example of Moggach's conception of "a muddy hem version" of the story. The viewer sees Elizabeth walking along the stream and crossing the bridge, not paying attention to the possibility of getting dirty (fig. 10).

The next shot shows Elizabeth from the front (1:48:28). Her attention is drawn towards something she observes. The next shot reveals Darcy walking towards her in a field (1:48:38; fig. 11). At this moment, the same score from the cliff scene is used. Darcy's appearance has a magical effect because of his emergence out of the mist. The shot is rather long, taking almost forty seconds for Darcy to walk up to Elizabeth. This puts an emphasis on the significance of his coming.



Fig. 11. From *Pride & Prejudice*.

Throughout these shots, the lighting of the scene starts to brighten. This is a direct reference to the rising sun. Darcy asks Elizabeth whether her feelings towards him has changed. When Elizabeth remains silent, he confesses his love again. The following shot shows both of them (1:50:48). The camera moves, letting the sun rise between the couple. The only reply Elizabeth gives is "Well then. Your hands are cold" (1:50:53; fig. 12). They move closer, letting their foreheads touch. An actual kiss does not occur, but this could be symbolised by the sun that glows brighter between them (fig. 13).



Fig. 12. From *Pride & Prejudice*.



Fig. 13. From *Pride & Prejudice*.

A Shift from Sublime to Beauty

The second proposal scene transitions from a sublime aesthetic to a beautiful aesthetic. This shift between the two extremities includes some elements from the picturesque as well. The transformation of the mood of the scene reflects the underlying sentiments that accompany it.

The beginning of the scene starts out with a sublime aesthetic. This is exemplified by the darkness of the lightning. This can be explained by the timing of Elizabeth's walk. It is set at dawn. This affects the environment with a sombre mood. Elizabeth is probably reflecting on her meeting with Lady Catherine. The protagonist could be unsure about her future with Darcy. The thin mist in the field enhances the mood. It adds an obscure quality to the scene as

well (fig. 9). It could possibly be argued that the mist fits in with a picturesque aesthetic (Trott 75). This alludes to a shift in the aesthetic of the scene from sublime to beautiful.

During the episode, the mood is brightened by a transition from dark to light. As mentioned before, the scene starts out with dark tones (1:47:22). Due to the rising sun, the lighting of the scene starts to clear. This has a softening effect on the colours of the environment. When Darcy appears, they have changed to a greyish hue (1:48:38; fig. 11). In the final shot, the colours turn warm as a result of the rising sun (1:50:48; fig. 13). The scene ends on a bright note: figuratively, because of the rising sun; literally because Elizabeth and Darcy are finally brought together

The beauty aesthetic conveys a sentiment of love. This can mainly be assigned to the appearance of the sun. Its mood-changing effect reflects the happy event that takes place in the episode. It could perhaps be argued that the sun has some sublime qualities in this moment. Burke argued in *Enquiry* that “such a light as that of the sun, immediately exerted on the eye, as it overpowers the sense, is a very great idea” (80). This suggests that the power of strong sunlight can refer to a sublime aesthetic. Such could be the case when the sun shines directly in the camera between the two couples, obscuring them. Nevertheless, it serves as an enhancement of the couple’s joy. In this way, it conveys the sentiment of love with which the scene ends. The rising sun could even refer to the new beginning that Elizabeth and Darcy are about to start.

Conclusion

In conclusion, the aesthetic concepts of the Romantic landscape enhance the sentiments of Wright's *Pride & Prejudice*. The three scenes discussed in this paper display either one or a combination of the sublime, beautiful and picturesque concepts. The first proposal scene adheres to a sublime aesthetic. The setting of the folly inspires a magnificent quality. The obscurity and dimmed lightning set the scene with a sombre mood. Because of this, the unfolding events in this episode are treated with a sublime sentiment of pain. The cliff scene is animated with a picturesque aesthetic. This can be assigned to the English countryside that serves as the setting. Its irregular landscape is a crucial aspect of the picturesque.

Furthermore, it contains elements of the sublime and the beautiful. This underlines the claim that the picturesque is a hybrid of the two extremities. In the second proposal scene, a transition takes place from a sublime aesthetic to one of beauty. This is achieved through the shift in lightning, which clears the obscurity at the start of the episode. Furthermore, the final shot casts the sun in a central role. It enhances the couple's joy in coming together at last. The sentiments in these scenes exemplify that the concepts of sublime, beauty and picturesque are still relevant in contemporary culture. By applying the aesthetics of the Romantic landscape, Wright reinforces the emotional charge of the episodes through the explicit role of the setting.

This study is limited by the lack of research on the emotional effect of the Romantic aesthetics. Only a general description is given on the sentiments they are supposed to excite. A further study could assess the effects the aesthetics have on the audience's viewer experience. However, this paper is confined to Wright's use of the elements of the aesthetic concepts in Romantic landscape. Further research could also investigate the role of landscape in other adaptations of *Pride and Prejudice* and the novels of Austen in general.

It would be interesting to further investigate setting and landscape in adaptations of Austen's. The limited reference to nature in *Pride and Prejudice* forms a stark contrast with Wright's adaptation. Other directors might have taken a similar approach during production. Researching these adaptations would benefit in a larger amount of research on this subject.

Works Cited

- Ailwood, Sarah. "“What are men to rocks and mountains?’ Romanticism in Joe Wright’s *Pride & Prejudice*.” *Persuasions On-line* 27.2 (2007): n. pag. *Jane Austen Society of North America*. Web. 18 Nov 2015.
- Arnason, H.H. and Elizabeth C. Mansfield. *History of Modern Art*. 7th ed. London: Pearson PLC, 2013. Print.
- Austen, Jane. *Pride and Prejudice*. 1813. London: Penguin Classics, 2008. Print.
- Burke, Edmund. *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful*. 1757. Ed. J. T. Boulton. London: Routledge & Kegan Paul: 1958. Print.
- Carrol, Laura, and John Wiltshire. "Film and Television." *The Cambridge Companion to Pride and Prejudice*, Ed. Janet Todd. Cambridge: Cambridge University Press, 2013. 162-173. *Cambridge Companions Online*. Web. 18 Nov 2015.
- Deresiewicz, William. *Jane Austen and the Romantic Poets*. New York: Columbia University Press, 2012. *EBL*. Web. 5 Jan 2016.
- Dole, Carol M. "Jane Austen and Mud: *Pride & Prejudice* (2005), British Realism, and the Heritage Film." *Persuasions On-line* 27.2 (2007): n. pag. *Jane Austen Society of North America*. Web. 18 Nov 2015.
- Hussey, Christopher. *The Picturesque: Studies in a Point of View*. 1927. 3rd ed. London: Frank Cass and Company Limited, 1983. Print.
- Kroeber, Karl. *Romantic Landscape Vision: Constable and Wordsworth*. Wisconsin: University of Wisconsin Press, 1975. Print.
- Le Faye, Deirdre. *Jane Austen’s Letters*. 4th ed. Oxford: Oxford University Press, 2011. Print.
- Walton Litz, A. "The Picturesque in *Pride and Prejudice*." *Persuasions*, 1 (1979): n. pag. *Jane Austen Society of North America*. Web. 7 Dec 2015.

McCalman, Iain. *An Oxford Companion to the Romantic Age: British Culture 1776-1832*.

Oxford: Oxford University Press, 1999. Print.

Price, Uvedale. *An Essay on the Picturesque*. Cambridge: Cambridge University Press: 2014.

Cambridge Books Online. Web. 7 Dec 2015.

Pride and Prejudice. Screenplay by Deborah Moggach. Dir. Joe Wright, 2005. Universal Studios, 2010. DVD.

“Pride and Prejudice and Zombies (2016).” *IMDB*. IMDB, n.d. Web. 20 Jan 2016.

Spunberg, Adam. “Scripting Pride & Prejudice with Deborah Moggach: Pt. 1.” *ScreenPicks*. Screenpicks.com, 1 April 2011. Web. 24 Nov 2015.

Sutherland, Kathryn. “Jane Austen on Screen.” *The Cambridge Companion to Jane Austen*. 2nd ed. Eds. Edward Copeland and Juliet McMaster. Cambridge: Cambridge University Press, 2010. 18 Nov 2015.

Trott, Nicola. “The Picturesque, the Beautiful and the Sublime.” *An Oxford Companion to Romanticism*. Ed. Duncan Wu. Oxford: Blackwell Publishers: 1998. 72-90. Print.

Wright, Joe. Interview by Jack Foley. *IndieLondon*. Indielondon.com, n.d. Web. 24 Nov 2015.

PLAGIARISM RULES AWARENESS STATEMENT

Fraud and Plagiarism

Scientific integrity is the foundation of academic life. Utrecht University considers any form of scientific deception to be an extremely serious infraction. Utrecht University therefore expects every student to be aware of, and to abide by, the norms and values regarding scientific integrity.

The most important forms of deception that affect this integrity are fraud and plagiarism. Plagiarism is the copying of another person's work without proper acknowledgement, and it is a form of fraud. The following is a detailed explanation of what is considered to be fraud and plagiarism, with a few concrete examples. Please note that this is not a comprehensive list!

If fraud or plagiarism is detected, the study programme's Examination Committee may decide to impose sanctions. The most serious sanction that the committee can impose is to submit a request to the Executive Board of the University to expel the student from the study programme.

Plagiarism

Plagiarism is the copying of another person's documents, ideas or lines of thought and presenting it as one's own work. You must always accurately indicate from whom you obtained ideas and insights, and you must constantly be aware of the difference between citing, paraphrasing and plagiarising. Students and staff must be very careful in citing sources; this concerns not only printed sources, but also information obtained from the Internet.

The following issues will always be considered to be plagiarism:

- cutting and pasting text from digital sources, such as an encyclopaedia or digital periodicals, without quotation marks and footnotes;
- cutting and pasting text from the Internet without quotation marks and footnotes;
- copying printed materials, such as books, magazines or encyclopaedias, without quotation marks or footnotes;
- including a translation of one of the sources named above without quotation marks or footnotes;
- paraphrasing (parts of) the texts listed above without proper references: paraphrasing must be marked as such, by expressly mentioning the original author in the text or in a footnote, so that you do not give the impression that it is your own idea;
- copying sound, video or test materials from others without references, and presenting it as one's own work;
- submitting work done previously by the student without reference to the original paper, and presenting it as original work done in the context of the course, without the express permission of the course lecturer;
- copying the work of another student and presenting it as one's own work. If this is done with the consent of the other student, then he or she is also complicit in the plagiarism;
- when one of the authors of a group paper commits plagiarism, then the other co-authors are also complicit in plagiarism if they could or should have known that the person was committing plagiarism;
- submitting papers acquired from a commercial institution, such as an Internet site with summaries or papers, that were written by another person, whether or not that other person received payment for the work.

The rules for plagiarism also apply to rough drafts of papers or (parts of) theses sent to a lecturer for feedback, to the extent that submitting rough drafts for feedback is mentioned in the course handbook or the thesis regulations.

The Education and Examination Regulations (Article 5.15) describe the formal procedure in case of suspicion of fraud and/or plagiarism, and the sanctions that can be imposed.

Ignorance of these rules is not an excuse. Each individual is responsible for their own behaviour. Utrecht University assumes that each student or staff member knows what fraud and plagiarism



entail. For its part, Utrecht University works to ensure that students are informed of the principles of scientific practice, which are taught as early as possible in the curriculum, and that students are informed of the institution's criteria for fraud and plagiarism, so that every student knows which norms they must abide by.

I hereby declare that I have read and understood the above.
Name: Student number:
Date and signature:

Submit this form to your supervisor when you begin writing your Bachelor's final paper or your Master's thesis.

Failure to submit or sign this form does not mean that no sanctions can be imposed if it appears that plagiarism has been committed in the paper.