

Focusing the Gaze: The Role of Music in Film Adaptations of Jane Austen's *Pride and Prejudice*

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Abstract

This article illustrates how four productions of Jane Austen's novel *Pride and Prejudice* both reinforce and depart from standard film conventions of male and female perspectives, which are coded by both the visual and soundtrack elements. The narrative of *Pride and Prejudice*, with its dual climaxes illustrated by the two proposals of Fitzwilliam Darcy, helps break some of the filmic conventions for media set in and close to the Regency period. Consequently, the perspective is fourfold, split by gender and circumstance and falling into the categories of male, female, joined (coupled), and society. Although the female perspective grows in importance in the twenty-first century, the music cannot escape the traditional patriarchal narrative. The musical and visual fusing of the couple reinforces the male viewpoint at the end of the film. This study examines the 1940 MGM production, the 1980 BBC miniseries, the 1995 A&E miniseries, and the 2005 Focus/Universal production.

Key words: film music, miniseries, gender studies, critical theory, *Pride and Prejudice*, Jane Austen.

Introduction

Music takes on a dual role in films set in the Regency era, with modern composers fusing old and new in order to reach contemporary audiences. Much recent scholarship has focused on the cinematography of these adaptations, rather than exploring the significance of music in these films. This article will show that both modern and pre-composed musical scoring serves to focus the romantic gaze in filmed versions of *Pride and Prejudice* through a dual-gendered perspective. The musical perspective is fourfold, split by gender and by circumstance: male, joined (female collapsed into male), female, and societal (female). The adaptations illustrate the fourfold perspective by emphasizing the motivations of Fitzwilliam Darcy, Elizabeth Bennet, Darcy and Elizabeth as a couple, and marriage-minded Regency society at large, respectively, through digetic and non-digetic musical cues. The musical space of the adaptations

remains open to multiple viewpoints because of the original narrative arc provided by Austen: Fitzwilliam Darcy proposes not once, but twice, to Elizabeth Bennet over the course of the storyline. Although Elizabeth Bennet is considered the story's focus, musical cues extend the male gaze by functioning as a second narrator. The dual narrative – one verbal, one musical – provides interplay between the male and female perspectives. The gaze will be examined through an analysis of four adaptations of Jane Austen's novel: the 1940 MGM production; the 1980 BBC miniseries; the 1995 BBC/A&E miniseries; and the 2005 Focus/Universal production.

As Sue Birtwistle, producer of the 1995 miniseries, says, the story of *Pride and Prejudice* is really a story about “sex and money”, which are universal concerns that tie the Regency era to the present day (Birtwistle and Conklin, 1995, p. v). During the period in which *Pride and Prejudice* is set, women of marriageable age were constricted by prevailing patriarchal values. Aside from a dowry, a woman's primary asset was her beauty; her secondary one, her accomplishments. Lucy Green notes that musical performing is considered a female activity that provides an opportunity for the male to gaze upon her. She concludes that “. . . the most common institutionalized type of display and the most normal deployment of gender-roles within the relationship of display in the West involve an explicitly or implicitly sexual display in which the displayer is coded as ‘feminine’ and the spectator as ‘masculine’” (Green, 1997, p. 25). Both beauty and skill were emphasised for the entertainment of men. With this view of the woman as an object who exists to bring pleasure to a man and fulfil the obligations of his household in the Regency era, we come to an obvious filmic parallel: that Hollywood has been similarly obsessed with the female as the object of the male gaze.

The focus of the gaze in filmed media has traditionally been derived from an active, male perspective. Laura Mulvey describes the result of Hollywood films aimed at a male spectator, who takes scopophilic pleasure in his gaze at the woman as an object. She states:

In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its fantasy onto the female figure, which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote *to-be-looked-at-ness* (Mulvey, 2003, pp. 47–48).

The result of this “erotic impact” is that the recipient of the gaze is viewed as foreign, or as the other, thus necessitating the redemption of the other by absorbing it into the self. Both Mulvey and Lévi-Strauss set up a dichotomy of male/female as equivalent to culture/nature, suggesting that the woman in a particular narrative must be tamed by the male in order to fit into patriarchal culture (Mulvey, 2003; Lévi-Strauss, 1975). The resolution of the struggle between nature and culture provides an endpoint for many narratives, including

the plot of *Pride and Prejudice*, where Elizabeth finally accepts Darcy and takes on his perspective.

Whereas the storyline of *Pride and Prejudice* is told from the female perspective in the book, translating it to film shifts the focus to the struggle between nature and culture and woman's inevitable submission that was coded into many classic Hollywood films. Thus, the dual-gendered perspective is born. As production values changed over the years following the classic Hollywood era of the 1940s, the concept of the female perspective, while still tamed by the narrative, becomes more important in order to provide both sides of the mating dance. Anahid Kassabian notes that in post-classic Hollywood, there has been a rising interest in using women as the main "narrative agent" in films (Kassabian, 2001, p. 69). Although one may identify with either gender, both visual and musical cues direct the focus to the persons or things that particular characters value within a certain place or time in the narrative. Consequently, visual and musical narratives give two sets of codes with which to interpret a single scene in response to the sexual gaze. The goal of the music is to provide a second code to the visual that either confirms or denies what we see.

Numerous authors have discussed the productions of *Pride and Prejudice*, but these interpretations pay little or no attention to the importance of the music. Scholars thus far have confined themselves to visual codes, thus limiting the possible spectrum of meaning in the narrative.¹ However, one author does shed some light on the visual gaze used in the 1995 production of *Pride and Prejudice*. Lisa Hopkins posits that the female scopophilic gaze, to the exclusion of all others, is the focus of the 1995 BBC/A&E production. She states: "*Pride and Prejudice*, however, is unashamed about appealing to women – and in particular about fetishizing and framing Darcy and offering him up to the female gaze" (Hopkins, 1997, p. 2). Hopkins' commentary on the visual framing of the male characters for the enjoyment of the female spectator is thorough but simply refocuses the classic Hollywood paradigm from the view of the modern female. By offering up the male for the female viewer, the dialectic between Darcy² and Elizabeth and the ramifications of patriarchal Regency society is lost. This interpretation actually reinforces the idea of the irrational woman: It is as if contemporary females, who are thrown a bone in being allowed to gaze, become uncontrollable just as nature dictates, while the men remain comfortable in their sphere of culture.

The first example, which illustrates the importance of taking both the visual and musical into account, occurs near the beginning of the story, during Elizabeth's visit to Netherfield. At Netherfield, the parties of the household are continually thrown together for company, be it wanted or unwanted. By using parallel shots of the couple, the viewer discovers that the couple has similar primary needs: a few moments alone is established as both precious and necessary within the confines of a busy household. However, in examining Colin Firth's scene in the bath, Hopkins takes the viewpoint of the scene from a primarily female gaze instead of the traditional male one. She states:

The extent to which we are markedly more interested in Darcy than in Elizabeth is suggested by the fact that while Darcy's dress – and undress – attracted much press comment and is obviously deployed to carefully calculated effect, Jennifer Ehle, as Elizabeth, was allowed to wear whatever she liked . . . (Hopkins, 1997, pp. 3–4).

Unfortunately, Hopkins' description does not take the music into account. With the addition of the music, this scene functions as an important example of the traditional male gaze even though a female viewer might be distracted by Firth's state of partial undress. In this short bathtub scene, we see remnants of Birtwistle's accounting of "sex and money" under various guises. Additionally, this set of parallel shots between Darcy and Elizabeth visually illustrates the difference between nature and culture, while musically coding a traditional male gaze. The scene is visually spliced together as follows: as Darcy gets out of his bath, Elizabeth is seen walking the grounds and playing with a Dalmatian she finds outside. The explanation for the parallel shots of the two characters is not primarily to focus a sexual gaze on Darcy, but rather to see him as a sexual being who desires and thinks about Elizabeth, a reverie for his private moments. Money (or culture) is represented by Netherfield and the servants who attend him, but the sex is actually portrayed by the non-diegetic music accompanying both characters, thus uniting nature and culture. This musical cue, entitled "Elizabeth Observed" (Davis, 1997, p. 43), also underscores Darcy's second proposal to Elizabeth and her subsequent acceptance of it in the final episode of the miniseries. This cue reflects Darcy's gaze upon Elizabeth through its slow, almost languid tempo. The harmonies are primarily the tonic and dominant, with common-tone diminished-seventh chords added for decoration. The harmony predominates over any distinctive melody, with the primary goal of the cue's movement to provide a lush, contented backdrop through the fullness of the chordal texture. As each chord is held, slowly ascending arpeggios through the middle range reinforce the perfect sonority. This musical cue provides another code that tells the viewer, who may or may not enjoy looking at a semi-clothed Darcy, that the point of the scene is Elizabeth's pervasion into Darcy's mind, even at his most intimate moments. Within the scene as a whole, the music reinforces the traditional male gaze, albeit in a more visually varied way.

Example 1: *Pride and Prejudice* (BBC/A&E, 1995) - Title 3, Chapter 6 - 46:52 - 57:58

<<http://www.youtube.com/watch?v=jHfGlqjBsdw>>

Consequently, this cue is a prime example of how the coding of a film can be misconstrued if both the visual track and the soundtrack are not concurrently taken into account.

Whereas studies such as Hopkins' and Mulvey's make us more aware of the gaze, the particulars of determining the perspective are actually based on a variety of factors, including the narrative itself. Since the story of *Pride and Prejudice* is representative of Regency patriarchal values, it is important to

examine how the filmic space opens up to allow for other types of gazes beyond the traditional male perspective. Instead of strictly adhering to the male gaze, the story of *Pride and Prejudice* contains a dualistic aspect that opens up the narrative and musical space for the addition of the female perspective. As a result, the imbalance between the male and female perspectives becomes more balanced as one shifts from the study of classic Hollywood productions to late twentieth- and early twenty-first-century productions.

Both scholars and media professionals have recognised the twofold nature of *Pride and Prejudice* that results from the two climactic proposals of Fitzwilliam Darcy. Consequently, instead of a single narrative arc, the plot features two focal points. The recognition of this duality opens up the narrative, and consequently the musical space, to allow for more multiple perspectives. Birtwistle notes that the whole structure of the narrative is split in two around the main couple. She states: "Overall the first three episodes lead us to Darcy's arrogant first marriage proposal, which Elizabeth rejects; the last three episodes lead up to his heart-felt second proposal, which a chastened Elizabeth joyfully accepts" (Birtwistle and Conklin, 1995, pp. 1-2). Slavoj Žižek also comments on the dualistic nature of Austen's novel. Although Žižek does not discuss the filmed adaptations of *Pride and Prejudice*, he does assert that the interest we have in it is precisely because of the dualism created in the space between Elizabeth and Darcy's meeting and their eventual marriage:

The theoretical interest of this story lies in the fact that the failure of Darcy and Elizabeth's first encounter, the double misrecognition concerning the real nature of the other, functions as a positive condition of the final outcome: we cannot go directly to the truth, we cannot say, "If, from the very beginning, she had recognized his real nature and he hers, their story could have ended at once with marriage" (Žižek, 1989, p. 63).

Since the adaptations keep to Austen's two-proposal model, the filmed versions of *Pride and Prejudice* keep the dualistic aspect of the narrative intact. This reflection of the novel in the adaptations' use of the two proposals opens up the visual and musical space for the growth of both Elizabeth and Darcy. As a result, it is appropriate to use a dual gaze in the adaptation of the novel.

The space that is created between Darcy and Elizabeth's unsuccessful meetings and the successful proposal opens up the musical space in all four adaptations. Therefore, these films progress beyond merely utilising the traditional male gaze. The dualism of *Pride and Prejudice* is best explained through Žižek's reading of Jacques Lacan's concept of the "space between two deaths", whereby the first death is symbolic and the second death is real (Žižek, 1989, Ch. 4). The narrative cannot and will not conclude until the conditions needed to resolve the second death are met. In these adaptations of *Pride and Prejudice*, Elizabeth's negative emotions toward Darcy symbolically link the lovers. Her treatment of Darcy as undistinguished from any other gentleman forces Darcy to ignore his better judgment and make the first proposal, which

functions as the first death. After the couple adopts a new attitude, they forge a lasting connection in the second proposal. The second death/proposal also corresponds to the taming of woman from the realm of nature, thus bringing her into man's sphere of culture. The space between the two deaths can be seen as a type of purgatory. One knows what he needs to do in order to get to heaven, but it is, for a time, out of reach. For Elizabeth, the resolution of her girlhood into matronhood demands that she actually love her intended partner, and that this person will be able to financially support her and possibly her family. The "space between two deaths" opens the narrative, textually and musically, offering additional false resolutions through three suitors: Darcy, Mr Collins, and Mr Wickham. Therefore, the musical gaze used in these adaptations of *Pride and Prejudice* can be categorised both by gender and by type, resulting in two genders and four perspectives.

This fourfold choice in types of musical perspective that further the plot is tied directly to the dual aspect of the novel. First, the perspective may be labelled as either male or female, depending upon the situation. The subsets of the male category are the male perspective and the joined perspective, whereas the subsets of the female category are the female perspective and (in this case) society's perspective. This study focuses on these four perspectives primarily through diagetic music that the characters themselves perform and non-diagetic music that accompanies their actions. While the diagetic music that occurs in the ball scenes provides interesting commentary on the social differences between Darcy and Elizabeth, one will focus on this type of music only when it illustrates the perspective above and beyond this social code.³ The diagetic music of the ball scenes serves only to reinforce the traditional male view, so it is more interesting to pursue those portions of the films where music is not strictly necessary, thus becoming an even more deliberate choice on the part of the composer and director. In order to understand how these musical perspectives function, one should examine some clips from the four adaptations of *Pride and Prejudice*: the 1940 MGM production, the 1980 BBC production, the 1995 BBC/A&E production, and the 2005 Focus/Universal production. The perspective types and the films in which they occur are listed in Table 1.

Table 1: The Fourfold Perspective and Its Presence in Each Production

Perspective	1940	1980	1995	2005
Masculine (Male)	X	X	X	X
Joined (Male)	X		X	X
Feminine (Female)	X		X	X
Society (Female)	X	X	X	

(N.B. Elizabeth's point of view has been musically substituted for society's in the 2005 production.)

The Masculine Perspective (Male)

The masculine, or male, perspective is the most common in these adaptations, as it reinforces the patriarchal view of Western culture. The male perspective is usually characterised by a musical theme that reinforces Darcy's attraction to Elizabeth. However, with all of the couplings that take place in the novel, it may also represent a romantic yearning on the part of any male character for any female character. Some other situations in which this theme may be found are between Elizabeth and Mr Collins or Mr Wickham, Jane and Mr Bingley, or Mr Collins and any of the Bennet daughters or Charlotte Lucas. The musical excerpts representing the male gaze may be digetic, such as the music Elizabeth dances to at a ball; or non-digetic, such as a theme that is newly composed to illustrate the tenderness of Darcy's thoughts as he looks at Elizabeth. Examples 2 and 3 both illustrate the romantic manoeuvres of the male perspective.

Example 2 begins with a shot from the 1995 BBC/A&E production, in which Mrs Bennet and Mr Collins are discussing the marriageability of the Bennet daughters. Mr Collins is a clergyman cousin of the Bennets who will inherit the Bennets' estate after the death of their father. As a result, by having one of the Bennet daughters marry Mr Collins, their estate would remain in the family and their mother and remaining unmarried daughters would not be evicted from their house after the patriarch's death. The goal of this scene is for Mr Collins to make his choice as to which Bennet daughter he will pursue. Once Mrs Bennet notes that only Jane is unavailable, the camera takes on the perspective of Mr Collins in order to assess the four remaining eligible daughters. Mr Collins' gaze at each daughter is illustrated by an ascending melodic sequential fragmenting of Mr Collins' bass-clarinet theme, which occurs as he gazes first at Kitty, next at Lydia, and then at Mary. The theme then rises a fourth time as he gazes upon Elizabeth, but the instrumentation of the theme turns from woodwinds to strings and ends with a perfect authentic cadence. The music in this cue is actually based on Mr Collins' theme according to the societal gaze of the daughters, thus taking the bass-clarinet theme that serves as a marker of Mr Collins' very ineligibility and transforming it into a romanticised string theme once Mr Collins' gaze moves to Elizabeth.

Example 2: *Pride and Prejudice* (BBC/A&E, 1995) - Disc 1, Chapter 7 - 58:23-59:36

<<http://www.youtube.com/watch?v=c24wCBb00ZE>>

The digetic music that focuses the male gaze is well utilized in Example 3, which is from the 2005 Focus/Universal production. After the wedding of Charlotte Lucas to Mr Collins, the newlyweds retreat to the Collinses' manse to enjoy the condescension of Darcy's aunt, Lady Catherine de Bourg. As Charlotte's close friend, Elizabeth comes to visit Charlotte along with the latter's father and sister. The scene opens with a wide-angle view of an evening's amusement at Rosings, the estate of Lady Catherine de Bourg, which neighbours

the Collinsets' modest parish house. In this excerpt, male attention is drawn to Elizabeth through her performance at the pianoforte. As with singing, a woman at the pianoforte invites the masculine gaze because of the display of the player's "feminine" attributes. Green states that the woman at the piano functions similarly to the woman singing, even though the woman's body is obscured by the instrument (Green, 1997, pp. 52–53). The viewer sees Darcy's gaze move immediately to Elizabeth as she sits at the pianoforte at the beginning of the scene. Lady Catherine sees this partiality in Darcy's gaze and immediately attempts to draw him into conversation. However, Lady Catherine is not successful. Although the scene does cut between close-ups of Lady Catherine's side of the conversation as well as Darcy's, Elizabeth remains ever-present through the diagetic use of the pianoforte. In close-ups of Darcy and Colonel Fitzwilliam, we see that Darcy is bored with his aunt's conversation and is more interested in Elizabeth at the pianoforte than in the conversation at hand. Elizabeth plays the theme entitled "Dawn", which is performed by multiple women throughout the film, including Mary Bennet, Elizabeth Bennet, and Georgiana Darcy. During this cue, Elizabeth stumbles through an undemanding theme that functions as part of a miniature set of theme and variations. The phrasing is a bit irregular but functions to leave the theme open-ended to continue straight into the variation. The first half of the theme is a repeated phrase that ends on an imperfect authentic cadence, while the second half is a harmonically open sentence. The first and second halves of the theme are contrasted by register and by pitch. While the first half of the melody of the theme remains in the C4 register and contains only pitches from the C major scale, the second half shifts the melody up to the C5 octave and adds accented chromatic lower neighbour tones to heighten the tension until the first variation begins. Though Elizabeth's lack of skill at the pianoforte is obvious, the simple melody with Alberti bass accompaniment draws Darcy to her. Only in the 2005 adaptation of this scene do we hear the flubbed notes that betray Elizabeth's supposed lack of formal musical training and practice. Although her playing is obviously filled with mistakes, her wit entices both Darcy and Colonel Fitzwilliam to her side until the end of her recital. In this case, the male gaze is allowed and encouraged as Elizabeth is showcasing her feminine accomplishments.

Example 3: *Pride and Prejudice* (Focus/Universal, 2005) - 1:03:03-1:03:57⁴

The Joined Perspective (Male)

The second type of masculine perspective is the joined gaze. In most films that have a romantic coupling, the joined gaze represents the taming of the female as the culmination of the love between the couple (Lévi-Strauss, 1975). For *Pride and Prejudice*, this perspective is usually focused on the two romantic leads of Elizabeth and Darcy. However, additional musical cues are sometimes added to reinforce the secondary coupling of Jane Bennet and Mr Bingley at the end of the production. In the case of Darcy and Elizabeth, Elizabeth's view of the world shifts to Darcy's perspective, thus collapsing her into the "male" role. Since

there is less physical interaction between Regency couples than between modern-day couples, on occasion the joined gaze will remain erotic instead of being de-eroticised, as this is the first time the couple is allowed to be physically romantic in any way.

The diagetic music at the Netherfield ball illustrates the joined perspective in the 2005 Focus/Universal production of *Pride and Prejudice*. In order to accommodate the dancers, the dance tune is repeated so that the couples may progress down the line. The tune is taken directly from Henry Purcell's "Rondeau", which was written as incidental music to the tragedy *Abdelazar* (1695).⁵ With repeats, the music in the scene follows an $\parallel : A : \parallel B \parallel : A : \parallel$ format. This dance signifies the first time that Elizabeth and Darcy physically touch. On a larger level, this dance represents Darcy's first capturing of Elizabeth, who has, until this point in the narrative, been able to successfully avoid Darcy's requests for a dance. The first A section and the B section of the cue are scored for a solo violin that plays a single melody line with a few double stops to mark the ends of phrases. Additional strings underscore the end of the A section in the last two bars, but they are so subtle as to be unnoticeable. The first A section establishes Elizabeth and Darcy as a couple. Although the camera shows the weaving and turning of the dance, it is difficult for the viewer to come between the dancers. One must remain at the edge of the action, like any other spectator. However, despite the weaving steps of the couple, it is necessary to keep the connection with one's partner in order to successfully complete the pattern of the dance, a connection that is illustrated in the gestures of Darcy and Elizabeth. The camera pans from one to the other, illustrating how Darcy and Elizabeth's eyes seek the other out, culminating in the joined perspective. At the beginning of the second A section (right after the B section), Elizabeth and Darcy get so caught up in their joined gaze that they stop dancing in the middle of the line. Their gaze is equal, eye-to-eye, with a focus that each dares the other to break. This perspective shifts the focus from the Netherfield ball to a dance of their own creation. As the other dancers drop away, the gaze becomes more focused, both physically and musically. At the end of the first time through the second A section, one hears the entrance of non-diagetic instrumentation that joins the violin. The most distinct addition is a low pedal point added by the cello. The last repeat of the A material, like the gaze, has a new intensity. The gaze between Elizabeth and Darcy is more intense and straightforward in this last A section. They still complete the steps of the dance, but with the other dancers stripped away their connection has no impediment. The violin, instead of remaining unaccompanied with a few double stops to fill out the cadence of each A section, now becomes fuller, including a second voice on the cello in counterpoint with the original violin line. This variation represents the binding of Elizabeth and Darcy together. Each contrapuntal line has its own melody, but the two are tied together harmonically, focused on the same cadence, or musical goal. The constantly rising line of the cello pushes the whole texture forward and heightens the tension the viewer feels, thus uniting the couple. Instead of cadencing normally, the dance ends with a pedal point on the dominant in the lowest line. Although the dance ends on a tonic chord, this subversion of the tonic in the bass reminds one that the

interaction between Darcy and Elizabeth, while joined, is not yet resolved in an official match. Afterward, the music finally breaks and brings the joined couple back to the reality of the ball with the applause for the diagetic musicians.

Example 4: *Pride and Prejudice* (Focus/Universal, 2005) - 39:43-41:20

The Feminine Perspective (Female)

The feminine, or female, perspective is concerned primarily with the approval or denial of the men who bring themselves to the heroine's attention. In a romance, at least, the female gaze needs to exist so that we have cues to know whether a particular couple will come together by the end of the narrative. This perspective is aided by the dual climax of the two proposals of the narrative. It is necessary for the viewer to see the changes being made by both Elizabeth and Darcy that make it possible for the second proposal to occur. As we move from early Hollywood-era productions, through the British Heritage productions, to the modern day, more and more cues are provided to illustrate the heroine's viewpoint. The 1995 and 2005 productions take care for the viewer to experience both characters' transformations in greater detail.

The non-diagetic musical cue from the 1940 MGM production, illustrated in Example 5, is a typical illustration of the feminine perspective used in the classic Hollywood style. This cue occurs at the point in the narrative where the Bennets' secret that Lydia has eloped causes confusion between the main couple. Elizabeth has finally admitted to herself that she's in love with Darcy, but she believes that she can never show her feelings because of the shame her sister has brought to her family, thus making the other four sisters unmarriageable by their peers. On Darcy's side, he finally realizes that the immoral deeds of Mr Wickham have been allowed to continue because of his pride, which kept Mr Wickham's behaviour a secret so that his family's reputation would remain untarnished. Elizabeth and Darcy's conversation is underscored only by the string section, in a limited register, which is common in the classic Hollywood style (Gorbman, 1987, p. 78). The music illustrates Elizabeth's desire more clearly than a spoken affirmation of her affections would. Indeed, the music illustrates her desire, which she is afraid to show. Her body is turned away from him, as though if she turned around he would be too physically close for her to be able to cope. Consequently, she doesn't allow her gaze to meet his until it's too late. When the viewer turns from Elizabeth at the departure of Darcy, one assumes that Elizabeth has turned her gaze as well, but that is not the case. After Darcy makes his final comment at the door, the music swells as Elizabeth turns to follow him – but only after he has actually left the room. The musical gaze lets the viewer in on her true feelings toward Darcy but does not communicate those feelings to the object of her affection.

Example 5: *Pride and Prejudice* (MGM, 1940) -1:31:38-1:32:36

<<http://www.youtube.com/watch?v=EoAyzn1KhXI>>

Example 6, taken from the 2005 Focus/Universal production of *Pride and Prejudice*, illustrates a current autonomous interpretation of the female perspective. Director Joe Wright has commented in numerous interviews about the importance of Elizabeth's perspective in *Pride and Prejudice*, especially compared with the previous importance attached to male leads in other adaptations of Austen's novel. He states:

. . . I think it's terrible the way people say "the Lawrence Olivier version", or "the Colin Firth version", do you know what I mean? It's a story about a young woman falling in love. Why do you always call it the "male-lead version"? So this is the "Keira Knightley version". And we're very careful to put Keira, to put Lizzy, at the center of the film. It's a story told from her point of view (Wagner, 2005).

Wright's admission of Elizabeth's character as central to the narrative shifts the previous boundaries of the romantic perspective. This cue, entitled "The Living Sculptures of Pemberley", occurs between Darcy's two proposals. While on vacation with her aunt and uncle, Elizabeth has the opportunity to tour the house and grounds of Pemberley. After her refusal of Darcy's hand, Elizabeth is wary of meeting Darcy again, but she is told by the staff at the local inn that the Darcys are out of town. The cue begins while Elizabeth and her family are touring the house at Pemberley, with the head housekeeper as their guide.

The excerpt in Example 6 comprises three main sections. The first section is underscored with non-diegetic orchestration and accompanies Elizabeth's tour of the marble gallery. The second section presents Elizabeth's departure from her aunt and uncle and the housekeeper in order to have a more intimate look at Pemberley. The third section shows Elizabeth being drawn to spy on Darcy and his sister, Georgiana, and the subsequent exchange between Elizabeth and Darcy.

The first section of the scene is accompanied by an orchestral swell in a low register in the woodwinds, strings, and harp as they tour the room of marble figures. Upon Elizabeth's examination of a marble bust of Darcy, the rest of the party arrives and makes conversation regarding the master of Pemberley. While Elizabeth is a member of the conversation, a new theme emerges, but the conversation remains supreme as the scoring drops the woodwinds and harp and remains only in the strings, akin to an underscoring of a conversation in the classic Hollywood style. As the conversation shifts away from Elizabeth, the other instruments return to voice the appoggiatura-like theme, transposed into a treble register. This sequential motive is then repeated at lower pitch levels. The marble statues provide a sensual setting for Elizabeth's reverie, although Darcy is represented only by a bust, unlike the nudes scattered about the room. In the second section, Elizabeth leaves the marble gallery and wanders into the Darcy family's private apartments. The main appoggiatura-like theme is continually restated in the woodwinds (accompanied by the strings and harp) but remains in the middle register that accompanied her contemplation of Darcy's bust.

Elizabeth, now entranced by Darcy's bust and wondering about the location of the original, fondles the familiar objects found in the morning room. The descent from the high to middle register along with the intense repetition of the theme brings the idea of Darcy closer than ever – the viewer, like Elizabeth, has access to Darcy's private papers and ornaments. The section closes with a brief interlude of birdsong, which draws Elizabeth's eye to the gardens below.

The third section breaks the intensity of Elizabeth's reverie that was accompanied by the imaginary non-diegetic orchestra, and brings her into the present with the sound of the diegetic pianoforte. Although she cannot see the instrument, the melody played is a familiar one: It is "Dawn", the same piece that Elizabeth had previously performed at Rosings. This rendition, however, is played skilfully and at the correct tempo. As the theme moves from the melody and broken chords of the bass to an arpeggio-based variation, Elizabeth peeks into an open doorway, the obvious source of the music. Her desire for Darcy is realised as she witnesses a tender interaction between Darcy and his sister, Georgiana. Elizabeth, of course, realises that she has been spying on a private moment and rushes out of the house, with Darcy in close pursuit.

Example 6: *Pride and Prejudice* (Focus/Universal, 2005) - 1:23:13-1:26:40

Overall, this triptych shows the power of the feminine gaze and how its yearning can create the object of desire through the natural curiosity found in the characterisation of Elizabeth Bennet. The marble instigates her desire; her desire moves her through Darcy's private apartment; and the sound of the pianoforte draws her directly to Darcy's enthusiastic embrace of Georgiana, although it is Elizabeth who wishes to be the recipient of that embrace. The juxtaposition of the female gaze in the 1940 versus 2005 adaptations illustrates the value placed on making Elizabeth, the original heroine of the novel, into an active participant in her courtship with Darcy.

Society's Perspective (Female)

The second type of female gaze in these productions is society's perspective. Whereas the men do discuss the marriageability of the women, it is the women who comment on the intentions and actions of others, in order to retain or elevate their status. Consequently, it is through society's perspective that we learn the status of the male suitors. Although this is primarily a female viewpoint, it is also taken on by Mr Bennet, who is outnumbered by his daughters. The addition of Mr Bennet's perspective to that of his daughters legitimizes society's view by reinforcing it with the male gaze. He also serves as a substitute for Mrs Bennet, who is portrayed as so desperate to marry off her daughters that she has lost her ability to discern among men. Since this is a romantic narrative, the Bennet daughters, unlike their own mother or Charlotte Lucas, want to be happy in their marriages more than they want financial

security. This is evidenced by the commentary and actions of all the Bennet daughters who eventually wed, including Jane, Elizabeth, and Lydia. It is also interesting that society's viewpoint functions primarily to provide negative scrutiny instead of a positive romantic association, with the primary gaze-holder as the female. The societal perspective, illustrated through music, is not romantic – precisely because it is negative in nature and is acted out in a group setting. In contrast, the positive views regarding one particular man are usually admitted from one woman to another, rather than en masse. The romantic female gaze and its ramifications make up a private conversation, whereas society's viewpoint is public, even if made within the family sphere. In these productions, the most prevalent expression of society's gaze is turned toward the unsuitability of Mr Collins. Because the main goal of the young women in the narrative is to get married, society's view, through music, is limited to courtship and its ramifications. Table 2 illustrates the usage of negative societal reinforcement of the romantic gaze toward Elizabeth's false suitors, Mr Collins and Mr Wickham.

Table 2: Representation of Musical Themes Associated with False Suitors of Elizabeth Bennet

Alt. Suitor	1940	1980	1995	2005
Mr Collins	X	X	X	
Mr Wickham				X

Although these two excerpts are separated by forty years, much of what defines society's gaze remains constant between them. The 1940 MGM production and the 1980 BBC production use the Bennet daughters to provide societal commentary on the status of Mr Collins. Although both musical cues codify Mr Collins' unsuitability for the young women, the character of Mr Collins varies slightly. According to the visuals, the 1940 Mr Collins is supposed to be a self-assured dandy, whereas the 1980 Mr Collins is driven by the anticipation of his accession of the Bennets' household, Longbourn.⁶

The 1940 scene opens with three of the Bennet daughters watching in excited anticipation of Mr Collins' entrance (see Example 7). The musical cue begins with Mr Collins' entrance at the top of the stairs, in evening dress instead of his clergyman's suit. He admires himself in the mirror, descends the stairs, examines the quality of the Bennets' ornaments, and then comes to the drawing room to greet Mr Bennet. The cue at this point tells us all we need to know about his character and the young women's view of him. Mr Collins' theme is made up of two primary motives. The first is a descending slurred arpeggio on the clarinet, and the second is a four-note staccato neighbour figure in the bassoon. The juxtaposition of instrumentation and the lightness of the motives tell us that this character is not destined for the romantic feminine gaze, but rather for the

comedic scrutiny of the societal one. As Mr Collins makes his entrance, the camera cuts several times between the clergyman and the daughters. In the first cutaway, the daughters are disappointed by the appearance of Mr Collins, with Lydia calling him a “puddin’ face”. The second cutaway involves Mr Bennet and Mary, the studious sister. The duo adds some rationality to the exchange, through Mary’s hope that he might have some common sense, even if he is not a handsome man.

Example 7: *Pride and Prejudice* (MGM, 1940) - 39:42-40:35

<<http://www.youtube.com/watch?v=U0uB03IYThs>>

The scene in the 1980 production opens just after Mr Collins has entered for dinner (see Example 8). The musical cues in this instance serve to illustrate the inappropriateness of Mr Collins’ actions and comments, which proceed throughout the entire evening. The same cue is used for Mr Collins’ entrance, on which the daughters comment while standing on the stairs; the dinner with the Bennets; and the evening’s amusements after dinner. Just as in the 1940 and 1995 productions, the 1980 cue uses low woodwinds to comment on Mr Collins’ dignity while at the same time ridiculing it. The tempo of the cue is exaggerated by the lumbering, heavy-handed accompaniment. His gaucheness at commenting first on the furniture and plates, and second on the station of the girls, illustrates that Mr Collins does not bother to hide his pleasure at being the future owner of Longbourn, nor his cheapness in wondering whether he can get a good cook as a wife out of one of the Bennet daughters.

Example 8: *Pride and Prejudice* (BBC-2, 1980) - Episode 2, Chapter 1 - 5:42-6:50

<<http://www.youtube.com/watch?v=bW9LAIrUdS8>>

Although the dual-gendered musical gaze is utilized in all four productions, its importance varies. The time between the MGM and Universal films spans sixty-five years, from 1940 to 2005. Production values have progressed from the classic Hollywood style of the 1940s, through the Heritage productions of the 1980s, to the beginnings of interest in female protagonists in the twenty-first century. Consequently, the importance of Elizabeth’s romantic gaze to the functioning of the narrative becomes more significant in newer productions. In the 1940s, a minimal amount of scoring emphasized the romantic female perspective. This scoring was not used directly in interactions between the woman and the hero, lest audiences be overwhelmed with the wants of the female. While more cues are used to represent Elizabeth’s viewpoint in the 1980s Heritage miniseries, these cues were often comedic in nature and were used to illustrate the social differences between Elizabeth and Darcy’s circles, rather than Elizabeth’s personal wants and needs. The concept of the balanced perspective, or an expression of musical reciprocity between the male and the female, arrives with the 1995 BBC/A&E production and is reinforced by the 2005 Focus/Universal production. The gender of the musical gaze in these productions

is limited not by format, but rather by the environment in which they were conceived, written, and composed. The 1940 production reflects the formula of an old Hollywood comedy. The 1980 production falls within the traditional British Heritage productions of the time. The 1995 version breaks free of the Heritage productions and uses the musical gaze as a way for late twentieth-century audiences to empathize with the characters. The 2005 production strives to use any means possible, including music, to express Elizabeth's view of the world and make her an equal companion to Darcy. Overall, the narrative of Austen's *Pride and Prejudice* allows film adaptations to both include and move beyond the traditional male perspective through the use of the soundtrack. By understanding Austen's novel as built around the two poles of the symbolic and the real, it is possible to interpret the musical space of these four filmic adaptations in a more comprehensive way.

Notes

1. There has been a recent renaissance of Austen scholarship, especially concerning television and film, but no publications have discussed the soundtrack to any adaptation of *Pride and Prejudice* in depth. Some pertinent scholarship on Austen adaptations in general may be found in Troost and Greenfield (1998), Parrill (2002), Pucci and Thompson (2003), and MacDonald and MacDonald (2003). Troost and Greenfield (1998) focus on a variety of approaches, tying each chapter to an Austen adaptation. Parrill (2002) provides a comprehensive bibliography of Austen adaptations. Pucci and Thompson (2003) present discussions of adaptations through a grouping of settings, such as "At Home", "In the Bedroom", etc. MacDonald and MacDonald (2003) also feature compilations taken from a more literary point of view. One primary article that discusses the music from an Austen adaptation in depth is Stilwell (2000), which focuses on Ang Lee's production of *Sense and Sensibility*.
2. Fitzwilliam Darcy will be referred to as Darcy throughout, as he and Elizabeth Bennet are the focus of the films.
3. While the music of the ball and dance scenes in *Pride and Prejudice* provides us with additional information about the social standing of Austen's characters, the analysis of this diegetic music could foster an entirely new study in itself. It is for this reason that this study focuses on dance music only in a single ball scene from the Focus/Universal 2005 production.
4. Examples 3, 4, and 6 (Focus/Universal Productions, 2005) are still so new as to be under copyright restrictions in the United States, so the timings for each example have been substituted for the corresponding web links.
5. One might more easily recognize Purcell's work as the main theme of Benjamin Britten's *A Young Person's Guide to the Orchestra: Variations and Fugue on a Theme of Purcell*, Opus 34 (1946).
6. In addition, a similar musical cue is used in the 1995 BBC/A&E production. To hear this musical cue out of context, please listen to Example 2.

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Pride and Prejudice. 2005 (Focus Features/Universal Studios), 2006 (Universal Studios Home Entertainment). DVD. Director: Joe Wright, Focus/Universal. Original music by Dario Marianelli.