CHAPTER II

PRIDE AND PREJUDICE

Pride and Prejudice

JANE AUSTEN

INSIGHT EDITION

From the director of BEND IT LIKE BECKHAM

Celebrate a New Twist On A Timeless Tale!

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Somerset Maugham observes that to his mind *Pride and Prejudice* is a "charming book." "It is wonderfully readable more readable than some greater and more famous novels." He further remarks that "it is a very well constructed book because it has a beginning, middle and an end. The incidents follow one after other naturally and one's sense of probability is never outraged." 3

**About The Author**

At heart she appeared to be of Eighteenth century, who never appeared to look back with any sense of survival. Jane Austen was eminently fitted to take place in an age of transition. In the midst of a period, restless, curious and impassioned, she preserved her faith in moderation and discipline. Without much effort of exertion of visible influence she gave the world what is most required an example of reserved and orderly serenity. All her scenes are set in England in a rural background. Her themes are limited to love, marriage and sex the leaders of fashion do not appear in her pages, the lower classes are likewise absent.

As David Cecil puts it "Jane Austen’s realistic English drawing-rooms are theatres in which elemental human folly and inconsistency play out their eternal comedy" 4. Hardly educated outside, not a part of the gentry, a keen observer and an impressive interpreter of her times, Jane Austen stands tall today with her substantial contribution to the Western literary world. Youngest out of seven children, she was born at Steventon on December 16, 1775. Her
insights into women’s lives and her mastery of form and irony had made her
the most noted and influential novelist of her era, even though she was only
moderately successful during her lifetime, yet supplied with material for half a
dozens novels as perfect of their kind as any in the language. While still a young
girl, she had experimented with various styles of writing, and when she
completed *Pride and Prejudice* at the age of twenty-two, it was clear that she
had found her appropriate form.

When she was twenty years old she completed a novel in the episodatary form.
She wrote *First Impressions* which, after considerable revisions, appeared as
*Pride and Prejudice* in 1813, even before she was twenty-one. It was originally
titled *First Impressions* because the appearances of the characters created the
plot of the novel. It is a parody of the battle between the lower gentry of
merry England and the slightly higher offs as they each search for love, but
each is hindered by pre-conceived 'prides' and 'prejudices' of other social
classes. However, because the novel is also concerned with the effects of the
character’s first impressions, that is their prejudice.

The most remarkable characteristic of Jane Austen as a novelist is her
recognition of the limits of her knowledge of life and her determination of
never to go beyond these limits in her books. She describes her own class, in
the part of the country with which she was acquainted and both the types of
character and the events are such as she knew from first-hand observation and
experience. But to the portrayal of these, she brought an extraordinary power of delicate and subtle delineation, a gift of lively dialogue, and a peculiar detachment.

**About the Director**

Gurinder Chadha, The director she is on one hand where we attempt to study a woman novelist, on the other we have a woman director whose works not only smell of the diaspora but also leave in the mind, a lingering tinge of her innovative and impressive techniques. Gurinder Chadha as she is known is the director of the film version of *Pride and Prejudice* that is called Bride and Prejudice. It is going to be an interesting comparative study because both works are individually, a production of two women who are literally poles apart yet thematically bound together over centuries that have witnessed tremendous changes in literary form and manners.

Gurinder Chadha born in Nairobi, was a part of the Indian diaspora in East Africa. She attended the London College of Printing in 1984/85 after her graduation and studied for a post-graduate diploma in radio journalism, following which she worked as a BBC Radio reporter. She moved into film production in 1993. She is married to Japanese-American filmmaker Paul Mayeda Berges, with whom she sometimes collaborates. According to Chadha, she uses the camera to educate her audience," I want to use the camera which is so powerful to change the way that people are portrayed."
Her first feature, Bhaji on the Beach, was numerous awards winning movie. Bend it like Beckham was the highest grossing British-financed, British-distributed film, ever in the UK box-office before the success of Slumdog Millionaire. This film was a critical and commercial success internationally, topping the box-office charts in the U.S., Australia, New Zealand, Switzerland and South Africa and winning audience favorite film awards at the Locarno, Sydney and Toronto film festivals following a number of other International awards. Bride and Prejudice - a film which marries Jane Austen with Indian and Western musicals - was the first film ever to open at Number One in the UK and India on the same day. Chadha is currently collaborating with composer A.R. Rahman and lyricist Stephen Schwartz on DreamWorks Animation's first musical set in India. She says in an interview “There’s a wonderful kind of yearning quality about what are culture and the perils of living in the West and the dangers of what could happen”.

Bride and Prejudice is a 2004 romantic musical film directed by Gurinder Chadha. It is a Bollywood-style adaptation of *Pride and Prejudice* by Jane Austen. The film released in the United States on 11 February 2005. Bride and prejudice blends the extravagance of Bollywood musicals with the clichés of Hollywood romantic comedies- and it has a added pedigree of being inspired by Jane Austen. Gurinder Chaddha adapted the novel *Pride and Prejudice* and renamed it quite intelligently and aptly by replacing the first alphabet ‘P’ of the
original title with the alphabet 'B' making it Bride and Prejudice suggesting the importance of marriage and bride in a typical Indian setup.

_Pride and Prejudice_

When we assess a literary adaptation, we never really compare a book with film, but an interpretation with an interpretation - the novel that we ourselves created in our imaginations, out of which we have constructed our own individualized 'movie', and the novel on which the filmmaker has worked a parallel transformation. Just the way in which we are readers and we believe in our imagined world, the filmmaker adds, deletes substitutes or simply interprets for us that imagined world. Therefore it may also be called an interpretation rather than comparison of one art form with the other.

"It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife."(pg 1) So begins Jane Austen's most popular novel, _Pride and Prejudice_. And, of course, a single woman in search of a good fortune must equally be in want of a husband who has one. It is a true comedy of manners and society with a wonderful protagonist depicting a picture that incorporates a variety of manners of the 18th century England. Written almost 180 years ago, this timeless classic is still read with the same enthusiasm as it was ages ago.
The book begins as the main character Elizabeth Bennet and her family has just heard of the arrival of a very rich man named Charles Bingley. The Bennet family is completely made up of girls the oldest being Jane, then Elizabeth, Mary, Kitty and then Lydia. Because there are no men in the family, after the father passes away his entire estate passes on to their cousin Mr. Collins. Mrs. Bennet is aware that if her husband was ever to pass that she and her daughters would be left homeless, so she has taken it upon herself to get her daughters not only married, but married to more wealthy men, even though they are in the lower ranks of society. So upon hearing Charles Bingley was coming Hertfordshire where they lived, Mrs. Bennet insists her daughters are introduced. Along with Mr. Bingley came his sisters Caroline and Luisa, Luisa's husband Mr. Hurst and Mr. Bingley's friend Fitzwilliam Darcy.

The Bennet girls and Mr. Bingley were introduced at a dance and right away Mr. Bingley took a liking to Jane. His sister invites her to dine with her soon after the dance and Jane goes. Her mother tells her she must walk to their house
and on her way there is begins to rain. Jane gets very sick and Elizabeth goes to stay with her until she gets better. While she is there Mr. Darcy begins to like Elizabeth although Elizabeth detests him. When Jane regains her health they return home only to find that Mr Collins has come for a visit hoping to find one of the daughters to marry so that the estate could stay in the family. At first he pursues Jane until Mrs. Bennet informs him she is soon to be engaged to Mr. Bingley. He then switches his interests to Elizabeth who however has absolutely no interest in Mr. Collins. Meanwhile, Mrs. Bennet has contrived for Elizabeth to marry Mr. Collins, mainly to keep the family home and estate in the family. He asks her to marry him and she rejects him, which results in a big fuss coming from her mother as well as his proposing to her good friend Charlotte Lucas who accepts the proposal.

Mr. Bingley and Jane Bennet fall in love, but Mr. Darcy who is thought by many to be a very proud man decides he must tear their love them apart, because he does not believe that Jane is really in love with him and that she only wants his money. So the whole company leaves Hertfordshire and Jane is heartbroken. Jane goes to her aunt and uncle who live in London where Mr. Bingley has gone hoping that he will come to see her, but Mr. Darcy kept her presence there a secret. While Jane is in London Elizabeth has been invited by Charlotte to visit her and Mr. Collins. Mr. Collins is always talking about his patron Lady Catherine De Bourgh and Elizabeth finally get to meet her. During her visit, Mr. Darcy also shows up at Lady de Bourgh's, he is her nephew and
she wishes Darcy to marry her daughter; however that is not in Darcy's plan, for he proposes to Elizabeth. She is disgusted by the proposal because he is proud, separated her sister and Mr. Bingley and had ruined the happiness of her friend Mr. Wickam back home who claims that Mr. Darcy had cheated him out of a fortune left to him by Mr. Darcy's father. She has already concluded that "Darcy is the last man on earth I could ever be persuaded to marry".

Mr. Darcy leaves dejected and sad, but returns later with a letter explaining his reasons for all he has done, his suspicions of Jane only using Mr. Bingley for money, as well as explaining that all that Mr. Wickham has told her was a lie that he had given him his inheritance and he had swindled it away. Elizabeth feels a little bad about how harsh she was to Mr. Darcy, but still does not want to marry him. Elizabeth returns home and leaves on trip to tour the lakes with her aunt and uncle. On the trip they decide to go tour Pemberley which is where Mr. Darcy lives. At first she says no, but upon being reassured that he is not at home she agrees. They go on the tour and Mr. Darcy returns unexpectedly. This brings about many other meetings between the two during their trip. Elizabeth and her aunt and uncle receive a letter from Elizabeth's family saying that her sister Lydia has run off with Mr. Wickham whom the family had trusted, but after the letter Elizabeth received from Mr. Darcy she now knows otherwise and fears that Mr. Wickham does not plan to marry Lydia at all, but only wants to take advantage of her. Elizabeth informs Mr. Darcy of the circumstances and immediately returns home. Her father and uncle leave in search of Lydia, and return with the news that Lydia is married.
Although Mr. Darcy had sworn Wickham and Lydia to secrecy that he was the one who had paid Wickham's debts so that he would marry Lydia the secret was spilled to Elizabeth and her feelings towards him begin to change drastically. News comes that Mr. Bingley and Mr. Darcy are again in town, and they pay the Bennets a visit. Mr. Bingley proposes to Jane and she accepts. Elizabeth realizes that she loves Mr. Darcy and while they are on a walk one evening the subject comes up again and they decide to get married. Mr. Darcy speaks with Mr. Bennet and he agrees to the marriage. So the story ends happily with Lydia marrying Mr. Wickham, Jane marrying Mr. Bingley and Elizabeth Marrying Mr. Darcy.

“It has been two centuries since Jane Austen wrote *Pride and Prejudice*, but the ever-lasting attraction of the emotionally-unavailable man- like the brooding Mr Darcy hasent waned.” Even two hundred years after the publication of *Pride and Prejudice*, women's most pined for man remains to be Mr Darcy. The Orange Prize for fiction conducted a poll in 2004 to know which romantic fictional character was their all-time favourite majority of women, cutting across age-barriers, voted for Darcy. It was also found out that he is the man they would ideally want to date. Women today have redefined their roles and have changed from the Elizabeth to self dependant women. Despite of that their dream man still continues to be like Darcy for the qualities that he had remain unmatched. He is emotionally unavailable, glowering, very handsome, has wit that is dry and seems to be in need of a reform and also emerges as a good man.
in the end. All these attributes make him the most wanted man till date. “In this novel, Austen explored a bottom line bedrock psychology- the battle of the sexes… She created a character like Mr. Darcy, whose mysterious persona would attract women. She had a natural sense of what clicks in erotic human behavior”

Bride and Prejudice- The Movie

Production Details

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<th>Director</th>
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<td>Producers</td>
<td>Gurinder Chadha, Deepak Nayar</td>
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<td>Jane Austen (novel)</td>
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**Cast**

Aishwarya Rai as Lalita Bakshi (Elizabeth Bennet)

Martin Henderson as William "Will" Darcy (Fitzwilliam Darcy)

Daniel Gillies as Johnny Wickham (Mr. George Wickham)

Naveen Andrews as Mr. Balraj (Mr. Bingley)

Anupam Kher as Mr. Bakshi (Mr. Bennet)

Nadira Babbar as Mrs. Bakshi (Mrs. Bennet)

Namrata Shirodkar as Jaya Bakshi (Jane Bennet)

Indira Varma as Kiran Balraj (Caroline Bingley)

Sonali Kulkarni as Chandra Lamba (Charlotte Lucas)

Nitin Ganatra as Mr. Kholi (Mr. Collins)

Meghna Kothari as Maya Bakshi (Mary Bennet)

Peeya Rai Chowdhary as Lakhi Bakshi (Lydia Bennet)

Alexis Bledel as Georgina "Georgie" Darcy (Georgiana Darcy)

Marsha Mason as Catherine Darcy (Lady Catherine de Bourgh)

Harvey Virdi as Mrs. Lamba (Lady Lucas)

Georgina Chapman as Anne (Anne de Bourgh)
‘Bride & Prejudice’ is part of a hybrid of genres which includes comedy, drama, romance and music. It can also be placed into the newly founded British Asian genre. This particular genre of film was initiated by films such as ‘Bhaji on the Beach’. An attribute of such texts of this genre is that they are productions by Asians, about Asians and are evident of the fact that Asians in today’s society have more power and influence as a social group than in previous years. Gurinder Chaddha adapted the novel *Pride and Prejudice* and renamed it by replacing the first alphabet 'P' of the original title with the alphabet 'B' making it Bride and Prejudice. The story loosely follows the contours of the Jane Austen novel, though deviating in a variety of ways. Bollywood meets Hollywood... And it's a perfect match is the tagline for ‘Bride & Prejudice’ and promotes the idea of a collaboration of two cultures; Bollywood & Hollywood in one.

The story witnesses the lives of Mrs. Bakshi’s family is the overbearing mother of four beautiful and eligible daughters who is very keen to make them the 'brides' of suitable (read wealthy) husbands. The plot follows the plot of Pride and Prejudice, with many elements compacted to brief references. Some character names remain the same, while others are changed slightly; using localized names with similar pronunciation .The movie is set in Amritsar. The story follows Lalita Bakshi, (Aishwariya Rai) a young woman living with her father, mother and her three sisters, Jaya, (Namrata Shirodkar) Maya, and Lakhi.
Four Bakshi Sisters

At a friend's pre-wedding party, Lalita meets William Darcy, a handsome and wealthy American businessman working in the hotel business. He has arrived in Amritsar for two weeks with his long-time friend, the barrister Balraj, and Balraj's sister Kiran. Darcy shows interest in Lalita, but she considers him to be self-absorbed, and resists his advances. Balraj and Jaya fall quickly in love, much to the delight of Jaya's mother. During a friend's wedding, Darcy and Lalita argue and Lalita labels him arrogant and proud with a mind closed to Indian culture. When Balraj invites Jaya and a reluctant Lalita to visit Goa with him, his sister Kiran, and Darcy, Lalita and Darcy argue further. On their last night in Goa, Lalita meets Johnny Wickham, a handsome young man from London whose mother was Darcy's nanny and who used to caddy for Darcy's father. According to Johnny, he was fired by Darcy right after Mr Darcy Sr. died. Meanwhile, Mrs. Bakshi has invited a distant relative of the family named
Kholi who wishes to marry an Indian girl. He is initially attracted by Jaya but after telling Kholi that she is practically engaged to someone else, Mrs. Bakshi steers him towards Lalita. She then daydreams of marrying Johnny but this turns into a nightmare when Darcy enters the picture.

Johnny arrives surprisingly on the doorstep of the Bakshis to see Lalita. Despite Mrs Bakshi's suspicions of Johnny being a hippy, Mr Bakshi lets him stay and invites him to a dance at ‘Garba’ that night. At the dance, Lalita and Johnny show much chemistry to the dismay of Darcy, who is slowly falling in love with Lalita. Mrs Bakshi invites Darcy, Balraj and Kiran to dinner and Lalita and Jaya are embarrassed by Maya's snake dance and their mother's jokes and taunts about marriage. Kiran tries to warn Lalita that she shouldn't fall for Wickham's tales but Lalita ignores her. Kholi proposes to Lalita the next morning but Lalita refuses. After Kholi leaves embarrassed and angry, Balraj arrives saying he is leaving a week early with Darcy and Kiran, leaving Jaya heartbroken. While leaving, Darcy tries to reconcile with Lalita but backs off when he sees her with Johnny. Lakhi then informs the family that Chandra (Lalita's best friend) has accepted a proposal from Kholi.

Johnny then tells Lalita he has to leave and return to London, leaving both Lalita and Lakhi upset. In secret, Lakhi and Johnny begin emailing whilst neither Balraj nor Johnny contacts Jaya or Lalita. Kholi and Chandra call to invite them to their wedding in Los Angeles, sending four tickets. Lalita, Jaya,
Lakhi and Mrs Bakshi stop over in London to see Balraj, staying in Southall with relatives, but Kiran tells them that Balraj is in New York with their parents "looking for some girls". As the family leave from Heathrow for the wedding, they meet Will returning home after a meeting in London.

They arrive in Los Angeles. The Bakshis are shown around Kholi and Chandra's new, luxurious house and Chandra explains to Lalita that she isn't romantic and Lalita accepts Chandra's happiness. "I am not romantic like you Lalita. I didn't want to take the chance in case my prince never came. He is kind and adores me. And I love it here." The Bakshis visit one of Darcy's hotels where the wedding is taking place and meet Darcy's mother and his younger sister Georgie. Darcy and Lalita start to get closer, however at Kholi and Chandra's wedding, Darcy's mother introduces her to Darcy's "girlfriend" Anne from New York, shocking and upsetting Lalita. Things are worsened when Georgie says that Darcy persuaded Balraj to not marry or contact Jaya. Lalita is furious even when Darcy proclaims he loves her and storms off vowing never to speak to him again.

Darcy tries to apologise and explain but Kholi informs him that the family is on their way to London. Meanwhile, back in London, Lakhi sneaks off to see Johnny. After a day and still no return of Lakhi, Darcy arrives in London where the Bakshis are staying. He apologises sincerely and tells Lalita the truth: he had thought Mrs Bakshi was pressuring Jaya and that neither Jaya nor Balraj
was ready for marriage, and, that Johnny is a liar and a bad man as he attempted to impregnate Georgie when she was 16 to gain the Darcys' money. Knowing he will do the same with Lakhi, the two go out to save her; they end up saving Lahki and defeating Johnny. Darcy beats Johnny in a fistfight, and both Lalita and Lakhi slap Johnny for trying to ruin Lahki's life. They return to the house they find that Balraj and Jaya are engaged. Darcy and Lalita realise their love when Mrs Bakshi asks Balraj if he has any cousins for Lalita to marry. Back in India, Darcy surprises Lalita by joining in the traditional drumming, showing his newfound awareness of Indian culture.

The film ends with the double wedding of Darcy and Lalita and Balraj and Jaya as they ride on elephants down the colourful, vibrant streets of Amritsar.
Script v/s Screen

So we witness that the movie remains faithful to the text, the themes, stories, messages and the overall viewpoint remains the same except that it has been transported from the 19th century British sensibilities to fit into the 21st century Indian-British mindset where it blooms in colour and music both.

As said in the words of Mary at the beginning of the novel "human nature is particularly prone to pride" (Volume I, Chapter 5). In the novel, pride prevents the characters from seeing the truth of a situation and from achieving happiness in life. Pride is one of the main barriers that create an obstacle to Elizabeth and Darcy's marriage. Darcy's pride in his position in society leads him initially to scorn anyone outside of his own social circle. Elizabeth's vanity clouds her judgment, making her prone to think ill of Darcy and to think well of Wickham. In the end, Elizabeth's rebukes of Darcy help him to realize his fault and to change accordingly, as demonstrated in his genuinely friendly treatment of the Gardiners, whom he previously would have scorned because of their low social class. Darcy's letter shows Elizabeth that her judgments were wrong and she realizes that they were based on vanity, not on reason. In the movie too, we find that both Lalita and Darcy are clouded with pride and prejudices against each other that vanish eventually and we find a happy union of two genuine people.
Jane Austen was interested in the conflict between Darcy's aristocratic perspective and Elizabeth's upper middleclass background. Chadha is instead preoccupied with the clash between the cultures of various ethnic groups. While Bride and Prejudice lacks the thematic depth of Austen's incisive novel, it is not devoid of some intelligent social comment. One among the many themes invoked by the film is the clash of cultures. The entire premise of melding traditions of Hollywood and Bollywood captures that notion. So too does the transporting of a classic English novel to an Indian context. Most of all, it's inherent in the romance between Lalita and Darcy. Chadha wants to illustrate how one culture can enrich another, rather than the two being in conflict. Chadha's purpose is different than Austen's but just as noble and more contemporary.

Bride & Prejudice presents a modern and westernized view of the Asian community, even within scenes that are shot in India, which aids to show the racial diversity and open minded nature of Asians today. Bride & Prejudice portrays the way in which young girls today have to deal with the division between Western and Asian culture and are often faced with the predicament of where their loyalties genuinely lie. Lalita’s character is initially presented as having a good balance between the two, however is faced with her own predicament between tradition and values against her choice for love given that Darcy is white. Lalita’s younger sister, Lucky is also an example of one such character in the film. She is portrayed as completely neglecting to conform to
her stereotypical role as an obedient Asian daughter and is seen to be ‘wild’ in comparison to her sisters. An example of her ‘wild’ behaviour is witnessed when she runs away with a white boy in England or even in her persistency to dress seductively, which are all attributes that Asian girls are not stereotyped to coincide to.

As critic A. Walton Litz comments, "in *Pride and Prejudice* one cannot equate Darcy with Pride, or Elizabeth with Prejudice; Darcy's pride of place is founded on social prejudice, while Elizabeth's initial prejudice against him is rooted in pride of her own quick perceptions." Darcy, having been brought up in such a way that he began to scorn all those outside his own social circle, must overcome his prejudice in order to see that Elizabeth would be a good wife for him and to win Elizabeth's heart. Darcy's pride angers Elizabeth when he turns down the suggestion by Bingley to dance with Elizabeth with a very humiliating remark, "she is not handsome enough to tempt me". Elizabeth instantaneously gets prejudiced against him and as her remarks to Charlotte reveal, she resolves to hate him. Darcy's confession of his implacability at Netherfield "I cannot forget the follies and vices of others so soon as I ought, nor their offences against myself. My good opinion once lost is lost forever" Chapter 11. This deepens her prejudice, and she now begins wilfully to misinterpret all his utterances, all his actions. If Darcy's pride clouds his judgment, Elizabeth's prejudice clouds hers.
The overcoming of his prejudice is demonstrated when he treats the Gardiners with great civility. The Gardiners are a much lower class than Darcy, because Mr. Darcy is a lawyer and must practice a trade to earn a living, rather than living off of the interest of an estate as gentlemen do. From the beginning of the novel Elizabeth prides herself on her keen ability for perception. Yet this supposed ability is often lacking, as in Elizabeth's judgments of Darcy and Wickham. So which one is proud and which one prejudiced? Austen sophisticates love to argue that both Elizabeth and Darcy exhibit each defect at one time or another. While that's true, if one is pressed to apply the two title traits separately to the two main characters, most readers concede that Elizabeth's principal defect is prejudice while Darcy's is pride. In Bride and Prejudice, by contrast, it is Lalita who is manifestly proud of her Indian heritage, while William Darcy is prejudiced against what he perceives as a "backward" quality of life in Amritsar. That's an interesting reversal that Chadha has engineered, Austen portrays the family as primarily responsible for the intellectual and moral education of children. Mr. and Mrs. Bennet's failure to provide this education for their daughters leads to the utter shamelessness, foolishness, frivolity, and immorality of Lydia. Elizabeth and Jane have managed to develop virtue and strong characters in spite of the negligence of their parents, perhaps through the help of their studies and the good influence of Mr. and Mrs. Gardiner, who are the only relatives in the novel that take a serious concern in the girls' well-being and provide sound guidance. Elizabeth and Jane are constantly forced to put up with the foolishness and poor
judgment of their mother and the sarcastic indifference of their father. Even when Elizabeth advises her father not to allow Lydia to go to Brighton, he ignores the advice because he thinks it would too difficult to deal with Lydia’s complaining. The result is the scandal of Lydia's elopement with Wickham. Mr. and Mrs. Bakshi represent themselves as forerunners of the concept of good or bad parents. An Indian mother Mrs. Bakshi (is feverishly searching for suitable (read 'wealthy') husbands for her four beautiful daughters. She has been projected as an embarrassing, loud ridiculous and obsessive woman. Her ceaseless and quite ruthless pursuit of young men to marry her daughters is an example of greater parental responsibility than the sardonic lack of interest of Mr. Bakshi, to whom the activities of his wife are nothing but an irritation. If Mrs. Bakshi is slightly crazy, then perhaps she is so because she perceives, more clearly than her husband, the possible fate of her daughters, if they do not marry well. Mr. Bakshi seems like an attractive character, in his role of a long suffering husband with a wife like Mrs. Bakshi. He prefers to keep quiet and is more involved in matters relating to home economics than being worldly wise. Mr. Bakshi can be called an improvement from the Mr. Bennet of the novel, as he could not be interpreted as an irresponsible patriarch. He is shown to be very fond of Lalita but is equally concerned with the welfare of other three daughters. Mr. Bakshi's love for his daughters and his concern in their welfare is highlighted when he refuses to persuade Lalita in marrying Mr. Kohli. He fully realizes that a man of Mr. Kohli's character and calibre cannot be under
any circumstances keep his intelligent and admirable daughter happy after marriage.

On a number of other occasions too, the theme of family ties and parenthood are highlighted. At a dinner party when asked by Mr. Kohli, what he likes about India, Darcy points to the commitment he has seen in the nuclear and extended family, a commitment that is often lacking in a dispersed American culture that can be overly pre-occupied with making money and getting ahead. Darcy himself came from an almost broken home with both his parents living in separate countries and not devoting much time towards him and his younger sister. In her pursuit to be the best in business, Mrs. Darcy ignored her family and children. Darcy himself says that his mom was not the best judge on the institution of marriage. This indirectly implied that Darcy's parents were unable to provide emotional stability to their children. In spite of being extremely rich and successful in his career as a hotel management, Darcy longed for a companion/ wife whom he would like to see every day and may be that was the reason he resented his mother's choice, a girl called "Ann". His mother was interested in arranging his marriage to "Ann" because it would be an ultimate business arrangement beneficial to both the parties. Similarly, Balraj and Kiran too were under constant pressure from their parents on the issue regarding matrimony. Kiran herself stated that she couldn't allow Balraj to shower his affections on a pindi girl like Jaya. The main objection from their parents to the alliance would be Bakshi's inferior social and financial status. Although Mrs.
Bakshi is portrayed as an ill-mannered gold-digger, the film true to the Austen roots portrays the society in which parental and generational authority is taken seriously enough, that the children do not practice contempt towards their parents, however embarrassed they might be, by their behavior.

Austen is critical of the gender injustices present in 19th century English society. The novel demonstrates how Charlotte needed to marry a man she was not in love with, but did so simply to gain financial security. The entailment of the Longbourn estate is an extreme hardship on the Bennet family, and is quite obviously unjust. The entailment of Mr. Bennet's estate leaves his daughters in a poor financial situation which both require them to marry and makes it more difficult to marry well. Clearly, Austen believes that women are at least as intelligent and capable as men, and considers their inferior status in society to be unjust. She herself went against convention by remaining single and earning a living through her novels. In her personal letters Austen advises friends only to marry for love. Through the plot of the novel it is clear that Austen wants to show how Elizabeth is able to be happy by refusing to marry for financial purposes and only marrying a man whom she truly loves and esteems. The movie Bride and Prejudice too portrays parenthood as a major theme; in fact in all the versions of this novel this theme cannot escape being highlighted. In this fresh take on Austen's story; Mr. and Mrs. Bakshi represent themselves as forerunners of the concept of good or bad parents. An Indian mother Mrs. Bakshi, played hilariously by Nadira Babbar is feverishly searching for suitable
read 'wealthy' husbands for her four beautiful daughters. Her 'husband radar' working at full tilt, Mrs. Bakshi lets the world know how she suffers because her daughters are unwed. She has been projected as an embarrassing, loud ridiculous and obsessive woman. Her ceaseless and quite ruthless pursuit of young men to marry her daughters is an example of greater parental responsibility than the sardonic lack of interest of Mr. Bakshi, to whom the activities of his wife are nothing but an irritation. If Mrs. Bakshi is slightly crazy, then perhaps she is so because she perceives, more clearly then her husband, the possible fate of her daughters, if they do not marry well. Mr. Bakshi seems like an attractive character, in his role of a long suffering husband with a wife like Mrs. Bakshi. He prefers to keep quite and is more involved in matters relating to home economics than being worldly wise. Mr. Bakshi can be called an improvement from the Mr. Bennet of the novel, as he could not be interpreted as an irresponsible patriarch. He is shown to be very fond of Lalita but is equally concerned with the welfare of other three daughters. Mr. Bakshi time and again cautions Lucky (about her ‘dupatta’ and her studies). She also perceives Jaya's going alone to Goa with Balraj and party as unfit and makes Lalita as her chaperon. Mr. Bakshi's love for his daughters and his concern in their welfare is highlighted when he refuses to persuade Lalita in marrying Mr. Kohli. He fully realizes that a man of Mr. Kohli's character and calibre cannot under any circumstances keep his intelligent and admirable daughter happy after marriage. Mr. Bakshi pays no heed to Mrs. Bakshi's pleas and crying but stands firm against her. But when decent eligible
bachelors in form of Balraj and Darcy seek Jaya and Lalita's hand in marriage, Mr. Bakshi requires no second thought in giving his consent.

Gurinder Chadha herself shared a unique and special relationship with her father. He was also ballsy, funny and larger than life like Chadha. Her dad never liked false pride: that was one of his big things, according to her. She had portrayed the character of father in Bend it like Beckham as well as Bride and Prejudice based on her own lovable and caring dad. Like Chadha's own dad, the fathers in her movies are very affectionate towards their daughters, having a soft corner, are supportive at their decisions but as in her real life it so happens in the reel life of her heroines, they are not financially stable.

Considerations of class are omnipresent in the novel. The novel does not put forth an egalitarian ideology or call for the levelling of all social classes, yet it does criticize an over-emphasis on class. Darcy's inordinate pride is based on his extreme class-consciousness. Yet eventually he sees that factors other than wealth determine who truly belongs in the aristocracy. While those such as Miss Bingley and Mrs. Hurst, who are born into the aristocracy, are idle, mean-spirited and annoying, Mr. and Mrs. Gardiner are not members of the aristocracy in terms of wealth or birth but are natural aristocrats by virtue of their intelligence, good-breeding and virtue. The comic formality of Mr. Collins and his obsequious relationship with Lady Catherine serve as a satire on class consciousness and social formalities. In the end, the verdict on class
differences is moderate. As critic Samuel Kliger notes, "If the conclusion of the novel makes it clear that Elizabeth accepts class relationships as valid, it becomes equally clear that Darcy, through Elizabeth's genius for treating all people with respect for their natural dignity, is reminded that institutions are not an end in them but are intended to serve the end of human happiness."  

According to critic Richard Simpson, Austen has a "thorough consciousness that man is a social being, and that apart from society there is not even the individual."  

When Chadha decided to adapt *Pride and Prejudice*, she also incorporated certain modern day issues as well. These issues included cultural imperialism, the clash between new and old and racism. Racism is a belief system or doctrine which states that inherent biological differences between human races determine cultural or individual achievement. When racism is applied in practice, it takes forms such as prejudice, segregation or subordination. The term racism is usually applied to the dominant group in a society, because it is that group which has the means to oppress others. The term can be also apply to any individual or group, regardless of social status or dominance. A few examples from the movie which show racial discrimination in the movie are as under: In the beginning of movie when Darcy is introduced to us, following conversation ensues between Mrs. Bakshi and Mrs. Lamba, both of whom are looking for prospective grooms for their daughters namely Jaya and Chandra: 

Mrs. Bakshi: "Who is that Englishman with him (Balraj)
Mrs. Lamba: "He is an American. His name is William Darcy. He was Balraj's fast friend in Oxford. He belongs to one of the richest families in America. They own hotels all over the world."

Mrs. Bakshi: "Shame, he is not Indian though."

Both the ladies have hearty laugh. All the particulars of Darcy were agreeable. He was handsome, young, unmarried and above all very rich but his not being an Indian made him ill-qualified as a prospective groom for one of Mrs. Bakshi's or Mrs. Lamba's daughter. A little later on when Darcy refuses to dance with Lalita, citing work as a reason behind the refusal, Mrs. Bakshi comments, "Rich American, what does he think, we are not good enough for him?" In reality, Darcy was uncomfortable in his new surroundings, first visit to India, first Indian wedding, was unaccustomed to wearing an Indian outfit but nobody understood his problems, rather were ready to pass snide comments and compare him to their own Indian boy Balraj, who was a picture of perfection. Mrs. Bakshi again comments, "His (Balraj's) Yankee friend (Darcy) could learn much from him. Did you see the way he slighted our Lalita?" Darcy himself uttered a few racist comments. He tried to dissuade Balraj from taking interest in Jaya. Darcy: "Listen Balraj, if you really want to get married, why don't you just hook up with some Indian girl from England or even America. At least you would have something in common."

Balraj: "I didn't have any problems talking with Jaya, did I? She is intelligent, she is beautiful".
Darcy: "Come on Bal. Look around you, you see it for yourself. We are Hicksville, India."

Darcy even aired racial comments about the custom of arranged marriages in India which he termed as 'a little backward'. Lalita was outraged at this comment and retorted with a piece of her mind - "It's funny, Americans think that they have got the answers for everything including marriage- pretty arrogant considering they have got the highest divorce rate in the world." Darcy. With the novel receiving many favorable reviews and getting favorable critiques, it was expected that the story would be adapted into the screen. There were many versions and adaptations, but the two most popular would be that of the 1995 BBC miniseries, starring Jennifer Ehle and Colin Firth, and the 2005 film, starring Keira Knightley and Matthew Macfadyen.

The precision, simplicity and symmetry of the structure of *Pride and Prejudice* evoke instinctive appreciation. There are no moral or philosophical distractions, no obtrusive characters, no digressive episodes, and no loose ends dangling in the end. The interplay between the characters and events is held in perfect organic unity. *Bride and Prejudice* blends the extravagance of Bollywood musicals with the clinches of Hollywood romantic comedies- and it has the added pedigree of being inspired by Jane Austen. *Pride and Prejudice* was originally entitled *First Impression*. However, this title was later dropped in preference to a more appropriate, literary and sophisticated title Pride
Prejudice. By giving her novel, the title *Pride and Prejudice*, she does indicate her interest in the delicate psychological study of the interaction of the human emotions like pride and prejudice.

Gurinder Chaddha’s title Bride and Prejudice is quite suggestive and clear about the theme of the movie. The movie depicts four marriages and portrays four brides (first the girl who marries Balraj’s friend in the beginning of the movie, followed by the marriage of Chandra Lamba to Mr. Kohli and then the marriage of Jaya-Balraj and Lalita-Darcy). All the brides have distinct personalities and circumstances. The un-named girl who gets married in the beginning of the movie had agreed to an arranged match for herself, without knowing the groom properly. She had met him only twice but felt that he was right for her and his family too was nice. Jaya was attracted to Balraj and was fortunate that her affections were returned. Jaya had always wanted a rich and caring husband and she was able to entice Balraj due to her beauty and intelligence. She became Balraj’s wife in the end of the movie after various obstacles and misunderstandings have been removed. The fourth girl to become a bride is Lalita. She chooses her life partner, Darcy after judging him of his merits and demerits. She longs for compatibility and companionship in marriage. She refuses to marry Kohli, because she believed that it was better to be alone and unmarried than being unhappy. Initially she even refuses to marry Darcy because she found his attitude intolerable, but agrees to marry him when
he had amended his follies. Yet again, the story is basically about the prejudice that separated the social classes and kept the prospective lovers apart.

The novel *Pride and Prejudice* basically tells the story of the gradual union of two people, one held back by unconquerable pride and the other blinded by prejudice. In spite of the thin plot, the interest is sustained throughout the book. The characters are drawn with humor, delicacy, and an intimate knowledge of men and women that Jane Austen always shows. Director Gurinder Chaddha, while adapting the novel and placing its incidents in India, England and the United States, is quite truthful in the representation of the major characters. Austen characters, being universal and timeless have been able to cross cultural barriers effectively. In the movie too we find scenes shifting between Amritsar and America, the places, the people the culture all is depicted with color, vigour and typical Punjabi style drama. Anu Malik’s music is one of the main selling points. The song sequence of “Balle Balle ji soniyo de rang dekh lo” and “Tumse kahe ya hum na kahein” have added to the additional charm of the Bollywood masala movie. As contrasted with the typical British sensibility of Jane Austen’s times that was primarily ‘grey’ in nature, we see in the movie a contrast, the entire movie seems to be a colorful journey.

Austen's novel is principally concerned with the social fabric of late eighteenth- and early nineteenth-century England, a patriarchal society in which men held the economic and social power. In an often satirical portrait of the men and
women attempting to gain a livelihood, Austen subtly and ironically points out faults in the system, raising questions about the values of English society and the power structure of the country. *Pride and Prejudice* contains many elements of social realism, and it focuses on the merging of the bourgeoisie and the aristocracy during the era of the Napoleonic wars and at the beginning of the industrial revolution. The novel is also engaged in an ideological debate that drives its plot and defines the essence of its main character. Interested in the balance between pragmatism, and the necessity of securing a marriage, and idealism, particularly Elizabeth's romanticism and individualism, Austen dramatizes her heroine's struggle to find a place within the conservative social institution of marriage. The precise nature of this balance is not necessarily clear, and despite what seems to be a happy marriage, it may not be entirely possible to reconcile Elizabeth's independence and naturalness with Mr. Darcy's conservatism and conventionality. Nevertheless, the novel seems to work towards an ideological balance and an alteration in the fundamental aspects of these characters that will lead to a reconciliation of the themes that they represent.

Probably Austen's most widely read novel *Pride and Prejudice*, which has been continuously in print since its publication in 1813, has been the subject of volumes of diverse critical reactions. Evaluations of this work have included condemnatory dismissals such as that of Mark Twain, measured praises of Austen's sophistication and wit, and plaudits for the novel as the author's
masterpiece. Many early critics focussed on the social realism of the novel, commenting on the depth, or lack of depth, of Austen's characters. Criticism of the novel from the nineteenth century through the early twentieth century also tended to regard Austen as a moralist, discussing the value system that *Pride and Prejudice* establishes. Critics from the 1920s through the 1950s focussed on Austen's characteristic themes and stylistic devices, as well as discussing her choice of subject matter and the moral and ideological journey that Elizabeth undertakes throughout the course of the novel. During the 1960s and 1970s, commentators offered contextual criticism that evaluated *Pride and Prejudice* within the literary and social world in which Austen wrote. It was also during this period that new directions in criticism of the novel began to be explored. Since the late 1960s, for example, critics have approached Austen's novel from a variety of linguistic standpoints, such as Mikhail Bakhtin's theory of dialogism, as well as analyzing the work in terms of postmodern theory and applying new developments in psychology to the text. There has also been increased attention given to the political subtext of the novel, suggesting new ways of interpreting its relationship to the historical context of the late eighteenth and early nineteenth centuries. In the later decades of the twentieth century and into the early years of the twenty-first century, the most prominent trends in criticism of *Pride and Prejudice* have derived from the perspectives of literary feminism, including analysis of the novel's view of female oppression, its portrayal of the patriarchal society of the time, and its treatment of the possibility, fantasy, and reality of female power. Feminist critics such as
Judith Lowder Newton have envisioned the novel as a triumphant fantasy of female autonomy, while Jean Ferguson Carr warns that Austen's exclusion of Mrs. Bennet from the social world reveals a persistent subjugation of women throughout the novel. In addition to strictly feminist readings of *Pride and Prejudice*, many essays not associated with this school of social and literary thought either incorporate or challenge various feminist claims in relation to Austen's work.

*Bride and Prejudice* also has its share of criticism laid down by various critics. One critic quotes “Austen nuts may rend their frocks, and Bollywood buffs may split their ‘cholis’, but there's an immensely likable, almost goofily playful charm to "Bride & Prejudice" that finally wins the day. Top lined by a spirited performance from young diva Aishwarya Rai, and largely played with gusto by an Indian cast marbled with Westerners, this modern, East-meets-West riff on Jane Austen's 19th-century classic delights in setting itself up as a target for cultural purists but triumphs with its devil-may-care, good-humored fun. Energetic promo could reap tasty returns, riding on helmer Gurinder Chadha's rep following Bend It Like Beckham”.

After everything said and done one feels that the magnanimity of Jane Austen’s timeless classic remains unmatched no matter how many times it is recreated on screen. However, *Bride and Prejudice* has woven a colourful modern day story in the most intelligent manner where her focus is not just recreation of a
classic but also blending it with the modern day social issues. She has brought to screen a lot of colour, music, vibrancy and the ever lasting vigour which is the hallmark of her work.
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