South Coast Repertory

STUDY GUIDE

Pride & Prejudice

by Jane Austen
adapted for the stage by Joseph Hanreddy and J.R. Sullivan
directed by Kyle Donnelly
Sep 9 - Oct 9 • Segerstrom Stage

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Part I: THE PLAY

The Characters

Mr. Bennet
Mrs. Bennet
(Their five daughters)
Jane
Elizabeth
Mary
Catherine (nicknamed “Kitty”)
Lydia

Mr. Darcy
Georgina Darcy (Mr. Darcy’s much younger sister)

Mr. Bingley (Caroline Bingley’s brother)
Miss Caroline Bingley (Mr. Bingley’s sister)

Mr. Collins (a distant relative of Mr. Bennet’s who stands to inherit Longbourn)
Mr. Wickham (a soldier and the son of the late Mr. Darcy’s servant)

Lady Catherine de Bourgh
Miss Anne de Brough (her invalid daughter)

Sir William Lucas (neighbor to the Bennet family)
Lady Lucas
Charlotte Lucas (a good friend of Elizabeth Bennet)

Mr. Gardiner (Brother of Mrs. Bennet)
Mrs. Gardiner

Mrs. Reynolds (the housekeeper at Mr. Darcy’s estate, Pemberley)

(soldiers)
Fitzwilliam
Mr. Denny
Captain Carter
Summary and Themes of the Story


“It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.” With that line, claimed by some scholars to be the most famous opening line in all of fiction, Jane Austen begins Pride and Prejudice. That one line introduces several of the major issues and themes that have been explored in the novel throughout the past two centuries: marriage, wealth, class, poverty, propriety, and a debate over the existence of universal truth. Moreover, these are not merely issues of historical significance; they retain their relevance as we move into the twenty-first century, still trying to determine how best to deal with issues of love, money (or the lack of it), and proper behavior in a world that resists simple solutions to complicated issues.

Pride and Prejudice has often been depicted as a simple story of love between a wealthy, proud aristocrat and an intelligent, beautiful young woman born into a family of five sisters with little financial security. Elizabeth, the second of five daughters in the Bennet family, is bright, attractive, witty, and of good moral character. Her father is a gentleman, a term used in Austen’s time to denote a man who has sufficient income from property he owns not to have to work in a profession or trade to support his family. He has inherited a small estate that supplies enough money to provide for his family during his lifetime; however, since he has no son, the estate will pass, after his death, to his cousin, Mr. Collins. As a result, his wife and daughters will not have sufficient income to support themselves comfortably after Mr. Bennet dies. This fact leads Mrs. Bennet to focus all of her attention on getting husbands for her daughters so that they will be provided for later in life. The interrelated issues of financial security and marriage are, therefore, at the heart of the novel.

Elizabeth meets Mr. Fitzwilliam Darcy at a party in the neighborhood. They begin their acquaintance by insulting
one another, develop strong feelings for each other, and eventually recognize those feelings as love. Obstacles to their marrying include differences in wealth and social position, the behavior of members of their respective families, and their own proud and prejudiced views of themselves and each other, which temporarily prevent them from communicating openly and honestly with each other about their feelings, hopes, dreams, and fears. Ultimately, as in all of Jane Austen's novels, the right people marry one another, having learned lessons about themselves and the world around them as they endure and overcome the difficulties set in their paths by themselves and others.

This summary of the plot is accurate, as far as it goes, but it does the novel a great disservice to oversimplify the plot and the issues the novel dealt with in such a way. In fact, *Pride and Prejudice* explores the moral and social conditions of life in the early nineteenth century in ways that enable us both to understand that earlier time better and to examine with greater insight our own attitudes and actions within the moral and social conditions of life in our own time, enabling us to determine ways in which our decisions about love, marriage, and proper behavior reflect our own truths about what is ultimately right and wrong. Yet, for all of its emphasis on morality, the novel is not preachy. Through her ironic style, Austen causes us to laugh at and with her characters as we explore our own pridefulness and prejudices along with theirs.

**Jane Austen’s England**

**The English Regency**

The English Regency, in its most literal interpretation, encompasses the years 1811 to 1820. It began when the Prince of Wales was appointed Regent of England after his father, King George III, fell insane. The Industrial Revolution, which had begun in the mid-18th century, continued to bring innovation to the Western hemisphere during this era, while the political world remained entangled in wars and revolutions. In the Regency's broader interpretation—when used to describe periods of art, literature, fashion, design, and architecture—the Regency can encompass years as early as 1790 and as late as 1830.

Britain was transformed by the Industrial Revolution in the late 18th century. Until then most people lived in the countryside and made their living from farming. By the mid 19th century most people in Britain lived in towns and made their living from mining or manufacturing industries.

**Rules for Society During the English Regency**

Below is a list of standard practices of behavior during this time period and some of the ways the story is impacted as a result. How do they differ from today's accepted standards of behavior? How are they similar?

**General Behavior**

- A man always walks or rides on the outside of the woman on the street (so that she is protected from the street).
- You should not fidget, bite your nails, or scratch. You should stand or sit sedately and move in a smooth and graceful manner.
- Be cheerful and smile, but do not laugh loudly.
- A man never smokes in the presence of ladies. After dinner is served at a dinner party and the women retire to the drawing room the men may remain behind to smoke.
- You should not sit with your legs crossed (unless gracefully at the ankles)
- Never lift your skirts above the ankles.
• Gentleman should bow to a lady before leaving, rather than simply walking away.
• Among men, handshakes are exchanged only between those of equal class.
• Gloves must be worn at all times and may only be removed at the supper table (or buffet).

Greeting/Introductions
• A man always waits for a woman; she acknowledges him first with a bow and then he may tip his hat, using the hand furthest away from her.
• It is rude to introduce yourself; you must wait to be introduced formally by someone else, especially when the other person is of a higher rank. This is why Elizabeth tries to dissuade Mr. Collins from approaching Mr. Darcy.
• When acknowledging a woman with whom a man is familiar, with whom he wishes to speak, he may turn and walk with her as she speaks. It is not mannerly to make a woman stand in the street.
• When first meeting a gentleman the lady should acknowledge him with a bow of the head and a curtsey. When a lady knows a gentleman she may acknowledge him with a bow of the head.
• A lady waits to be introduced to a gentleman and never introduces herself.
• When introduced to a man a lady never offers her hand, she merely bows/curtseys politely and says, “I am happy to make your acquaintance.”
• If someone greets you, or visits you, you must respond in kind. This is why Elizabeth thinks Darcy is proud and contemptuous when he barely acknowledges Wickham, and why Jane is offended that Caroline’s return visit to her at her aunt’s house is rudely brief.
• When entering the dining room, people generally enter in couples, with the rank of the ladies determining the order. This is why after she returns with Wickham, Lydia declares she will enter before her sisters, as a married woman outranks an unmarried one.

Visiting/Travel
• A lady may never call on a man alone.
• Visitors should give advance warning of their arrival (like Mr. Collin’s letter to Mr. Bennet). This is why it is especially shocking when Lady Catherine arrives unannounced.
• In a carriage, a gentleman sits facing backward. A gentleman should never sit next to a lady when he is alone with her in a carriage unless he is her direct relation.
• A lady under thirty years old should not walk alone without another lady, man, or servant unless walking to Church in the early morning. This makes Elizabeth’s walk to Netherfield to visit Jane mildly scandalous.
Dancing/Balls

- A lady never dances more than two dances with the same partner. Two would last approximately half an hour.
- Dancing is one of the few places respectable women can talk to a man privately (that’s why balls play such an important role in finding a spouse.)
- It is considered rude for a lady to turn down an invitation from a gentleman to dance.
- A man at a ball is expected to dance if there are any ladies not already engaged. This is why it is an affront that Darcy does not dance with Elizabeth at the first ball.

Status of Women in the Aristocracy

- As Darcy and Elizabeth discuss, women are expected to be “accomplished”, which includes activities such as reading, riding, singing, playing piano, sewing, dancing and playing music. Society does not allow ladies of a higher class to have a profession.
- Women have no power of earning money, therefore it is their duty to marry as well as possible (hence Mrs. Bennet's obsession).
- If a woman does not marry, she is forced to rely on the charity of her male relatives.
- Whatever a married woman inherits becomes the property of her husband (which is why Wickham actively seeks a wealthy and naïve heiress).
- If a woman engages in sexual activity or even the vaguest hint of it, she is considered ineligible for marriage or for any lower class (but respectable) position such as governess, teacher, or paid companion. This is why it was so important to get Lydia married to Wickham after they had run off together.
- Formal, academic education is not considered important for women. Most women are taught at home, and studies focused on “accomplishments” and wifely duties rather than academics.

Conversation

- Conversation should be appropriate to your gender, age, and class.
- Women should not debate—for example, fiscal or military policy—but they may comment on the price of veal or the welfare of their cousins in the army.
- Shouting, arguing, or whistling are essentially forbidden.
- When speaking to someone of a higher social standing, it is critical to remember the correct forms of address and be polite but not overly familiar.
- It is not polite to discuss money or the advantage of a particular marriage in public. This is why Elizabeth is so embarrassed when her mother declares the likelihood of Jane’s marriage to Bingley.
PART II: THE PLAYWRIGHT

Biography of Jane Austen

Jane Austen was born December 16, 1775, to Rev. George Austen and the former Cassandra Leigh in Steventon, Hampshire. Like the families in many of her novels, the Austens were a large family of respectable lineage but no fortune. She was one of eight children. Her letters to her only sister Cassandra (the surviving letters date to 1796) are the primary source of biographical information.

Although she never married, her letters to Cassandra and other writings reveal several romantic entanglements, including a very brief engagement (which lasted only one evening). She moved several times around the English countryside, but information about her work is somewhat sketchy.

She began to write as a teenager, though kept her work hidden from all but her immediate family. Legend has it that while she was living with relatives after her father’s death in 1805, she asked that a squeaky hinge on the room’s swinging door not be oiled. This way, she would have enough time to hide her manuscripts before someone entered the room.

Her brother Henry helped her sell her first novel, Sense and Sensibility, to a publisher in 1811. Her father unsuccessfully tried to get a publisher to look at her novel First Impressions when she completed it in 1797. This was the novel that later became Pride and Prejudice, and was published in 1813 to highly favorable reviews. Mansfield Park was published in 1814, and then Emma in 1816. The title page of each book referred to one or two of Austen’s earlier novels—capitalizing on her growing reputation—but did not provide her name.

In 1816, she began to suffer from ill health. At the time, it was thought to be consumption but it is now surmised to have been from Addison’s disease. She travelled to Winchester to receive treatment, and died there on July 18, 1817 at age 41.

Persuasion and Northanger Abbey were published together posthumously in December 1817 with a “Biographical Notice” written by her brother Henry, in which Jane Austen was, for the first time in one of her novels, identified as the author.

A Brief Chronology of Jane Austen

1775: Jane Austen is born in Steventon, England on December 16.
1782: Jane and her sister Cassandra attend schools in Oxford, Southampton, and Reading.
1786-87: Jane begins to write.
1796: The earliest surviving letters written by Jane begin.
1796: Jane Austen mockingly writes to her sister about marrying Tom Lefroy, but the flirtation goes nowhere because of lack of money on both sides.
1796-97: She completes the first draft of Pride and Prejudice (originally called First Impressions).
Jane’s father offers it to a publisher who declines to look at the manuscript.

1801: Jane moves to Bath with her family.
1802: Jane receives a proposal of marriage from family friend Harry Bigwither, which she initially accepts but turns down the following morning.
1805: Jane’s father dies, and the family’s income is considerably reduced. Mrs. Austen, Jane, and Cassandra must depend on the support of Jane’s brothers.
1811: Sense and Sensibility is published. Only Jane’s close family know she is the author.
1813: Pride and Prejudice is published. A few people outside of Jane’s family learn about her literary endeavors.
1814: Mansfield Park is published.
1815: Emma is published.
1816: Jane falls ill.
1817: Jane moves to Winchester, where she dies on July 18.
1818: Northanger Abbey and Persuasion are published posthumously by Jane’s brother Henry. The combined edition includes a “Biographical Notice of the Author” written by Henry that identifies Jane Austen as the author of her novels for the first time.

The Ascension of Austen

by Kimberly Colburn

Jane Austen didn’t intend to be famous. During her lifetime, she only published anonymously, as “A Lady.” Few people outside of her family knew that she wrote her novels. Despite the large part romance and courting play in her books, she never married. When she died in 1817 at age 41, her gravestone only cited that she was the daughter of a local Reverend George Austen. (In an essay about Austen, W. Somerset Maugham commented “It just shows that you may make a great stir in the world and yet sadly fail to impress the members of your own family.”) It wasn’t until 1872 that Winchester Cathedral added the note to her memorial that she was “known to many by her writings.”

How did Austen’s work, particularly Pride and Prejudice, soar to the ubiquitous level of popularity it currently enjoys?

Her four novels Sense and Sensibility, Pride and Prejudice, Mansfield Park and Emma grew in popularity and made a modest sum while Jane was still alive—around 600 pounds in six years, which is roughly equivalent to $60,000 today. At the time, novels were not considered great literature; they were seen more like pulp fiction. Poets were the real celebrities. For comparison, Byron’s book of poems, The Corsair, sold 10,000 copies on the day it was published in 1814. Emma was also published in 1814, but it took six months to sell 1,250 copies.

Austen’s modest reputation naturally ebbed until about 50 years after her death, when her niece J.E. Austen-Leigh published A Memoir of Jane Austen in 1870. The memoir was wildly popular and renewed interest in Austen’s novels at
a time when the genre of the novel had gained new levels of respectability and popularity. The term “Janeites” was coined in a preface to an 1894 edition of *Pride and Prejudice* to describe Austen admirers.

In the early twentieth century, references to Austen and her novels began cropping up in other texts. Mark Twain expressed distaste for Austen’s writing in 1897’s *Following the Equator*, insisting that an ideal library would not have her books in it. As Mark Twain aimed verbal slings at other classic authors, this may have merely signaled Austen’s transition to “serious literature.” In 1913, Virginia Woolf compared Jane Austen to Shakespeare. In 1926, Rudyard Kipling published a short story called “The Janeites,” about a soldier recalling how he was forced to join a secret society of devoted Austen fans. Through the 1930’s and 40’s, Austen’s books were increasingly included in classrooms and academia.

Of course, it may be the numerous dramatizations of her stories that solidified Austen’s superstar status. Starting in 1940 with *Pride and Prejudice* starring Laurence Olivier and Greer Garson, popular film culture began mining Austen for inspiration and churning out three to seven film versions of Austen novels per decade. *Pride and Prejudice* adaptations you might remember from recent years include Colin Firth’s turn as Mr. Darcy in the 1995 BBC version and the recent 2005 movie with Keira Knightley as Elizabeth. Or did you catch the Bollywood version in 2004, *Bride and Prejudice*?

If you include the category of work “based on” or “inspired by” *Pride and Prejudice* and the list grows exponentially. In film, there’s *You’ve Got Mail* in 1998 with Tom Hanks and Meg Ryan in the same love-hate relationship model as Elizabeth and Darcy. In *Bridget Jones’ Diary*, both the novels and the films, pays homage to *Pride and Prejudice*—the initially surly fellow is named Mark Darcy. Author Stephanie Meyer admits the novel *Twilight* is loosely based on *Pride and Prejudice*—the dashing Edward Cullen is at first cold and rude to Bella, later citing their differences in lifestyle as the reason he tried to keep her at arm’s length. In 2009, Seth Grahame-Smith wrote *Pride and Prejudice and Zombies*, a mash up of *Pride and Prejudice* incorporating elements of modern zombie fiction. He left large portions of Austen’s original text intact, but modified the world of regency England to include ninjas and zombies. There are dozens of sequels to *Pride and Prejudice*, imagining the lives of the characters after the original novel ends.

This chronology merely traces how Austen and her works exploded in popularity in the more than 200 years since her death, but not why. Bestselling author and journalist Anna Quindlen wrote: “serious literary discussions of *Pride and Prejudice* threaten to obscure the most important thing about it: it is a pure joy to read.”

**Biography of Adaptors Hanreddy and Sullivan**

**Joseph Hanreddy**
Joseph Hanreddy spent nearly two decades as the artistic director of the Milwaukee Repertory Theater, where he directed more than 30 productions and acted in and authored many others. Approximately 50 new American plays, translations and adaptations were created under his leadership, including many that have subsequently been produced in New York, Los Angeles, Chicago and at the nation’s leading regional theaters. He is currently working with University of Wisconsin-Milwaukee’s Peck School of the Arts to develop a fellowship program in directing and design that will start in fall 2011.

**J.R. Sullivan**
J.R. Sullivan is an active regional theatre director and the recently appointed Artistic Director of the Pearl Theatre in New York City. Born in Oak Park, Illinois, Sullivan has used his successful career to travel and work widely in the U.S., particularly in the Midwest. He is also very active with the Utah Shakespeare Festival.
You worked with J.R. Sullivan to adapt Jane Austen’s 400-page novel into a play. What is the process like of turning a novel into a play? Was it hard to pick and choose what you wanted to incorporate?

The first thing we did was to outline the essential story points of the novel and discuss how we could streamline the plot and still do justice to the misunderstandings, story complications and class obstacles that fuel the love/hate relationship of Elizabeth Bennet and Mr. Darcy… We were committed to be faithful to the spirit of what Jane Austen wrote, while also creating a dramatic entertainment that would be funny, compelling and moving. We tried to preserve a considerable amount of Austen’s language, while taking the liberty to compress some very eloquent, but very long sentences with many ideas packaged in a great many parenthetical thoughts divided by numerous semi-colons, dashes and commas.

Many of these paragraph-long sentences were delicious on the page, but would lose energy and comic bite on the stage. Compressing the story to play length also required that we write a great deal from scratch. I read several of Jane Austen’s other novels before I started on the project so that her language was in my ear. During the writing process my routine would be to “warm up” for an hour or so by just reading something from one of her books. I also played a variety of music from the period while writing to create a proper mood.

Pride and Prejudice has been adapted many times not only by other theaters, but by Hollywood as well. What will make [this adaptation] stand out from other adaptations?

The other stage adaptations all use narration directly spoken to the audience and the many letters in the book spoken verbatim in a spotlight. We felt the piece would be much more exciting if we could tell the entire story by creating scenes between actors. It was a very hard task and limited the amount of scenes that we could just lift directly from the book. I wanted to approach the project by imagining that Jane Austen had intended the story to be a play from the very beginning rather than a novel. I pretended that the novel was just a long notebook of very detailed notes for a play that she hadn’t gotten around to writing. It made me feel more like her partner than someone spoiling a perfect work of art. The film versions of course are much more about the visuals than the language. The BBC version that stars Colin Firth and Jennifer Ehle is very faithful and very good, but it also has the luxury of being six hours long and was intended to be seen in six viewings.

The story is set during the Regency Era, which is very different from today. What connections are there between society then and society now? What can the audience take away that is relevant to them?

Jane Austen’s brilliance is that her insight into the chemistry that makes connections between men and women enduring or passing and the way that we can be our own worst enemies as we try to attain happiness in love is universal. In Pride, a part of the story that I connect to is that first impressions can create a very strong emotion and sometimes all we know is that it is strong. We don’t really understand if it’s good strong, or bad strong. Our longing for connection is so overpowering that we lose objectivity when we allow ourselves to feel deeply. The sense of decorum, rules of etiquette and obsession with class distinctions have changed from Austen’s time to our own, but part of the joy of reading her books is that over and over you can completely identify with the characters, the emotions they’re feeling and her uproariously comic view of common human failings.
PART III: THE PRODUCTION

About Director Kyle Donnelly

The production is led by director Kyle Donnelly. Donnelly has been a professional director for the past 30 years, working in many of America’s top regional theatres. She directed SCR’s production of *Tom Walker* by John Strand in 2001.

She has had a long association with Arena Stage in Washington, DC where she was the Associate Artistic Director from 1992 to 1998. She has directed for many other theatres including the Roundabout Theatre, O’Neill Theatre Festival, Old Globe, Seattle Repertory, Williamstown Theatre Festival, Goodman Theatre, Steppenwolf Theatre, Huntington Theatre, American Conservatory Theatre, McCarter Theatre, Berkeley Repertory, Actor’s Theatre of Louisville, A Contemporary Theatre, Alabama Shakespeare Festival, Studio Theatre, Signature Theatre, Alliance Theatre and many more.

She founded her own acting studio called the Actors’ Center in Chicago, which was a leading training center for actors in that city from 1982-1992. She is a member of SDC and winner of the Alan Schneider award from TCG, AT&T Onstage Award, the Helen Hayes Award and the Joseph Jefferson Award and holds the Arthur and Molli Wagner Endowed Chair in Acting. She is currently the head of the acting program at UC San Diego.

Points of Inspiration

When directors begin to approach a work, their brainstorming can take many forms. Some people write, some people have conversations, some people gather images, and most people do a bit of each. When I asked director Kyle Donnelly about her approach to *Pride and Prejudice* she talked about a desire to illustrate the connections that this classic tale has for contemporary young people. Would today’s teenager fall in love with this story as generations past have? Where and how does the story connect to our modern world?

In addition to grappling with these thematic questions, Donnelly emphasized the wonderful theatricality of Hanreddy and Sullivan’s adaptation. The scenes flow freely and quickly from one to the next, keeping the story moving at a brisk pace while staying faithful to the events of the novel.

Donnelly very graciously shared some of the images (see next page) that she used as points of inspiration as she began to discuss the physical realities of the production with the various designers working on the show. At the time this study guide was compiled, the creative team was very early in their conversations about the specific ways to integrate these ideas and approaches into the designs that you will eventually see onstage. Look at these images and think about how they inspire you. If you were designing sets, costumes, lights, or sound for the show, how would these images help you form your concepts? Given some of Donnelly’s questions, how do these images evoke the story of *Pride and Prejudice*?
Princess Kate will marry Prince William, 28, in April. Kate, 29, is the daughter of Michael and Carole (nee Goldsmith) Middleton, of Bucklebury, Berkshire. The couple, who met at St Andrews university, will wed at Westminster Abbey, London, on 29 April, and make their home in Nottingham."
PART IV: QUESTIONS FOR DISCUSSION

Before the Show

1. Brainstorm about the words ‘pride’ and ‘prejudice.’ What do they suggest or mean to you? If you haven’t read the book, what expectations do you have of a story with these words in the title? If you have read the book, how do you think the play will reflect these words differently from the novel?

2. *Pride and Prejudice* has been translated onto stage and screen numerous times—it is the most popular of Jane Austen’s novels to be dramatized. Why do you think that is? What elements of the story are well suited for dramatizations? If you were going to write an adaptation, what would you want to include?

3. *Pride and Prejudice* was originally titled *First Impressions*. Do you pay attention to first impressions? How do you form an opinion about someone you are meeting for the first time? When someone says something good or bad about someone, does that alter your perception? Do we ever meet someone new without prejudging him or her in some way? Is it possible not to?

After the show, discuss the importance of first impressions in this story. Identify which impressions one character has of another character change and which remain the same.

After the Show

1. Discuss how the story was portrayed on stage. Was it faithful to the events in the book? Where and how did it differ from the novel? How was the experience of seeing the story different from the experience of reading it? Which do you prefer and why?

2. How did the theatrical elements of this production—music, movement, set, costumes, lights—bring the play to live action, exploring and enhancing Austen’s comedy of manners? How did the play communicate the themes of the novel?

3. *Pride and Prejudice* has a large number of female characters. What are some of the rules of this society that govern women’s roles? How is this shown in the story? Which women are regarded as the most socially superior? Why? How is it different from (or similar) women’s roles and rank in modern society?

4. Compare and contrast the characters of Lydia, Jane, and Elizabeth. How are their personalities similar or different? How do they generally interact with men? What kinds of people do they eventually choose as husbands, and why? Which two characters, do you think, provide the greatest contrast?

5. Letters play an important role in the novel of *Pride and Prejudice*. In fact, some scholars have theorized that the first version of *Pride and Prejudice* was an epistolary novel, in which the plot is developed entirely through letters. What were some of the letters that were sent? Who wrote them? For what purpose? How did the character who received the letter respond? How were letters depicted onstage?

6. Look up the term “primogeniture.” How does this drive the action of various characters in *Pride and Prejudice*? How would you fare personally if the law and practice of primogeniture applied to the present day United States? Would it change your life or future? What about your siblings? Your parents?

7. How does the play criticize the society in which the characters live? Which of the characters openly object to or violate its conventions? How and when do they do it, and what is the result? Living in today’s world, would Austen’s characters still encounter the same problems?
PART V: RESOURCES

Other Adaptations

*Pride and Prejudice* has been adapted many times. Below are many examples of filmed versions, though the list is not exhaustive.

1940: MGM film adaptation; based on a screenplay by Jane Murfin and Aldous Huxley. This adaptation took a broad comic approach and enhanced class differences between Elizabeth and Darcy. It starred Laurence Olivier and Greer Garson.

1949: NBC produced a one-hour television version on the Philco Television Playhouse.

1952: The BBC produced a television version in six thirty-minute episodes, adapted by Cedric Wallis. It starred Daphne Slater and Peter Cushing.

1958: The BBC produced another television version (also six thirty-minute episodes), this one adapted by Cedric Wallis and Constance Cox.

1967: The BBC produced a new adaptation based on a screenplay by Nemone Lethbridge. It is the first of the BBC versions to be shot on location in the English countryside.


1995: Another BBC miniseries, which also ran on A&E in America, running 300 minutes. Screenplay by Andrew Davies. This version starred Colin Firth as Darcy, and is often cited as the forefront of Austen’s swell of current popularity.

2005: Directed by Joe Wright, this adaptation starred Keira Knightly and garnered her an Oscar nomination for her performance.

Other films inspired by *Pride and Prejudice*

1999: *You’ve Got Mail*: This movie starring Tom Hanks and Meg Ryan follows the pair through a love/hate relationship similar to Elizabeth and Darcy—it also mentions *Pride and Prejudice* as a favorite book of Meg Ryan’s character.

2003: A Mormon update set in Provo, Utah at Brigham Young University called *Pride and Prejudice: A Latter-Day Comedy*

2004: A Bollywood musical version titled *Bride and Prejudice*.

Many people have been inspired to write about the characters in *Pride and Prejudice* and what might have happened after Elizabeth and Darcy settle into Pemberley. These “sequel” novels written about *Pride and Prejudice* number well over 50 titles. Here’s a link to some of them, with reviews written by other Austen fans: [http://www.pemberley.com/bin/sequels/sequels.cgi?category=pandp](http://www.pemberley.com/bin/sequels/sequels.cgi?category=pandp)
Additional Study Guides Online

Milwaukee Rep's study guide about Hanreddy and Sullivan's stage adaptation:

The Glencoe McGraw Hill study guide on *Pride and Prejudice*:

A study guide on *Pride and Prejudice* geared toward undergraduates or the general reader:
http://www.teachit.co.uk/armoore/prose/prideandprejudice.htm

A study guide on *Pride and Prejudice* compiled by the Cummings Guides:
http://www.cummingsstudyguides.net/Guides7/PrideandPrej.html

A study guide on *Pride and Prejudice* from the Jane Austen Society of Australia:
http://www.jasna.net.au/study/P&P.htm

A study guide from PBS on all six of Austen’s novels and their film translations:
http://www.pbs.org/wgbh/masterpiece/austen/austen_teachersguide.pdf

Websites for Further Study

An annotated, online version of the text of *Pride and Prejudice*:
http://www.pemberley.com/janeinfo/pridprej.html

About.com’s collection of articles about *Pride and Prejudice*:
http://classiclit.about.com/od/prideprejudice/a/aa_pridepred_st.htm

A website devoted to Austen and her novels, which includes extensive links of Austen related websites:
http://www.austen.com/

The Jane Austen Society of North America’s website:
http://www.jasna.org/info/about_austen.html

Website for the Jane Austen Centre in Bath, England. Includes an online Jane Austen magazine with over 500 articles and a comprehensive list of Jane Austen related links:
http://www.janeausten.co.uk/index.ihtml

An article in the *OC Register* about touring Jane Austen’s England today:
http://articles.ocregister.com/2010-02-14/life/24819594_1_austen-s-books-jane-austen-pemberley

Important places in both *Pride and Prejudice* (including which places are real and which are imaginary) and Austen’s life:
http://www.pemberley.com/janeinfo/ppjalmap.html

Just for Fun

A fake video trailer for “Jane Austen’s Fight Club”: http://janeaustenfightclub.com/

This book draws on the wisdom in Austen’s novels to advise those searching for the perfect mate today. Includes personality quizzes to reveal which Austen character you most resemble.

A mash-up of *Pride and Prejudice* and zombie fiction.