CHAPTER THREE

PRIDE and PREJUDICE: Hollywood to Bollywood

Pride and Prejudice movies do not fall under the category of movies that are trying to accurately and faithfully recreate the novel on the screen; the best example is Bride and Prejudice. Bride and Prejudice is the Indian adaptation of Pride and Prejudice by Jane Austen. This bollywood style adaptation shows the ease with which Austen’s novel can be translated into a different culture. This adaptation moved the setting in contemporary world travelling through India, London and the United States starring an international cast. Moreover, it shared some typical features of the Indian culture, such as the musical and dancing element and the boy and girl never kiss and which “pleasingly accords with the decorous romances of Austen’s novel” (Cartmell, SAPAP 101). Even Marion Gymnich states that:


Most of the films’ setting is in Amritsar, India where Lalita played by former Miss World Aishwariya Rai (Indian Elizabeth) meets, dislikes and at the end marries the American Darcy, played by Martin Henderson. Though there is a racial and cultural difference in the heart of the couple but still they remain together. Moreover, the scenes shot in Amritsar, visually suggest that it is Darcy, not Elizabeth who changes according to the new set of priorities.
*Pride and Prejudice* produced in the year 2005 is the film, starring Kiera Knightley as Elizabeth. According to Deborah Cartmell, Joe Wright’s 2005 *Pride and Prejudice*, “uses celebrity status in the form of Keira Knightley as Elizabeth, and, to a lesser extent, Judi Dench as Lady Catherine, to draw the crowds” (*SAPAP* 11). Directed by Joe Wright and screenplay by Deborah Maggoach, this film sets the story in the late eighteenth century rather than early nineteenth century. “Pride and Prejudice is a hybrid that embraces both an irreverent realism…and the classical heritage film’s reverence… for authentic period detail” (Dole 3). Not only does Wright attempt to portray a more realistic analysis of the novel, he also depicts the society and the story with a Romantic gaze. According to Sarah Ailwood, “the 2005 Focus Features adaptation of Pride and Prejudice… is an insightfully Romantic interpretation of Austen’s novel” (1). Moreover, Wright’s film is predominantly ‘commentary’ since it privileges interpretation over fidelity. Wright and Moggach’s Romantic observation of Austen’s *Pride and Prejudice* can be seen further. This adaptation highlights the close relationship between nature (environment) and characters. This specially concerns Elizabeth who wears gowns of earthy colours. It appears that Joe Wright decided to distinguish his adaptation from the previous adaptations by emphasizing the role of nature in the movie. This is shown immediately in the main title short sequence. The first shot captures a country landscape at dawn and it is possible to listen to birds singing. As the sun rises above the trees, the title *Pride and Prejudice* appears, completely surrounded by the sunlight while a piano music substitutes the birdsong. In this natural environment Elizabeth appears. One more important change in Wright’s film is the use of outdoor scenes. All the important scenes are shot outdoor, which in the novel are indoor. On the otherhand, *Bride and Prejudice* is predominantly ‘analogy’ since it creates another work of art by following the plot of Austen’s text.
Though both the movies are based on the Austen’s novel *Pride and Prejudice*, but there is a vast change in the culture depicted in the movies. Joe Wright’s *Pride and Prejudice* represents England of the Regency era and depicts the culture of England whereas *Bride and Prejudice* represents the Indian culture. Cultural difference between both the movies is going to be manifested. Ariane Hudelet argues that:

The function of cinema and television in providing access to literary works today cannot be ignored. Jane Austen, in this regard, occupies a very special position, since her works have always called for recreation, interpretation, performance, [...] a phenomenon that has been increased tremendously by the plethora of cinematic adaptations since the 1990s. (149)

The changes which take place in the two movies are due to the fact that ‘literature and film’ are two different works of art. Though both the films follow the Austen’s plot but still there are certain changes which occur in both the movies. The work of George Bluestone *Novels to Film* states that film and literature constitute two completely different mediums that are mutually incompatible, for each medium “is characterized by unique and specific properties” (6). Bluestone states that the two media are not only disparate “because the materials differ but because the origins, conventions and audiences differ as well” (62). In other words, the differences between the two media first and foremost results from “conventions which have historically distinguished literature from the cinema and made each a separate institution” (45) as well as from the fact that “each medium presupposes a special … audience whose demands condition and shape artistic content” (31). Therefore, “difference in form and theme are
inseparable from differences in media” (2). In a frequent cited statement Bluestone further emphasize that:

Changes are inevitable the moment one abandons the linguistic for the visual medium. […]. The end products of novel and film represents different aesthetic genera, as different from each other as ballet is from architecture. The film becomes a different thing in the same sense that a historical painting becomes a different thing from the historical event which it illustrates. (5)

An adaptation of the classical text has always arouses wild debates about its right to utilize a work of the literary canon. Nevertheless, the choice of such literary model is logical as “the story is already known and has been proved to work” (Geraghty 15). A story editor Samuel Marx defends adaptation and the changes done to the original text:

I do not see why they (people who are going to adapt books) need to be that respectful of material that was written for the mind of the reader, not for movie producers who want to appeal to the eyes and ears of a movie audience. Because of the change in audience, other changes must be made. (32)

In the opening of both the movies, the cultural difference is clearly visible. In Wright’s *Pride and Prejudice*, Elizabeth is shown reading a novel entitled *First Impressions*, but the novel doesn’t begin with Elizabeth Bennet, like that in the movie. Joe Wright’s intention of standing apart from the novel is announced in the opening scene of the film. Elizabeth is shown walking and reading a book at dawn, which on:
Close inspection (for those patient enough to capture the image on pause) reveals the book to be *Pride and Prejudice*, [...] While David Roche reads this meta-adaptive moment as an announcement of the film’s infidelity to Austen, that the adaptation will leave the book behind to create something different, Elizabeth’s possession of the book establishes a key connection between author and heroine. (Cartmell, *SAPAP* 112)

In the movie she approaches Longbourne, a fairly run down seventeenth century house with a small moat around it. She jumps up onto a wall and crosses the moat by walking on a wooden plank duck board. She walks past the back of the house where, through an open window to the library, her mother and father are shown. Her mother is telling her father that Mr. Bingley a young man from the North of England has come. By looking at the first look of this movie, one can make out that it is a film “from the beloved author, Jane Austen” but another idea is generated at the same time that it is “the story of a modern woman” (Geraghty 16) because novel doesn’t open with Elizabeth whereas the movie starts with Elizabeth.

On the other hand, the opening of Chadha’s *Bride and Prejudice* is entirely different, because Chadha maintained most of plot ‘analogous’ to the original. For a more lucid analysis, traced below are the analogous characters of the Indian adaptation:

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<tr>
<th>ORIGINAL CHARACTER</th>
<th>ANALOGOUS CHARACTER</th>
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<tr>
<td><em>(Pride and Prejudice)</em></td>
<td><em>(Bride and Prejudice)</em></td>
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<td>Elizabeth Bennet</td>
<td>Lalita Bakshi</td>
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<td>Character</td>
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<td>Mr. Darcy</td>
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<td>Jane Bennet</td>
<td>Jaya Bakshi</td>
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<td>Mary Bennet</td>
<td>Maya Bakshi</td>
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<td>Lydia Bennet</td>
<td>Lakhi Bakshi</td>
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<td>Kitty Bennet</td>
<td>Omitted</td>
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<td>Mr. Bennet</td>
<td>Mr. Bakshi</td>
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<td>Mrs. Bennet</td>
<td>Mrs. Bakshi</td>
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<td>Mr. Bingley</td>
<td>Balraj</td>
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<td>Miss Bingley</td>
<td>Kiran</td>
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<td>Mr. Wickham</td>
<td>Mr. Wickham</td>
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<td>Mr. Collins</td>
<td>Mr. Kohli</td>
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<tr>
<td>Charlotte</td>
<td>Chandra</td>
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<tr>
<td>Lady Catherine de Bourg</td>
<td>Catherine Darcy</td>
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In *Bride and Prejudice* Lalita (Indian Elizabeth) is shown sitting on the tractor and moving around the corn fields, this scene portrays the life in ‘rural India’. The next scene shows an aeroplane is shown landing in which Mr. Darcy, his friend Balraj and Balraj’s sister Kiran arrives. Darcy is quite shocked to see the crowded market of Amritsar, because he is not used to this kind of crowd. He is so uncomfortable that he says, “Jesus, Balraj, where the hell you have brought me” (Chadha 2004). The opening of this movie makes it clear that though Chadha
reconstructed the movie in modern times, but has also added another layer of conflict by inserting the tension between two cultures, Western and Eastern. The conversion process for this film is what Wagner calls ‘analogy’. The success in translating the original narrative into a modern rendition that tackles the conflicts between opposing cultures can be seen further in the chapter. Like the novel, we are taken to ‘Bakshi Villa’, where Mrs. Bakshi and her four daughters are getting ready for a marriage function and like Mrs. Bennet; Mrs. Bakshi wants Jaya and Balraj to court each other. In this adaptation the character of Kitty Bennet is omitted, as second Corrigan’s question deals with characters. It can be termed as ‘Sophie Choice’ as director will decide which character will live or die. Due to extreme differences in cultures, in place of lavish balls, Indians have ceremonial weddings and these events allow for dressing up and a continuing tradition of a man asking women to dance. Linda Hutcheon explains that every adaptation, particularly when looked at as a process of creation, is separate from the source text and other adaptations, and cannot be judged against prior works. She argues, “the rhetoric of ‘fidelity’ is less than adequate to discuss the process of adaptation. […] Adaptation is an act of appropriating or salvaging, and this is always a double process of interpreting and then creating something new” (20).

In Wright’s *Pride and Prejudice*, the ball is at Assembly rooms in Meryton village. In the ball alterations are obvious. The hall in which the ball is organized is very dark and gives the site a ‘gothic’ feel. Laurie Kaplan states that “on the night of the Meryton assembly, a cloud-covered gothic moon hangs over the countryside…” (3). Here in this ball Elizabeth gets to know about Mr. Darcy. She asks her friend Charlotte, “who is the person with the disagreeable expression?” Both Mr. Bingley and Jane dance with each other in the ball, but when Darcy is asked by Mr. Bingley to dance with Elizabeth, he says “she is not handsome enough to tempt me” (Wright
By listening to such words, Elizabeth feels insulted and starts disliking him. The change in this scene is that, we see Darcy fixing his gaze on Elizabeth and turning away quickly, knowing that he has betrayed his composure. Even John Wiltshire assesses MacFadyen’s performance:

In this matter of Mr. Darcy’s appearance, the film reproduces, with even more emphasis, the conception of the 1995 version. In other words, it produces a reading of Mr. Darcy which concentrates, as did that earlier adaptation, on Darcy’s compelling sexual attraction to Elizabeth. The early scenes of the BBC version constantly revert to Darcy’s looking at Elizabeth, but he looks at her not with a smile but with a smolder. Overwelling desire, troubling him because it is in conflict with social position and self image, seems to be conveyed in his look. In the 2005 version this conflict has intensified. Miserable awkwardness at the Assembly [Ball] escalates, as the film continues, into looks in which compulsion is fused with distress. (98)

Throughout the rest of the scene, Darcy regains his self control and discharges no emotion except a brief interest in Elizabeth’s comment about love and poetry. Moreover, Darcy is not depicted haughty in the beginning of the movie because “he never participates in the haughty and disdainful behavior that Miss Bingley initiates” (Ailwood 7). The movie didn’t paint Darcy as a proud and prejudiced individual rather saved his conceited attitude for later in the movie to show Darcy “as a socially alienated Romantic figure” (Ailwood 7). This movie on the other hand attempts to portray the events in Austen’s novel as realistically as possible. In the scene at the
Meryton assembly, the state of the building alludes to the real conditions of the time. With the décor of the building, the genuine reaction that would have taken place in the period, on the arrival of Mr. Bingley and his party was similar to the genuine reaction that would have taken place in this period. According to Ailwood, this introduction “cleverly reflects Austen’s concern with the commodification of men in the early nineteenth-century marriage market” (6). The film shows how inhabitants react on their arrival, by having the group pause to observe the newcomers and allow them into the throng of the assembly.

In *Bride and Prejudice*, Darcy and Lalita first meet at a wedding function. Instead of ball dance, there is a typical ‘bhangra dance’ on the Bollywood number. “Bride and Prejudice is a romantic comedy in which the musical numbers slide easily into the tale” (Crusie 128). Balraj’s sister calls the song “The Indian version of American Idol”. In the dance boys tease the girls and the girls tease the boys. When Darcy is told to dance with Lalita he refused, because he was uncomfortable in the Indian dress the ‘pajama kurta’ which he was wearing. In the novel, Darcy acts standoffishly at the Assembly by refusing to dance with any other woman besides those of his party. This attitude gains him a reputation as “the proudest, most disagreeable man in the world” (Austen 10). But Chadha interprets this scene to show the cultural difference. Being ignorant about Indian culture, she presents him as rude and proud. The major difference can be seen in the two movies. In the Hollywood version, there are lavish balls, but in the Indian culture there is no place for balls but there are grand ceremonial weddings.

In the novel after the Meryton ball, Charlotte’s parents are introduced as they are Bennet’s neighbours too, but in the movie this introduction has been omitted. As Joe Wright’s film is going up against the text thus film makes some massive changes from the novel, predominantly the omission of some characters, events, and lengthy dialogue, but this does not make it inferior
to its predecessors, and it simply makes it different. Wright straight forwardly comes to the occasion when Jane receives a letter from Miss Bingley, as she has invited her to dine with her. But in the novel, Jane is invited to Netherfield to have supper with Miss Bingley and Mrs. Hurst. In the movie the character of Mrs. Hurst is omitted, rest of the scene is portrayed in the same manner as it is described by Austen. Like in the novel, Jane is forced by her mother to go on horse, as it is going to rain and her mother wants her to fall ill so that she has to stay there. The same thing happens in the movie and Elizabeth receives a letter regarding her illness and she decides to go and meet Jane. Elizabeth sets off all alone to meet Jane. As the carriage is already taken by other girls to the town so she decides to go walking. But in the novel Elizabeth is accompanied by Catherine and Lydia till Meryton and at Meryton they part, like described in the novel Elizabeth strides across vast muddy fields, slipping as she goes. When she enters Netherfield everybody is shocked to see her condition. Miss Bingley even comments, “Goodness did you see her petticoat? Six inches deep in mud. And her hair, so blowsy and untidy” (Wright 2005). But Darcy holds a different opinion, according to him; her condition reveals that she is concerned about her sister. Wright has tried his level best to bring ‘realism’ in his movie. In the novel, Bingley’s, Hurst’s and Darcy play a card game in which more details regarding Pemberley, Darcy’s own estate and his sister are revealed. But this card game has been omitted in the movie. This omission draws the first Corrigan’s question.

This scene has been shown differently in *Bride and Prejudice*. Like Mrs. Bennet, Mrs. Bakshi is also very happy as Balraj danced with Jaya only. Moreover, Mrs. Bakshi wants Balraj to marry Jaya, so that she can live with him in UK and they all can visit her anytime in UK. But in the novel as well as in the Wright’s movie there is no mention of settling in the foreign lands. Actually in India it is a status symbol to visit foreign land or getting settled there. But Mr. Bakshi
does not want to send his daughter far away. Mrs. Bakshi becomes so furious that she tells him that all their problems related to decent dowries would have been solved if they had gone to US. In India it is very popular to go to foreign countries, earn in dollars and pounds. Gurinder Chadha was familiar about this thing and incorporated this thing very nicely into the movie. But in the novel and in the Hollywood version, there is no mention of such a thing because they are already a part of the ‘developed country’ and already earning in pounds. Later on in the movie, we find Darcy asking Balraj, if you really want to marry, “Hook up with an Indian girl from England, or even America’, atleast you’ll have something in ‘common’ (Chadha 2004). Here the word common is used to the way of living. As Balraj lives in UK and his way of living is quite different from that of Jaya. But in the novel and in the Wright’s film the reason given by Darcy is quite different because both Mr. Bingley and Jane are part of the same nation. Then there is a bollywood number in which Lalita, Chandra and their friend who is going to be married are shown dancing in the streets of Amritsar. From the lyrics of this song it is clear that they are enjoying because they know that this is the last time when they walk down this street together. While dancing, eunuch (hijara) too comes to dance with them. In India, when a baby boy is born or even when there is a marriage, these enunchs come to shower their blessings and their blessings are considered as a sign of goodwill. According to Marion Gymnich:

Chadha has introduced major changes in her Bollywood version of Pride and Prejudice by transferring the story from nineteenth century to the current times and adding, similar to Fielding, many comical scenes. With respect to the basic storyline, however, the cultural translation of Pride and Prejudice into Bride and Prejudice is quite straight forward. (29)
The typical Indian way of marriage is shown, in which ‘pandit’ performs the duty, that of the ‘father’ in the church. Pandit speaks holy scared words in ‘Sanskrit’ in which bride and groom promise to live all their life together. The Indian marriage is totally different from the western marriage. In the western culture both bride and groom exchange rings in the church. But in India, the marriage is not between boy and the girl but between their families as well. In India, the marriage functions start four or five days before the main marriage. But there are no such ceremonies in the western culture. In the marriage when Darcy comes to Lalita and Chandra to talk, he sneezes, to this Chandra says that ‘someone’s thinking of you’. Darcy does not understand, and then Lalita explains to him that in India, it’s an old saying, whenever you sneeze, it means that someone is thinking of you. But in western countries there is no such myth. Gurinder Chadha at every level of the film tried to show each and every aspect of the Indian culture. Even when Lalita asks him about his experience of the Indian weddings, he says that, he finds arranged marriages quite strange and backward, as he does not understand how two people can get married, when they don’t know each other. Lalita replies that groom’s father didn’t force him into it and he is very happy. Darcy says that it’s just the groom wants simple and traditional girl. Lalita gets so furious that she tells him that ‘you think that India is the place to go for simple woman?’ She even tells him that western countries have the highest divorce rates in the world. In the words of Pereira Macedo:

In Bride and Prejudice, Lalita moves between and sometimes simultaneously occupies, the roles of Emissary and Mirror, transmitting cultural information primarily to the character of Darcy (and her other love interest, Johnny) and more broadly to the western audience. As the underlying theme to their conflicts
is the tension in relation to cultural difference, Lalitha responds through a reactive evocation of cultural nationalism, either by defensively portraying the riches of Indian culture or through critiquing past and current western imperialist efforts. (324)

In *Pride and Prejudice* (2005) all the Bennet’s except Mr. Bennet comes to take Jane and Elizabeth. In the novel only Mrs. Bennet, Kitty and Lydia come to Netherfield, Mary does not come. Moreover, it is decided in the novel that Jane shouldn’t return home as she is not perfectly healthy. Mrs. Bennet discusses the differences between the country and the city way of living with Mr. Bingley’s sisters and she returns with her other daughters as Jane continues recovering, with the women reading, writing and playing music. Darcy asks Elizabeth to dance with him and she turns him down. Jane finally feels better and both the sisters decide to return. This entire scene has been omitted in the Wright’s film. Here also Corrigan’s first question can be applied. In this film, Jane and Elizabeth return with Mrs. Bennet and their sisters. But one thing which is included in the movie is Lydia reminding Mr. Bingley that he promised to hold a ball at his own estate. On their way to Meryton, they come across Militia who are marching through town. Mr. Wickham is also one of the soldiers. Lydia swoons at seeing him, as he is leading one troupe of militia. But the entry of Wickham is quite different in *Bride and Prejudice*.

In *Bride and Prejudice*, Wickham is introduced to the viewers in Goa. Lalita, Dacry, Balraj, Jaya and Kiran spent their time with each other in Goa. In Goa the hotel staff welcome them all by applying ‘tilak’ to their forehead, which is typical Indian style of receiving the guests. Gurinder Chadha entirely changed the situation that was there in *Pride and Prejudice*. In Goa, while sitting near the swimming pool, Darcy is shown writing to his little sister Georgie. But here he is not writing a letter rather he is sending her e-mail through his laptop. In Goa,
Lalita meets Johnny Wickham, who serves as the Wickham of *Pride and Prejudice*. Like in the novel and in the Hollywood version, he deepens the prejudices against Mr. Darcy in the Bollywood version of the novel as well. He tells her that his mummy was Darcy’s nanny and his father and Darcy’s father were keen golfers. After his school, Darcy’s father gave him the job but after the death of his father, Darcy fired him from his job. This creates an impact on Lalita, and she starts hating Darcy more. Lalita also gets impressed by Wickham when he says that you cannot see the real India with money. He says, “You don’t have to have money to enjoy this place, and if you have money, you never get to see the real India” (Chadha 2004). Then Lalita invites him to come and visit Amritsar. When Lalita and Wickham are talking to each other, Darcy feels jealous as he has already starting liking Lalita.

The reason given by Wickham in *Pride and Prejudice* is altogether different. On coming back from Netherfield, all the Bennets ladies are informed by Mr. Bennet that Mr. Collins is going to come. Mr. Collins is the cousin of Bennet sisters and he is going to take over the property of Mr. Bennet, after the death of Mr. Bennet, because of the ‘male primogeniture’ law practiced during the time when this novel was written. Bennet receives him coldly. At the dinner, Mr. Collins tells everyone about his patroness, Lady Catherine de Bourg. After the dinner, Mr. Collins privately tells Mrs. Bennet that the “eldest Miss Bennet has captured his special attention” (Wright 2005) regarding marriage, to this Mrs. Bennet tells him that she is going to be engaged very soon and he can marry Elizabeth and he agrees to this. Next day, in the milliner’s shop the incorrigible Lydia and Kitty are chatting with Wickham. But in the novel, Bennet sisters are accompanied by Mr. Collins take a walk to Meryton, where they meet Wickham. But in the film Bennet sisters are not accompanied by Mr. Collins. Then there is a conversation between Mr. Wickham and Elizabeth. In the conversation too Wright made some changes. As mentioned
earlier many scenes take place outside rather than inside as it is in the book. In the novel this scene is acted out at Mr. Philips’, but in the film, the conversation between Elizabeth and Wickham takes place right after their first meeting in the Meryton shop, while they are outdoors and Elizabeth rests by a tree. There they meet Mr. Bingley who is accompanied by his friend Darcy. Darcy and Wickham recognize each other and look very uncomfortable. Darcy turns and rides off without a word. Elizabeth asks Wickham “What is the manner of your disapproval of Mr. Darcy?” Wickham tells Elizabeth that Darcy ruined him. He said:

Wickham: My father managed his estate. We grew up together, Darcy and I.

His father treated me like a second son. Oh he was the kindest of men and bequeathed me the best living in his gift, for I had my heart set on joining the church. But when he died Darcy ignored his wishes and gave the living to another man.

But the reason given by Wickham of Bride and Prejudice is quite different because joining church is not very popular in Indian culture. Bride and Prejudice follows the Austen’s plot but with the touch of Indian culture. When Lalita and Jaya return from Goa, they’re informed that Kohli Saab is coming; Mrs. Bakshi informs them that ‘he is your father’s sister’s husband’s sister’s son’ that means he is not their cousin like that in Pride and Prejudice, moreover he is not going to take over their property because in India there is no such ‘male primogeniture’ law. Kohli plays the character of Mr. Collins and is their far off relative. He is not Bakshi girls’ cousin because in Hindu religion, cousins never get married, they are considered as brothers and sisters and Bakshi family is a Hindu family. Mr. Kohli tells them about his new home, which is near Beverly Hills. He even tells them that if one has to make money, he should come to US as UK is finished and India is too corrupt. To this Lalita says that, “What do you think your US was
like after years of independence? They were killing each other with slavery and blindly searching for girl”. Here Lalita like an Indian girl is trying to tell Kohli that India is not so backward, as he thinks. Gurinder Chadha on many occasions tried to represent Lalita as the spokesperson for India and she represents modern Indian girl. In the words of Christine Geraghty:

The character of Lalita fits the persona established for Austen’s heroines over a number of adaptations - that of a modern, independent-minded young woman who will not be bound by the conventions of the day. (41)

Afterwards Mr. Kohli tells that the only problem with US is that their girls and even the Indian girls, who are bought up there, have lost their roots. They are very career oriented and too outspoken and most of them have even turned lesbian. This is an addition made by Chadha, because these things never occurred during the time when Austen was writing. This was the reason why Mr. Kohli has come to India. He wants typical Indian girl for him because when it comes to family values the first thing which comes into the mind is an ‘Indian girl’. Mr. Kohli even says “no life without wife”.

In Wright’s *Pride and Prejudice*, the Netherfield ball is in full swing, compared to a somewhat clod hopping assembly. There are hundreds of guests. All women roughly two hundred are dressed in White. The men are either in red officer uniform or dressed in black and white. There are number of rooms. Each occupied by a different activity, cards, buffet and women’s closet. The final and grandest room is the ball room, a swirl of elegant dance. On reaching the ball Elizabeth starts searching for Mr. Wickham but then she comes to know that he hasn’t come. Then Mr. Collins comes to ask Elizabeth to dance with him. They both dance. Both
of them dance a typical English country dance. After this Mr. Darcy comes to ask Elizabeth for the next dance and she agrees to it. Elizabeth dances face to face with Darcy. Elizabeth and Darcy’s dance movements continue into the new shot as if a cut never happened—only now they are completely alone in the ballroom. Wright made no changes to this scene; this scene is similar to that of the novel. John Wiltshire argues that:

This creates a disorienting and troubling effect, but it makes a clear point. [...] It is indicating that there is, even at this early stage, a passionate, magnetic attraction that holds the two together. Dangerous and inconvenient, not necessarily productive of pleasure— that is why camera moves so differently from that joyous kinship with the dance which is conveyed in so many other Austen ball scenes. (109)

The Netherfield ball of *Pride and Prejudice* is changed into a ‘Garbha Night’. Garbha dance is the traditional Indian dance. But in modern days, Garbha is mixed with ‘Dandiya’, in which boys and girls dance together with small sticks in their hands. This modern version of dance is very popular during the sacred nine days of navratras. Bakshi family arrives at this Garbha Night with Bakshi girls dressed in traditional ‘chaniya choli’. Like in *Pride and Prejudice*, Lalita first dances with Mr. Kohli and then with Mr. Darcy. The difference between the two dances depicts the cultural difference between the two nations.

After the dance of Elizabeth and Darcy is over in Wright’s *Pride and Prejudice*, she walks away into another room. In the other room, Mary is singing badly at the piano. Elizabeth turns to leave only to see Mr. Bennet looking on. He winces as Mary misses a high note off key with
flourish. Elizabeth asks his father, “Aren’t you going to do something?” (Wright 2005) because Elizabeth was embarrassed. Then Mr. Bennet walks over to the piano and says, “Mary dear, you’ve delighted us long enough” (Wright 2005). This scene of Mary playing the piano is changed into ‘Cobra dance’ by Maya. As Mr. Bakshi had invited Darcy, Balraj and his sister for dinner, Maya does a cobra dance in front of everyone. Lalita like Elizabeth is embarrassed to see Maya dancing like this. After the dance Mr. Bakshi tells Maya that “Maya you have entertained us enough for the evening” (Chadha 2004). In this scene as well the cultural difference between the two worlds can be seen. Playing piano is very much popular in the western culture but in India Cobra dance is very much popular. As India is the land of snakes, so various dances and music tunes related to snakes are very popular in India.

In Wright’s *Pride and Prejudice*, after the Netherfield ball, Mr. Collins makes a marriage proposal to Elizabeth and she declines it. Wright made some changes to this scene as well. In the book, this sequence takes place in Mr. Bennet’s library. In the film, however, this important interior scene is transferred to the outdoors. Elizabeth dashes to the lakeside, and Mrs. Bennet races after her; then she runs back to the house to drag Mr. Bennet to the lake to talk to Elizabeth. Laurie Kaplan observes that:

The library, which signifies Mr. Bennet’s refuge from his wife and daughters and their activities of daily living, becomes a setting that emphasizes the separation of husband/wife roles in the Bennet’s marriage. That he stays secluded in his library when his favourite daughter is being encouraged by her mother to accept an unacceptable suitor reinforces a negative view of the father figure, of Mr. Bennet’s
penchant for excluding himself from real life, and foreshadows his lack of concern when Lydia is to go to Brighton. When the library offers Mr. Bennet escape, there is the accompanying suggestion that he is boxed into his room by his unequal marriage. Austen turns Mr. Bennet’s library, a room that resonates with positive metaphoric significance, into negative space. (1)

Instead of persuading Elizabeth to accept the proposal of Mr. Collins Elizabeth’s father says, “Your mother will never see you again if you don’t marry Mr. Collins, and I will never see you again if you do” (Wright 2005). From this statement of Mr. Bennet is quite clear that he does not want to force Elizabeth regarding her marriage with Mr. Collins.

The same thing happens in Bride and Prejudice as well. Mr. Kohli proposes to Lalita and she declines by saying that “I cannot make you happy”. But Mrs. Bakshi wants Lalita to marry him so that she can go with Mr. Kohli to US. Mr. Kohli tries to lure Lalita by saying that she will become the mistress of the large mansion of Mr. Kohli in US. But like Elizabeth, Lalita is stern in her decision and Mrs. Bakshi is quite annoyed like Mrs. Bennet and she wants Mr. Bakshi to persuade Lalita to marry Mr. Kohli. Mr. Bakshi like Mr. Bennet says, “Your mother will not speak to you again if you don’t marry Kohli Saab… And I will never speak to you again if you do” (Chadha 2004). It is clear from this statement of Mr. Bakshi that like Mr. Bennet he is a sensible man. But there is difference in Mrs. Bennet and Mrs. Bakshi’s situation regarding the marriage of their daughters. Mrs. Bennet wanted to protect ‘Bennet House’ from Mr. Collins inheritance, as after Mr. Bennet’s death Mr. Collins was going to take over their residence and if Elizabeth marries Mr. Collins they won’t have to vacate the house but Mrs. Bakshi wants Lalita
to marry Kholi because he was rich and settled in America. Actually in India there is a lot of craze for the NRI’s boys.

After Elizabeth rejects the proposal of Mr. Collins in Wright’s *Pride and Prejudice*, Jane receives a letter in which she is informed that Bingley and Darcy are going back to London. Jane is quite unhappy to know this but Elizabeth consoles her by saying that you can go to our aunt and uncle in London and there Mr. Bingley will come to meet you. But some scenes are omitted from the film which occurs before Jane receives the letter. In the novel after Elizabeth rejects Collins proposal, he starts paying special attention to Charlotte, moreover Bennet girls are on their visit to Meryton where Elizabeth meets Wickham and he tells Elizabeth that his absence in the ball was due to his desire to avoid Darcy and Elizabeth introduces him to her parents, Bennets receives information that Mr. Collins and Charlotte are engaged and soon going to be married. All these three scenes are omitted from the movie. Moreover, the official news of Mr. Collins and Charlotte engagement is given to the Bennets by Sir William but in the film this news is given to Elizabeth by Charlotte herself. In a letter which Jane receives regarding Bingley’s going back to London, one more news is written which is not mentioned in the letter of the film is that Mr. Bingley is going to marry Georgiana, Darcy’s sister. In the film, Charlotte herself comes to inform Elizabeth regarding her engagement with Mr. Collins. Elizabeth enters a period of self-reflection as she sits on the swing, following Charlotte’s assertion that she is to marry Collins. The passing of time and the static nature of her life are visualized through the circularity of the swing and not through the images of domestic confinement. The scene is rather located firmly outdoors, intimating the freedom that defines Elizabeth.

Similar to *Pride and Prejudice*, *Bride and Prejudice* also moves in the same manner with certain changes in it. Mr. Kohli becomes quite annoyed after Lalita declined his proposal and
leaves their house. Then Balraj, his sister and Mr. Darcy come to their residence to inform them that they all are leaving for London. Balraj tells Jaya that he’ll e-mail her when he will reach London. When everybody is gone Lakhi comes running and informs every one that Mr. Kholi proposed to Chandra Lamba. Lalita too gets shock of her life like Elizabeth. She says, “bet she gave him two slaps” (Chadha 2004). But he comes to know that Chandra has accepted his proposal. Lakhi also informs them that they both are going to have a small temple ceremony here and then, a big American wedding in Los Angeles.

In *Pride and Prejudice* 2005, Wright made some changes in the depiction of the scene in which Elizabeth was invited by Charlotte at Kent. In the novel, Mrs. Bennet brother Mr. Gardiner and his wife arrive for Christmas but their arrival in Bennet house has been omitted in the film. Moreover, in the novel Elizabeth visits Charlotte with Sir William and Maria, one of Charlotte’s sisters. In the film only Elizabeth goes to visit Charlotte. In the novel, Elizabeth meets Jane in London and then goes to Kent. But this meeting too has been omitted in the film. Wright offers an obstructed view of Mr. Collins property, at Elizabeth’s first arrival at Charlotte’s marital home. Charlotte’s new home is a small but charming rectory in Kent. Charlotte greets Elizabeth, kissing her warmly. Mr. Collins bows as he ushers her in. Afterwards all three of them receive an invitation from Lady Catherine de Bourgh, who is Mr. Collins patroness. Rosings, the residence of Lady Catherine de Bourgh is spectacularly grand. Heavy furniture, rows of servants. The three guests are shown in by the footman. Mr. Collins scrapes the floor with his bow. Lady Catherine is a haughty, bossy woman; her daughter is a sickly, irritable looking creature, there Mr. Darcy also comes. Elizabeth freezes to see him. But they both greet each other nicely. Actually Mr. Darcy is Lady Catherine’s nephew. Along with Mr. Darcy is his friend Colonel Fitzwilliam. During the dinner there is a conversation between Lady
Catherine and Elizabeth and Lady Catherine is surprised to learn that Elizabeth grew up with no governess. She says, “No governess? Five daughters bought up at home without governess, I never heard such a thing! Your mother must be quite slave to your education” (Wright 2005). Next day in Hunsford drawing room, Elizabeth is writing a letter to Jane, when Darcy comes in. They both are in an awkward position but he leaves very soon. In this scene too, Darcy is depicted as a ‘Romantic Hero’. Though he didn’t said anything to Elizabeth but his eyes spoke that he was in love with Elizabeth. Ailwood implies that Wright paints their relationship as being between “two Romantic figures” that “co-exist as individuals in a society with which they are both fundamentally incompatible” (10). Wright explores Austen’s treatment of Romantic individualism. Romantic escapism succeeds the tense struggle experienced by Darcy and Elizabeth in the novel.

_Bride and Prejudice_ continues the story in a different way after Mrs. Bakshi receives an invitation from Chandra to attend her marriage in LA. Then Jaya, Lalita and Lakhi leave for LA. Then they plan that they all can stop in London where Jaya can meet Balraj. They all arrive in London where they meet Kiran, who informs them that Balraj is out in New York with her parents. In London, Lakhi meets Wickham also. On the airport, when they all are boarding for LA flight, they meet Mr. Darcy there. Actually Mr. Darcy is also boarding the same flight for LA. Mr. Darcy out of respect and warm feelings exchanges his business class ticket with Lalita’s mother. Chandra is very happy to see Bakshi family around. Afterwards they all meet Darcy’s mother Catherine. She serves as an equivalent of Lady Catherine de Bourgh of _Pride and Prejudice_. Here she questions Lalita about India and she says that going to India is useless, as Yoga and spices are available in US. To this Lalita says that, “People haven’t stopped going to Italy because Pizza Huts around their corner” (Chadha 2004). Here Lalita is making Darcy’s
mother familiar with India, moreover, she wants Darcy’s mother to visit India. The governess taunt made by Lady Catherine de Bourgh of *Pride and Prejudice*, has been changed here, because governess system is not popular in India. India is the land where there is joint family system, in which small kids are bought up by everyone in the family especially the grandparents. Mrs. Darcy’s attitude towards other cultures parallels Lady Catherine de Bourgh’s attitude towards people of lesser distinctions.

After the unexpected visit of Mr. Darcy at Mr. Collins residence in Wright’s *Pride and Prejudice*, Elizabeth goes to Hunsford church, there she met Colonel Fitzwilliam. She comes to know from Colonel Fitzwilliam that Darcy saved his closest friend Mr. Bingley from an ‘imprudent marriage’ and the reason behind this was that he considered her family unsuitable. Elizabeth grows pale on listening this, as the girl was none other than her loveable sister Jane. But this scene in the novel takes place in the park but there in this film this scene takes place in the church. The next scene is shot entirely in a different way by Joe Wright. In the novel, Elizabeth refuses Mr. Collins and Charlotte for a visit to Lady Catherine that evening. On not finding Elizabeth present at dinner Darcy visits Elizabeth alone. During this visit, he shocks her by declaring that he not only admires and loves her but wishes to marry her. But in the film, the scene is shot in the most romantic way. It seemed as if it is the story of Darcy and Elizabeth only. After talking to Fitzwilliam in the church, Elizabeth walks across the park anywhere she hardly cares. She is in a turmoil of misery and fury. How could Darcy do such a terrible thing? It starts to rain. There is a ‘Grecian summer house’ by the lake. The rain is bucketing down. Elizabeth hurries into the summer house and sits down, heavily, on a bench. A man approaches, the park, he draws nearer. It’s Darcy, Elizabeth stiffens. He’s hurrying towards her. Sodden, breathless, he comes into the summer house. He is in a state of agitation- far too agitated to notice her upset
face. He surprises her by saying, “I Love You. Most ardently” (Wright 2005). But Elizabeth declines his proposal by telling him that she cannot accept the man who has ruined the happiness of her beloved sister. To this Darcy replies that he believed that your sister was indifferent to him. Then she questions Darcy regarding Wickham. He makes no answer and leaves. Later on, Darcy comes to Hunsford, Mr. Collins residence, where Elizabeth is sitting alone in the drawing room. He leaves a letter for Elizabeth and goes away. In the letter he gives all the details regarding Mr. Wickham. About Wickham he writes that his father provided him a valuable living but after the death of his father, Wickham had no intention of taking orders and demanded three thousand pounds so that he can go to town and study law there. But he sunk into a life of idleness, gambling and dissipation. Then he demanded more money which was refused. Later on, he did the worst thing, when he connived a relationship with his sister, whom Wickham persuaded to be in love and made her consent to an elopement, when she was just fifteen. Wickham’s prime objective was the inheritance of his sister’s thirty thousand pounds. Elizabeth is quite shaken after reading the contents of the letter. But in the novel, Darcy hands over the letter to her in the park not in Mr. Collins residence as was in the film.

Next day, Elizabeth leaves Hunsford to visit Mrs. Gardiner, her aunt, where Jane is already staying with them. Then all the Bennets come there and Lydia is quite excited as she has been invited by the Forsters to Brighton. Elizabeth does not want to send her to Brighton, but Mr. Bennet sends Lydia to Brighton though he is told by Elizabeth not to send her.

In *Bride and Prejudice*, Darcy’s proposal and his explanation regarding Wickham are set differently, according to the new set of times. In the marriage of Chandra and Mr. Kohli, Lalita can be seen draped in the sari. In the words of Christine Geraghty:
Costume too plays its part, and throughout the film, Lalita’s switching between Indian and western dress demonstrates her position as a modern Indian woman but also allows her beauty to be displayed in different cultural modes. (42)

Though the scene is shot in US but there is touch of Indian culture as all the Indian ladies are wearing saris, moreover Darcy’s girlfriend Anne is also wearing a sari. Anne serves the character of Lady Catherine’s daughter in *Pride and Prejudice*. As in the novel and in the Hollywood film Lady Catherine wants her daughter to marry Darcy in the similar way Darcy’s mother wants him to marry Anne. In the wedding, Lalita comes to know from Darcy’s sister that Balraj met someone in India and Darcy didn’t think she was a right girl for him and ended up telling Balraj not to marry her. Meanwhile Darcy comes there, and makes apologies to her regarding Anne by saying that he was never told by his mother that she is inviting Anne. Then he says “I Love You”. Lalita too like Elizabeth rejects his love. She says that you have ruined my sister’s life as well of Wickham. She leaves after saying all this, as Darcy wanted to give her an explanation but he was interrupted by Mr. Kohli. Afterwards Darcy goes to Mr. Kohli’s residence to meet Lalita, where he is informed by Mr. Kohli that they all have left for London. Dacry then goes to London where he tells Lalita that he thought that Jaya didn’t love Balraj and she was being pushed to marriage by your mother and regarding Wickham he said that he is a liar. He got my sister pregnant and ran off and tried to marry her for my father’s money. It can be noticed how things change with the passage of time, getting pregnant before marriage during regency time could not be thought of but in modern times it’s quite common, that’s why there’s no place for activity in Austen’s novel but it has been incorporated in the modern day adaptation of the novel.
Joe Wright’s reworking of Austen’s *Pride and Prejudice* continues in the scene at Pemberley, when Elizabeth visits Pemberley with Mrs. And Mr. Gardiner. Wright’s allusion to the Romantics becomes more evident in the scene at Pemberley. Wright reworks the gallery scene at Pemberley and installs a sculpture gallery in the place of the portraits and miniatures. Sarah Ailwood ties in the reconfiguration to the Romantic poet’s interest in “Classical Greek Sculpture” (9). Ailwood writes:

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

In order to identify Darcy alongside the Romantics and their appreciation of fine Greek art, Wright replaced the paintings and miniatures with sculptures. Deborah Cartmell claims that the change from Portrait to sculpture “simultaneously evokes erotic awakening, through sexual posturing of the figures, and mourning” (SAPAP 89). The changes made from the painted works to sculpted, serves to support Wright’s adaptation and allusions to the Romantics.

Though Wright alludes to Darcy’s romantic nature, but on the same time he is able to maintain his realistic approach. Like in the novel, Wright shows how the change in Elizabeth’s demeanor is slightly caused by her material surroundings. Laurie Kaplan asserts that “Elizabeth appears to be interested only in material objects” (7). In other words, Laurie Kaplan suggests that Wright’s *Pride and Prejudice* is more realistic than others since it suggests that Elizabeth’s feelings may have begun to alter because she realized what she could gain by the marriage.
Laurie Kaplan writes “Wright has used the interior space to project a vision of Darcy’s (and his class’s) greed” (7). Wright seems to pick up on this hint, and stages this scene accordingly to emphasize the material and its importance in the culture of the time.

In Wright’s *Pride and Prejudice*, only Elizabeth and the Gardiners visit Pemberley, but in the novel Bingley arrive as well with his sisters. There in Pemberley Elizabeth meets Georgiana Darcy and Mr. Darcy himself. Later on, she receives a letter in which she is informed that Lydia has run away from Brighton with Wickham. But in the novel Elizabeth receives two letters. The first letter states that Lydia had run off to Scotland to marry Wickham and the second letter states that she may not have done so and that Wickham does not plan to marry Lydia at all. But Wright cancelled the second letter and mentioned all the details in one letter. Later on, search is going in to find Lydia and Mr. Wickham and they are found too. In the novel Mr. Bennet receives a letter in which it is written that they are not married and have no intentions to do so. Wickham will however marry Lydia for a share of five thousand pounds due to the five daughters when their parents pass away and an extra hundred pounds a year thereafter. But in the film, the letter which Mr. Bennet receives informs him that both of them are married and Wickham wants Mr. Bennet to promise him hundred pounds a year. One more change Wright made in his film is that in the novel Mrs. Gardiner informs the Bennet family about Darcy’s role in finding Lydia but in the film Lydia herself tells this to only Elizabeth.

In *Bride and Prejudice* the elopement of Lakhi is shown in a very different way. When Darcy visits London, he is informed by Lalita that Lakhi went shopping with Wickham and didn’t return. Lakhi in this movie does not marry Wickham because Chadha was very well aware of the fact that in Indian culture it is very big insult for the girl as well as for her family, if she runs away with a boy and then marries him. That’s why Lakhi is bought back without marrying
her with Wickham with the help of Darcy. Then they all return to India as marriage between Jaya and Balraj is fixed. In the words of Sabine Hake, “Bride and Prejudice is based on the premise that in today’s globalized world the commonalities between cultures outweigh their differences and that match making and marriage follow the same rules” (30).

The ending of both the movies is entirely different. Wright’s Pride and Prejudice being a “transposition” and “commentary” adaptations follows the Austen’s plot to the maximum with changes in it, where as Bride and Prejudice being an “analogy” adaptation, follows the story of Austen in an entirely different way.

After Lydia returned with Wickham, Mr. Bingley is invited to dinner by Bennets as he has returned to Netherfield. Mr. Bingley is accompanied by Mr. Darcy. Later on, Darcy returns to London and Bingley alone visits the Bennet house and makes a proposal to Jane and the proposal is accepted. This dinner hosted by Bennet’s is omitted from the film; moreover the proposal is made at the end. In the film Mr. Bingley comes to Longbourne and proposes to Jane and she accepts his proposal and at night Lady Catherine arrives to the Bennet house as it was in the novel as well as in the film. Lady Catherine questions Elizabeth about the rumors that she is engaged to Darcy. Lady Catherine is very annoyed with Elizabeth and she wants Elizabeth to promise that she will never accept Darcy’s proposal. Elizabeth refuses to make such a promise. In the novel, Mr. Bennet receives a letter from Mr. Collins congratulating the family on Jane’s engagement. The letter of Mr. Collins has been omitted from the film. To allude Romanticism and Darcy as a Byronic hero, Wright showed, Darcy and Elizabeth approach one another at dawn in their night gowns unable to sleep due to Lady Catherine’s intrusion at Elizabeth’s residence. Sarah Ailwood claims that, “neither Darcy nor Elizabeth is properly dressed and that this meeting would be socially considered as clandestine reinforcing the fact that their relationship
has been negotiated exclusively on their terms, largely in separation from social forms and practices” (10). Darcy’s choice of words also alludes to Byronic heroes and the Romanticism. When Darcy claims that Elizabeth has ‘bewitched [him] body and soul’, it paints Darcy as a “man driven by passionate feeling, whose love is eternal and who pursues his desire for Elizabeth despite its disruption of the social and familial order” (Ailwood 10).

In Wright’s film, at the end Mr. Darcy visits Longbourne and he proposes to Elizabeth and she accepts his proposal. Then she seeks Mr. Bennet’s permission and on the same hand informs her father about the favours which Darcy has done to them regarding Lydia. Mr. Bennet agrees with Elizabeth. Unlike other adaptations, this film has two alternate endings. The original UK version ends with Mr. Bennet announcing that “if any young men come for Mary and Kitty, for heaven’s sake send them in. I am quite at my leisure” (Wright 2005). While American version includes, according to Cartmell, a scene “in which a post-coital Elizabeth and Darcy discuss what Darcy should call Elizabeth, now that they are married” (SAPAP 120) and concludes with a kiss. The alternate ending seems to be added in order to please American audiences that are accustomed to romantic movies ending with a ‘happily ever after’ kiss. Neither version, however, mentions the “finale circumstances and arrangements of the novel” and chooses “instead to show the Bennet Family as an attractive but static entity rather than a complex evolving character” (Palmer 6). According to Palmer, this simplification “showcases[s] more pointedly the Elizabeth/Darcy relationship as the main focus of change and development” in the movie (6). She then connects this with our modern Romantic emphasis on the individual by claiming that “it is perhaps an appropriate elision for our era, given the twenty first century’s emphasis on the individual” (7).
In *Bride and Prejudice*, Chadha brilliantly ends the movie in a scene that marries the East and the West. When Balraj, arrives in India to marry Jaya, Lalita is shown bit frantic in her search for Darcy until Balraj’s sister points him out. Darcy is shown playing the traditional drums. Further, Jaya, Balraj, Lalita and Darcy are shown riding off on two elephants while wearing traditional Indian outfits. Janet Todd in his, *The Cambridge Companion to Pride and Prejudice* states that, “Bride and Prejudice concludes in over-the-top splendor with Austen’s two happy wedded pairs riding on elephants through the streets of Amritsar, complete with Bollywood song and dance” (196).

In addition to what the movie presents as a traditional Indian send off, the ending includes Darcy’s western culture by including the staple of American weddings, the ‘Just Married’ sign, and placing it on the back of the elephants. This ending further allows the two cultures to unite into one and demonstrates the union of the east with the west. In the words of Jennifer Crusie:

> Nonetheless, despite core aspects of Pride and Prejudice that do not adapt well to the twenty-first century, the charm, wit and human heart of Austen’s beloved two-hundred-year old novel do translate well to our own era in this colorful, energetic Bollywood adaptation. (133)

It can be concluded that changes are inevitable when a text is adapted for screen. Though Joe Wright’s *Pride and Prejudice* tried to show the story of Austen’s novel in the same way but still there are many changes which we can find while analyzing the film. Wright even through his film tried to show things according to the period when the novel was written but still he was not able to show things as realistically as possible due to such a wide span of time. Many
characters as well as the scenes of the novel are omitted by the director, Joe Wright because it is very difficult for the director to squeeze the entire novel into one or two hours. Many changes, omissions and additions can be traced while going through the movie. Aesthetically speaking, film takes more liberties than television and produces diverse results. Linda V. Troost argues who she thinks Wright imagines his audience to be for his film:

This *Pride and Prejudice* aims to attract a very different audience—teenagers—who will gravitate towards a film that looks superficially like *Pirates of the Caribbean* crossed with *Wuthering Heights*: an edgy heroine in stays (Kiera Knightley) meets a broody hero in a long coat (Mathew MacFayden)—the music swells as emotions boil and the fog thickens. […] Its styles hopes to attract the youthful audience that loved *The Princess Bride*, the audience that actually goes to the movie theatres, rather than the older audience more likely to stay at home and watch, for the hundredth time, a DVD of Colin Firth diving into the pond. (87)

On the other hand *Bride and Prejudice* represents Austen’s story in a new way. This film highlights the skills of Austen’s writing that her story which was written nearly two hundred years earlier is adapted according to the new culture which Austen herself was not even much aware of. This film represented Indian culture and Indian characters through Austen’s story. The story runs on the similar note but according to the Indian culture.

The omissions of the scenes in both the movies, reflects the reasons given by Corrigan, which is discussed earlier in the Introduction. As far as the plot is concerned, the film follows the
story of the novel but it omits some scenes. Corrigan reflects on reasons for such omissions, “…choices what to include or omit can be either artistically significant or a matter of economics” (37). The second Corrigan’s question deals with characters. Robert Stam addresses a problem of the approach towards characters in the original text, “Film adaptations have a kind of ‘Sophie’s choice’ about which characters in the novel will live or die…adaptations tend to sacrifice ‘extra’ characters from novels” (33). Wright and Chadha successfully copy the ‘Sophie’s choice’ by omitting several characters and expanding another. Moreover, directors tend to omit the minor characters whose absence in the film does not make any difference. Joe Wright and Gurinder Chadha cannot think of omitting Elizabeth’s or Darcy’s characters since the novel Pride and Prejudice revolve around these two protagonists. In Joe Wright’s film the character of Mrs. Hurst is omitted and this omission did not made any different to the film. On the similar note the five daughters of Pride and Prejudice are reduced to four and this reduction too did not made any difference to the plot of the film. The characters omitted in the films are not negative characters and thus cannot be ridiculed, nor a positive ones who would have a crucial role in the story.

After covering the setting, the plot and some of the characters, the next Corrigan’s question on fidelity is to what extent altered the original? Already Jane Austen was aware of the shift in the readers, viewers- perception of her work caused by the temporal distance. The first three of Austen’s novels were published years after their creation. Jane Austen provided the 1817 Northanger Abbey with an ‘Advertisement’ warning readers that the book had originally been intended for publication in 1803, “that thirteen years have passed since it was finished, many more since it was begun, and that during that period, places, manners, books, and opinions have
undergone considerable changes” (Southam 21). The Wright’s film was produced with intention to bring the Regency – England culture and society closer to modern audience.

The last of Corrigan’s question is concerned about alteration of meaning of the work caused by the different mode of communication. Christine Gerghty defines the basic difference between novels and films:

… novels are verbal and use words while films are visual and rely on images, novels can express internal knowledge of a character, but screen adaptations have to imply feelings or motivations from a character’s actions since the camera is best suited to the objective recording of physical appearance. (2)

Moreover, the feelings and motivations can be implied not only by character’s action but also by his or her surroundings and other visual perspectives. Thus the concepts of Corrigan justify the additions, omissions and changes made by the filmmakers in the film adaptations of the novels.

Though both the films, Wright’s *Pride and Prejudice* and Chadha’s *Bride and Prejudice* follow the Austen’s plot but the films are from different cultures and celebrating their distinctive locales.