

From Novel to Film: Tracing the Evolution of Feminism via the Plots Adaptations of Pride and Prejudice in the 1940 and 2005 Version

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Abstract: This research focuses on the film adaptations of Jane Austen's *Pride and Prejudice* (1813) in plots. Compared to *Pride and Prejudice* (1940) directed by Robert Leonard and Joe Wright's *Pride and Prejudice* (2005), this research explores the evolution of feminism and how these two film adaptations reflect on the waves of feminism during their periods. Robert Leonard's *Pride and Prejudice* (1940) is relevant to the first wave of feminism while *Pride and Prejudice* (2005) by Joe Wright could relate to the third wave of feminism. To prove the points mentioned above, this research analyses the adaptations of plots in the 1940 and 2005 version and argues that both show association with the waves of feminism during their periods via plots adaptations. The connection between *Pride and Prejudice* (1940) and the first wave of feminism could be shown in the pursuit of women's equal rights through adaptations. Meanwhile, *Pride and Prejudice* (2005) reflects on the third wave of feminism via advocacy of women's empowerment and development, as well as the promotion of gender equality by challenging traditional values.

Keywords: from novel to film, the first and third wave of feminism, plots adaptations of *Pride and Prejudice*.

1. Introduction

Jane Austen's *Pride and Prejudice* is a popular and crucial novel in English literature since it continuously impacts readers from different cultural background [1]. Meanwhile, some debates on whether the feminist spectrum could be shown in this novel are still ongoing [2]. In one aspect, some scholars indicate that Jane Austen inherits a tradition of feminist development [3]. She portrays women in her way [4] and criticize gender stereotypes in the original novel [5]. For instance, Elizabeth Bennet, the heroine of this novel, challenges traditional values via her courage and independence. In other aspects, some scholars also argue that Jane Austen's values in *Pride and Prejudice* are traditional and conservative [6]. These previous debates prompt the writers to explore how Jane

Austen's *Pride and Prejudice*, and its film adaptations, are linked to the waves of feminism in various periods.

As for the film adaptations, *Pride and Prejudice* (1940) and *Pride and Prejudice* (2005) are two famous adaptations respectively linked to the first and third wave of feminism. They both receive or be nominated for the Academy Award in 1940 and 2005 separately. The former one is a black-and-white film that emphasizing on the significance of family to gain support from the United States for World War II [1]; while the latter one is colorized and modernized to attract younger audiences [1]. According to Litchenberg [1], both films show less or no association with the waves of feminism during their periods. However, the writers do not agree with this viewpoint and argue that both films are associated with the first and third waves of feminism.

The reason why the writers choose this novel, and its film adaptations is due to their fame and controversies. . As previously indicated, the 1940 and 2005 versions of the film *Pride and Prejudice* both receive some awards. They could be selected and analyzed as typical film adaptations to the original novel. In the meantime, the reason why the writes choose plots adaptations, is because plots could directly manifest the adaptations of films to the original novel and reflect how these adaptations could associate with the first and third wave of feminism.

2. Methodology

This research mainly relies on contextual study and comparative study. The writers will analyze the evolution of feminism, particularly the first and third wave of feminism and how the film adaptations of *Pride and Prejudice* (1940) and *Pride and Prejudice* (2005) to the original novel could reflect on the evolution of feminism. It mainly focuses on plots adaptations to compare two films adaptations across a period of more than 60 years to prove their connections with the waves of feminism during their periods.

3. *Pride and Prejudice* (1940) and the first wave of feminist

The first wave of feminism emphasized equality and rights. It sought to change women's equal rights in employment, education, politics and family, and gradually pursued women's political participation.

After comparing the plot of *Pride and Prejudice* (1940) with the original novel and exploring the connection between the adaptation and the wave of feminism, this research concludes that *Pride and Prejudice* (1940) adeptly generalizes the tenets of the first wave of feminism, women begin to face their abilities and pursue equality [5].

Adapted from the original novel to the 1940 film, it embodies the process of women exploring their identity in family in the first wave of feminism. Firstly, the narrator Isabella quickly falls in love with Mr. Darcy even before meeting him, just as what her mother wants. But as she knows more about Darcy, Isabella begins to change her mind. Even the rich men Darcy shows disrespect to women. At that time, Isabella decides to rethink whether to continue the relationship or not. Although women considers that they should be married and became a housewife during this period, they starts to consider their own feelings in the relationship and re-examines the marriage from women's perspective.

During the first wave of feminism, women proved themselves that they have the equal ability as well as men, this idea also reflects in the film adaptation. In *Pride and Prejudice* (1940), Isabella argues at the wedding with Mr. Darcy about archery. Mr. Darcy wants to teach Isabella how to do the archery, as he acquiesces that women should not have any athletic skill. However, Isabella denies Mr. Darcy's prejudiced idea and shows her athletic skill to prove that women are also capable of mastering any skills. *Pride and Prejudice* (1940) portrays Isabella as a woman, pursuing equality in ability, which is accord with the reality of the first wave of feminism.

The film also adapts more yearning for love with lack of their own ideas. For example, in the original novel, Mrs. Catherine is bent on her daughter marrying Mr. Darcy. She expresses her opposition to the marriage. From her perspective, marriage is nothing more than the integration of property and resources, and the family is the most important, so it is only natural for Mr. Darcy to marry her daughter. She does everything possible to prevent their marriage and threatens Elizabeth with the consequences of this possible marriage. However, Mrs. Catherine in the film was not keen on facilitating the marriage between Mr. Darcy and Elizabeth but reminded Mr. Darcy that there is no reason why her inheritance should not be given to her daughter, but to him. Mr. Catherine does not look down on Elizabeth's origins, but praises her piano skills, saying that if she practiced more, she would play more well, and is willing to borrow her piano practicing.

The most important adaptation is also relevant to Mrs. Catherine. Her visit is not aiming at promoting the relationship between Mr. Darcy and Elizabeth but takes the initiative to match them. In the film, Mrs. Catherine's aggressiveness is deleted, she does not threaten and hurts Elizabeth. When Elizabeth disagrees with refusing Mr. Darcy's proposal, Mrs. Catherine sighs "Stubborn child!" After Elizabeth invites Mrs. Catherine out, Mr. Darcy is waiting anxiously outside. Then Mrs. Catherine tells him that Elizabeth disagrees with his proposal, and he needs a wife who can control him. It is explained that Mrs. Catherine's inquiry is to find out whether Elizabeth is a money worshipper or not, and when Elizabeth says that she does not care about the property, Mrs. Catherine is satisfied with their marriage. This adaptation completely subverts the image of Mrs. Catherine. She is transferred from a noblewoman with a negative influence on free love to an amiable elder who respects free love. It is not an idyllic turn or an idealization of family gender structures, because of another elder female figure, Mrs. Bennett's image is not idealized. Mrs. Bennett is a noisy, philistine, cheesy female figure, and Mrs. Bennett believes that the value of women is evaluated by evaluating women's marriages. Mrs. Bennett longs for her daughters to climb the high branches. In order to get Jane to marry the rich Bingley, she uses a trick to make Jane cold, which hurts Jane's body. The benefits of openly flaunting her daughter's beauty in exchange embarrasses Elizabeth. Mrs. Bennett forced Elizabeth to marry the hated Collins to keep the family's property with the ignorance of her desire for free love. When Lydia brings back Wickham, who kidnaps Lydia, Mrs. Bennett is very satisfied with the marriage because Wickham looks very rich, and does not go into the details of Wickham. Mrs. Bennett's image in the book is such a secular image of love and marriage that is only evaluated by monetary value, and there is no adaptation in the film and even more abhorrent under the exaggerated performance of the actress, which just shows that the film does not adapt all women in the service of romanticization, and it further sets off the importance of adapting the image of Mrs. Catherine, an elder woman who only thinks about money and an elder woman who respects free love. The audience will be more impressed and fond of the image of Mrs. Catherine, highlighting the idea that the film wants to express respect for free love. She shows a kind of care for women regardless of status and regrets that the Bennett sisters are unable to inherit the property, indicating that her image weakens the identity of "aristocracy" and strengthens the identity of "female elders" in the film. What the film shows most prominently is the love of women for women, and the image of women has become pure out of class and power. At the same time, the film also wants to express that women's charming personality can cross the class gap and impress the upper class, to achieve class leaping. Elizabeth wins the favor of Mrs. Catherine with her stubborn character and make Mrs. Catherine recognize her as the wife of her nephew. It is also a reflection of the empowerment of women. Women are given the right to inherit property and decide on the inheritance of property, which is in line with the first wave of feminism that there is no difference between men and women in intelligence and ability. Mary Wollstonecraft advocates for women's rights to work, education, politics, and vote, "I have long held that independence is the greatest happiness in life, the foundation of all virtues." [6]. Even though women live in a barren land, they could reduce their needs to achieve independence.

She also noted, “Since women are not a short-lived, insignificant bunch of people, why should they be kept in a state of ignorance and called naïve? How much of an insult to us who have been exhorted to make us mere suave animals! For example, they are very zealous and often exhort us to be charming and gentle, and to use obedience to gain dominance. What a naïve way to say this. How undesirable is it for a man who has fallen into such an insidious way of dominating.” [6] Activists during the period argues that women could have their own dominance and independent personality, rather than relying on marriage or subordination to men.

The adaptation of the original novel deletes the contents that Elizabeth is impressed by money, and she gradually falls in love with Mr. Darcy through getting along and being moved by his kindness and charm. It reflects that the female audiences are inclined to personal charm than wealth and status. In this case, Mr. Darcy’s arrogance is weakened in *Pride and Prejudice* (1940), he loses the sense of distance of an English gentleman with unusually enthusiastic when he meets Elizabeth at Mrs. Catherine’s house, and soon becomes a fanatical Elizabeth suitor. It illustrates that the arrogant male person could not attract a female audience at the time, even if he is a wealthy aristocrat. The reason why female could have criteria to choose their partners and ignore the economic level of men is because they could earn wages by doing the same work as men during the war to achieve financial freedom basically, while men were anxious and inferior to their own wealth and wanted to attract women more through personal charm. “Women who view men in terms of the money they make, are represented, in this film, as both monstrous and ridiculous at the same time. These misogynistic representations of women are manifestations of the anxieties about women and money that were prevalent during the Depression.” [7]

The priority of family life is highlighted in *Pride and Prejudice* (1940). It supports the American-British family unit and its collective well-being, which is different from the perspective of the original novel. Jane Austen balances the importance of blood ties and personal fulfillment through romantic relationships in the final chapter of the novel, and the reconfiguration after the newlywed does not erase Elizabeth’s connection to their families, but rather generates new interactions that are beneficial to most people. However, after Jane and Bingley reconciles in the film, Elizabeth agrees to Mr. Darcy’s proposal and kissed, Kitty, who is not married, make an intimate gesture with a man, and a man stands next to Mary to accompany her, and Mrs. Bennett sighs “Soon every daughter will have her own home!” The ending matches each of the Bennett daughters with a man, implies that they are about to get married and have a family of their own. During that time, the value of family is greater than individual. Therefore, the film gives each girl a family to show fulfillment instead of showing Kitty becoming noble and Mary not having to dress up like before. This is the defect of the first wave of feminism, the traditional values are deep-rooted although women pursue equal rights. They still do not realize the exploitation of their personal values by families. The film adaptation on the value of is in line with the first wave of feminism. Women began to focus on their marriage and reproductive rights and were unwilling to be bound and domesticated by marriage and family in the second wave of feminism.

In summary, *Pride and Prejudice* (1940) is in line with the development of the first wave of feminism. However, because the deep-rooted traditional concepts at that time limited the further development of feminism, the first wave of feminism showed defects such as high moral requirements for women, and the development of the subsequent wave of feminism gradually made up for these shortcomings.

4. *Pride and Prejudice* (2005) and the third wave of feminist

The third wave of feminism emphasized individuality, diversity and intersectionality. It championed inclusivity and pluralism, addressing the spectrum of oppression and inequality. After comparing the plot of *Pride and Prejudice* (2005) with the original novel and exploring the reasons behind the

adaptation as well as its connection to third-wave feminism, we concluded that *Pride and Prejudice* (2005) adeptly encapsulates the tenets of the third wave of feminism, advocating for women's empowerment and development, promoting gender equality by challenging traditional values.

Women's empowerment and development is a comprehensive and multifaceted process that seeks to enhance women's lives by empowering them to make and translate their choices into actions and outcomes that benefit themselves and their communities. This research explores women's empowerment and development through the themes of individualism and diversity among women, as well as plot adaptations depicted in the film that highlight the heroine's spiritual growth. This is embodied in her journey from awakening from misunderstandings and prejudices towards Mr. Darcy, to ultimately recognizing her own biased judgments, and adopting a more open and understanding perspective towards others. The film also demonstrates the influence of women through the profound transformation of Mr. Darcy's character, subtly reflecting the impact women have on men and, by extension, society.

The third wave of feminism sought to "lay claim to women's unique experiences" [8] and "embraced individualism and diversity" [1]. Individualism emphasizes the importance of women having their own unique experiences and needs and encourages them to express themselves and pursue their personal goals. Elizabeth's reading of a book while walking into her home in *Pride and Prejudice* (2005) is a good representation of this principle. Obviously, this scene immediately presents the heroine's love for reading to the audience, emphasizing Elizabeth's thirst for knowledge and independent thought. In the film, Elizabeth is free to read outdoors, highlighting the importance of her personal interests and intellectual pursuits. The inclusion of this plot emphasizes women's independence as individuals who have the right to pursue education and knowledge, and that a woman's identity is not only a gender role assigned by society but also includes self-awareness of personal interests, abilities, and ambitions. Once women have a good understanding of themselves, they should also show autonomy in life decisions. Unlike the original text, the multiple pressures of Bingley's departure and Wickham's infidelity lead to a change in Elizabeth's view of marriage. Charlotte's persuasion and introspection result in the heroine's transformation taking place in her own yard, which ultimately leads to a deeper understanding of marriage in the film. This plot modification highlights that women are not blindly obstinate; they can have their own thoughts and awareness and are capable of self-reflection for self-improvement and growth. Women have the right to decide their own lives based on their own feelings and judgements, even when facing external pressures and traditional values.

Snyder states, "Third-wave feminists rightly reject the universalist claim that all women share a set of common experiences." [9]. Consequently, diversity encompasses the recognition and appreciation of the distinctions among various demographic groups, as well as a comprehensive understanding and acceptance of the diverse backgrounds and experiences of women. These distinctions hold significant value and warrant acknowledgment and support from society. Jane Austen expresses dissatisfaction with the idea of marriage solely for material gain and favors marriages that are based on genuine emotions. Therefore, in the original text, Charlotte's choice for a material marriage leads to her being bored and tolerant of her husband's sermons. However, in the film, while others are still drowsy in Mr. Collins' boring speeches, Charlotte looks at her husband with extreme admiration and seriousness. Also portrayed as a traditional female character who longs for a materialistic marriage, the movie rewrites Charlotte's marital situation, in which the husband and wife get along very well. And the husband is positive about his wife's decoration at home, he is willing to give his wife the space to enjoy herself. The director and screenwriter want to convey that, like Jane Austen's promotion of a marriage based on real feelings, there is still a path to happiness for a person who chooses a more pragmatic, less emotionally grounded marriage. Regardless of the selected marital model, an individual's decision should be accorded respect; others may offer advice,

but have no right to interfere with the parties' choices. It not only affirms the legitimacy of different views on marriage, but also highlights women's autonomy in choosing their lifestyles, advocates a more inclusive and equal social perspective, each view of marriage and each perspective on marriage and each female character embodies specific merits and potentials for the pursuit of happiness, encouraging society to grant women deeper understanding and greater respect, and to support them in sustaining their independence and autonomy as they introspect their inner worlds and pursue personal happiness, while upholding a critical and reflective stance that neither idolizes nor denies the rationality of their experiences and choices.

Upon attaining such empowerment, women could contemplate how to utilize it for their personal growth and development. *Pride and Prejudice* (2005) demonstrates Elizabeth's personal growth by adding or adapting plots that reflect her spiritual exploration—a process of self-discovery and introspection, akin to a quest for deeper understanding and connection with one's inner self and the world at large. A notable scene that encapsulates this transformation is Elizabeth standing on a cliff, looking out into the distance. The cliff, as an extreme location in a natural setting, symbolizes the boundaries, challenges, and uncertainties of life, as well as breakthroughs and new horizons. She experiences the shock of Charlotte's view of her marriage and deep reflection after quarreling with Mr. Darcy. However, in the face of a vast natural landscape, Elizabeth can finally withdraw from her daily trivial life and examine her emotions and life direction from a broader perspective. She begins to understand the multifaceted nature of life's choices, which is a crucial sign of self-growth and maturity—a state characterized by a deepened awareness of one's own identity, values, and the ability to navigate life's challenges with resilience and wisdom. Therefore, *Pride and Prejudice* (2005) profoundly conveys that after women are empowered by reading or hearing about the life experiences of a diversity of individuals, young women will gain insight into their own lives and the societal structures in which they live [9].

When talking about women's development, feminists in the third wave of feminism also want to highlight women's agency and influence, in this context, is the ability of women to shape the thoughts, feelings, and actions of others, particularly men, in their social and personal relationships. Contrary to the original novel, in which Mr. Darcy maintains an aloof demeanor to preserve his image, this film introduces subtle scenes that reveal his feelings toward Elizabeth. For example, at the first ball, although Mr. Darcy refuses Elizabeth's invitation to dance, when Elizabeth leaves, he instead sighs softly, and his eyes begin to relax. He is both a little chagrined at his answer and relieved because he doesn't have to maintain his arrogant image, but Mr. Darcy cares about Elizabeth. The film hopes to use these hidden details to show that Elizabeth's frankness and sincerity in prompting Mr. Darcy to engage in self-reflection, as his character evolves from an arrogant character to one who exhibits vulnerability and humility, demonstrating the power of women to influence others, even the most stubborn of men. At the same time, Elizabeth's positive influence on Mr. Darcy can also be a microcosm of women's efforts to challenge and change gender bias and promote gender equality in society. The movie further hopes that through the reshaping of this relationship, it hints at the potential and possibilities of women in broader social change, and that women's intelligence can be equally important forces for social progress.

Apart from female empowerment and growth, *Pride and Prejudice* (2005) gains a deeper insight into criticism against mainstream values, through plot adaptations and reshaping the characters.

Film theorist Laura Mulvey's concept of the male gaze, detailed in "Visual Pleasure and Narrative Cinema" [10] has been widely recognized. It denotes a visual perspective that caters to male interests, often objectifying women. In response, the female gaze has emerged as mainly a social phenomenon, referring to a perspective in visual arts and media that emphasizes women's experiences, desires, and viewpoints, countering the traditionally male-dominated representation of women [11].

The female gaze seeks to empower female characters, allowing them to be subjects rather than objects of the visual narrative. This notion has gained significant traction and

popularity, while also being criticized for sliding to self-essentializing and can sometimes be co-opted by the same patriarchal structures it seeks to challenge, or that it can be limited in its ability to fully represent the diverse experiences and perspectives of all women [9].

When it comes to the *Pride and Prejudice* (2005), it observes instances of the female gaze in various scenes throughout the film. In this adaptation, several sequences stand out as examples of this cinematic approach.

When Elizabeth visits Pemberley as a company to Mr. and Mrs. Gardner, instead of admiring Mr. Darcy's portrait, Elizabeth finds his bust amid a sculpture gallery, which simultaneously evokes erotic awakening [6]. Traditionally, gaze is used when men are looking at female bodies erotically. However, the objective elements and subjective perspectives undergo a transformation in their respective positions, leading to a dynamic rearrangement of viewpoints and factual assessments. Elizabeth employs a female gaze when she watches the screen, examining the visual content from a perspective that prioritizes female viewpoints and satisfies the need of female audience. In this scene, a close-up shot looks around the sculpture as Elizabeth's viewpoint with ladies praising Mr. Darcy's appearance instead of his wealth or power in the following dialogue. Similarly, the camera focus on Mr. Darcy for considerate times, compared with the 1940 version, and offers an opportunity for female viewer to gaze and enjoy a visual appreciation of men, with a detailed example that Mr. Darcy's wears an unbuttoned shirt in the scene he confessed to Elizabeth.

Simultaneously, Mr. Darcy shows a much more apparent affection in Elizabeth compared with his characteristic in the original novel. Such adapted plots can mainly attract female viewer put themselves in the role of Elizabeth. For example, in the scene Elizabeth arrived at Netherfield with muddy dress and is mocked by Miss. Bingley, Mr. Darcy stood up as greeting, answers instantly, and stares at Elizabeth as she leaves, while in the original text, Mr. Darcy remains silent and only defend Elizabeth when she is not even around. As for the ball at Netherfield Park, Mr. Darcy leads the conversation between him and Elizabeth and hopes to help Elizabeth gaining a better understanding of himself, which is different in the novel that he avoids letting Elizabeth know more about him. These adaptations could confirm that Mr. Darcy has a secret romance for Elizabeth, which not only serves as a tool to attract wider female audience, but also implies a more equal romantic relationship between women and men, echoing with the appeal of gender equality in the third wave of feminism. Therefore, this appeal can be related to both female and male own the right to express emotions in romance, despite the limitation of gender norms.

In addition to the characters involved in the romantic relationships, the reshape of Mr. Bennet's character conveys a same motif. The latest cinematic adaptations have notably reimagined the Bennet household, especially the figure of its head, Mr. Bennet [12] now portrayed as a compassionate and gentle father figure, with his contribution to the family's adversities being persistently minimized. In the cinematic sequence, as Mr. Collins prepares to articulate his proposal, Mrs. Bennet commands the entire family to vacate the dining room, including Mr. Bennet, who though clearly disinclined, acquiesces to her directive. A comparable adaptation unfolds in the sequence where Mary's piano performance met with failure at the Netherfield Park ball. Mr. Bennet tenderly consoled his youngest daughter. Such character embodies the virtues of kindness and patience, serving as a subtle yet poignant critique of the traditional patriarchal and societal norms. This portrayal resonates deeply with contemporary audiences, particularly appealing to women who seek representation and validation in media. The character's development not only challenges the archaic expectations of masculinity but fosters a sense of empathy and understanding among viewers, encouraging a reevaluation of the roles and behaviors that have long been imposed upon the male figure within the family unit.

The plot adaptations present a significant challenge to the prevailing norms of a patriarchal society. They prioritize the female audience, embodying a profound commitment to the pursuit of gender equality. This thematic focus aligns seamlessly with part of the tenets of the Third Wave of Feminism [13], which advocates for comprehensive gender equality across all facets of life, encompassing not only the realms of love and social interaction but also familial structures and dynamics.

Apart from feminist critique, *Pride and Prejudice* (2005) also showcases a critical attitude against class privilege, particularly as it pertains to the interactions and social dynamics between women of the middle and upper classes. This aspect of social critique is manifestly evident in the adapted narrative concerning the relationship between Mrs. Catherine and Elizabeth.

Mrs. Catherine, a woman of considerable wealth and status, embodies the arrogance and entitlement that often accompany high social standing. Her interactions with Elizabeth, who hails from a respectable but not particularly affluent gentry family, serve to highlight the disparities and tensions that arise from the rigid class structure of the era. The film subtly underscores the way Mrs. Catherine attempts to exert her influence and control over Elizabeth, reflecting the broader societal expectation that women of lower social rank should defer to their superiors. For instance, Elizabeth is commanded and compelled by Mrs. Catherine to play the piano (a scenario which starkly contrasts with the original novel), wherein the act is a voluntary and personal decision made by Elizabeth herself.

Furthermore, the film's portrayal of Elizabeth's resilience and her refusal to submit to Mrs. Catherine's overbearing demeanor, as she denies Mrs. Catherine's offensive question on age, underscores a challenge to the prevailing class-based hierarchies. Elizabeth's character serves as a beacon of individuality and moral fortitude, suggesting that personal merit and character should transcend the constraints of one's birth and social class. The third wave of feminism advocates for the celebration of harmony among women [14] from diverse classes, races, and intersections of various identities. *Pride and Prejudice* (2005) reshapes Elizabeth's argument with Mrs. Catherine, turning it from a fierce battle in the garden into a peaceful but equal confrontation. On the surface, Elizabeth appears to occupy a disadvantageous stance within this debate. Nevertheless, her actions also demonstrate that she is engaging in self-defense from a position of parity rather than responding with indiscriminate retaliation. This adaptation echoes the pursuit of the Third Wave of Feminism, maintaining the essence of the Elizabeth's self-growth journey while introducing fresh twists that resonate with contemporary audiences. It not only entertains but also invites viewers to reflect on the enduring issues of social stratification and the ways in which individuals navigate and sometimes resist the limitations imposed by their societal positions.

Here we can draw the conclusion. *Pride and Prejudice* (2005) critically engages with the patriarchal system and reflects a critique of elitism within the female community. These thematic elements play a significant, albeit partial, role in advancing the discourse on gender equality and resonate with the principles of the third wave of feminism.

5. Conclusion

The novel *Pride and Prejudice* written by Jane Austen is famous and critical in English literature. It has also been adapted into films by several directors in various versions. Under this circumstance, there are some arguments and controversies surrounding the original novel and its film adaptations. Some scholars indicate that *Pride and Prejudice* (1940) and *Pride and Prejudice* (2005) is rarely relevant to their separate waves of feminism. Nevertheless this research proves that the first wave of feminism could be reflected by *Pride and Prejudice* (1940) in the pursuit of women's equal rights, *Pride and Prejudice* (2005) advocates for women's empowerment and development, as well as promotion of gender equality by challenging traditional values to resonate with the principles of the

third wave of feminism in individuality, diversity and intersectionality. Two films are associated with their respective waves of feminism via plots adaptations.

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