

The Interactivity of Literary Art and Film Aesthetics under Media Transformation: A Study of Female Characters in Pride and Prejudice

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Abstract. Picks out Jane Austen's classic works *Pride and Prejudice* as well as the film version made in 2005 for looking into the exchange relationship of female roles between books and films. Use Genette's Narratology to see what kind of narrative clues in the novel uses shift in perspective highlight all women's fates and growth in this novel and discovered that the novel shows big how Eliza's awakening process to her own conscious being through internal focalizing Elizabeth. By using film semiotics theories to interpret the constructed charm of females from visual symbols like costumes, body language, and camera language in the film, it can be seen that the film strengthens the intuition and body narrative of Elizabeth's emotions through Keira Knightley's performance and some shots. Moreover, in addition to this, by comparison and contrast it can also be seen that the novel shows the inner development through psychological description, but the movie expresses their emotion and change of identity by using visual symbol and body action. This study shows how the two media are similar and different when presenting the growth journey and gender awareness of female characters, and it gives fresh ideas on comprehending how classic literature gets reproduced in various media.

Keywords: Media conversion, Female roles, *Pride and Prejudice*

1. Introduction

As one of Jane Austen's representative works, *Pride and Prejudice* became a classic in the history of English literature after it was published in 1813, and it has also gained new vitality across generations with various film and television adaptations. This work is known as being a good portrayal of women and has great understanding on gender relation in Britain society [1]. As the media technology develops, transformations and interactions among different forms of literature and films happen frequently; therefore *Pride and Prejudice* can be used as a good example to study it. The purpose of this paper is to study the reinterpretation and presentation of women's image through various art works after the literary transformation of *Pride and Prejudice* to film and TV. Specifically speaking, this article will examine the formation of female images by narrative methods in the original work and the way that film adaptation expresses female charm through visual and auditory

expression means, and also compare the same or different points in showing women's character development process in these two media, to provide a fresh view on cross-media study in literature and film & TV.

In this paper, it uses methods such as text analysis, image analysis, and adopts Genette's narratology to interpret the novel text, and at the same time, use film semiotics theory to explain film language, understand how media converts itself based on reception aesthetics and uses and gratifications theory.

2. Portrayal of female characters in literary narratives: an analysis based on Gérard Genette's narrative theory

Genette's narrative theory gives us a good system of theories so that we could analyze the depiction on female characters in *Pride and Prejudice* deeply [2]. See table one for a specific explanation and classification of Genette's Narrative Theory:

Table 1. Explanation and classification of Genette's narrative theory

Narrative perspective	Features	Action and effect	Applicable situations
Inner focus	Divided into three perspectives: fixed, indefinite, and multiple internal focus. Fixed internal focus unfolds the story from the perspective of one character; indefinite internal focus switches between the perspectives of different characters; multiple internal focus tells the same event from the perspectives of multiple different characters.	From the perspective of plot, it brings us closer to the inner world of the character and strengthens our feelings; from the perspective of time, internal focalization can shorten or lengthen the time in the story and can also flexibly connect various different times; From the perspective of character portrayal, it forms a biased but more emotionally charged picture from the perspective of the character.	Often used in works and plots that explore the inner world of characters.
External focusing	The narrator is like an observer, only presenting externally visible information, and the reader can only understand the story through the characters' actions and dialogue.	In terms of story, it keeps the distance from readers and characters which makes this whole story a more or less objective and peaceful situation; In terms of time, the story is relatively simple and steady; When it comes to character description, it describes the relative objective characters through external view.	Often used to create an atmosphere, such as mystery, horror, etc.
Zero focalization (omniscient perspective)	Narrator knows all the information in the story.	Facilitates readers' comprehensive understanding of the storyline, but to some extent weakens the sense of immersion; in character development, zero-focus allows for a comprehensive display of the characters' image, showcasing their complex personality traits to the reader.	Primarily works with grand themes and plots, which helps to showcase the full picture of the background and environment where the story takes place.

With regard to the focus of narration, it is a complicated and well-organized hierarchical framework mainly because of its many layered alternating use of internal focalization, external focalization and zero focalization [3,4].

Internal focalization is most conspicuous when it comes to forming the main personage of Elizabeth. The novel mainly adopts the fixed internal focalization, it sees the world as Elizabeth does. Like when in chapter thirty-four, the scene where Darcy first proposes he sees everything that happens and takes place through Eliza's "Screen of Consciousness" there was a "sweet" and "arch" look on her face she found it hard to offend anyone". This narration conveys both what happened as well as how the person felt at the moment [5]. Use Internal Focalized Narration Perspective to create an Inner Feeling with Reader for ELIZABETH that could take a person through a state to Feel Every Single Part of How Hers Were Developed In Person.

When compared with these other women in the text are portrayed by the author from an outside. For example in the narration about Lydia's elopement, what the reader can see are just her external behavior; that is to say, what other people do and feel besides Lydia herself, like Mr. Bennet's anxiety and mother's hysteria, but I don't have access to the mind of the person in question. External focus is creating a sense of curiosity for us as readers, it's like showing what the society at that time would have been looking at to judge the behavior of a young woman. However, we can see that when the character is female – namely Elizabeth - the perspective shifts into a more internal one: When she learned what has happened with Lydia, her surprise and reproach towards herself: "It was now that she felt most acutely alive."

And there is also an omniscient in the book. And this technique gives more important social information about female character Take the first description of Mrs. Bennet. And my purpose in life was to marry off those girls. And it's true more broadly that. And it is about how women have to survive back then. From the start, it establishes an overall critical note for the entire novel. It highlights one main problem for women in British life [6]. The narrative method does 2 things. It preserves the subjective view of Elizabeth. At the same time, gives readers more social background.

In terms of narrative time, Elizabeth's inner focus has many more extensions and halts. Take chapter 36, when describing the scene of reading darcy's letter, Austen spent more than several pages to depict the short time that Elizabeth had experienced, and showed the complicated female consciousness by art deformation of time. An External focus normally contains scenes that have some sort of time narrative, just like the ones showing Merrittions ball [5]

Differential focus is how Jane Austen does it. This does directly set up the readers distance with the characters. The internal focalization of Elizabeth, she is a confidant for the reader. This is especially so with the female reader. Contrary to this is external focalization on other women. This makes it so they're more "things observed." This narrative works on 2 levels. First, it is about the strong personality. It also reflects the social idea present in Austen's day. Novel says we're independent, and so get to tell our stories. Conversely, those characters who are non/social norm get objectified. It becomes something for other people to look at.

In this paper we use Genette's narrative theory: It shows off Austen's great characters. She is not just presenting several female characters by way of her words. Rather, it is based on the cognition of Elizabeth's inner world. The other women are reference points in the system. Austen does this with some clever story manipulation, This has two main effects. It allows a good portrayal of the main character. And also shows the complicated male-female power relations of Britain at that time.

3. The presentation of feminine charm from the perspective of film semiotics

Metz's "film Language: A System or a Language?" is the starting point of film semiotics, he introduces the Saussurian linguistic theory in the film analysis for the very first time and establish an emblematic system of film language. Metz holds that film is not a "language" in its conventional meaning, rather there's something of a system of language-like structures capable of expressing

much. He believes a film has 3 parts - Visual symbol, Auditory symbol, Linguistic symbol. Compositions, Characters' movement, scenes' arrangement use visual symbol to carry the info and feeling with it. Auditory symbol is composed by soundtrack, sound effect and dialogues to express emotion and space. Linguistic symbol can be found from Character's dialogue which moves plot forward and reveals relation between characters [6] This theory opened the second stage of film semiotics, it says that film is not only a "seen language", it is a symbolic system with different levels. It is an important framework for future cultural studies, feminist film criticism and ideological critique, further deepening the scope and level of film aesthetic and text analysis.

In 2005, director Joe Wright's version of the film *Pride and Prejudice* reinterpreted of the female role with abundant audio-visual language. This part will analyse it with film semiotics theory.

In terms of visual symbol, first, the film displays different personalities of female characters with the help of clothes and body language etc. Elizabeth will wear rather plain dresses. For instance, in the first scene, Elizabeth is dressed in a light gray-brown slightly worn out coarsely woven dress without any ostentatious decorations; she has a book with her and is walking through fields. When she goes into the mud and walk to Netherfield park to see her sister she is in a dark moss green dress with dark coat. At this time when she went to see Pemberly, her clothes were a light yellow soft dress with very little white embroidery on the collar and cuff, no lace or ribbon. She included walking around freely in the fields with her, echoing her free and unrestrained character. Loose tailoring can make Elizabeth easy to walk and run, breaking the limit on how women should act back then. It also shows some kind of awakening in her woman self. Miss Bingley's dresses are mostly made from expensive materials like silk and lace, there is a prominent feeling of gloss, dark blue, dark green and gold and wine red represent wealth which she likes to show off by wearing it. The clothes have lots of pearl button, embroidery and so on. And the neckline of those dresses are generally very low, and also the waist is very small, and it's a kind of design purposefully highlighting her "fashion". At the same time, Miss Bingley will make some "aristocratic" gestures on purpose, such as slowly fanning herself and carefully tidying up her skirt, she uses beautiful dresses and elegant actions to show off her vanity and snobbery. Regarding the expression of camera language in it, it is also very distinctive. Elizabeth goes to Pemberly, when she looks at Darcy's statue, the angle of the camera also changes, it becomes more and more from uplooking to eye-level looking, which represents the relationship between them from worshipping in power to being equal in personality, meaning that class discrimination is beginning to crumble and Elizabeth's women's awareness is growing step by step. This is the director's use of changes in camera angles to show changes in the inner world and awareness of female characters. In one part of the movie, there is a monologue that Elizabeth says in front of the mirror. The reflection of the mirror is having a subtle conversation with the actual person, which also represents the split or tangle within the character right now. At the same time, it also resonates with Jane Austen's classic original work *Until now, I didn't know who I was*. At this point, the director cleverly employs mirrors to reflect and express to the audience how Elizabeth is gradually regaining her female awareness. When it comes to Rain Proposal scene the director used slightly handshaking hand held camerawork showing how much emotions are fluctuating for those characters like Elizabeth was panicking and Darcy too. Meanwhile there are many close ups of their faces that are cross edited and the eyes of Elizabeth in particular from surprised, angry, scornful, determined Use an over the shoulder reverse shot of Darcy and Elizabeth creates a confrontation compo for Eliza & Darcy's emotional struggles it shows that Woman is stronger in marriage & love. And at that time, there is a classic scene of a round pavilion in the design, and the frame forms are very tight. Elizabeth receives the news of Charlotte's

engagement, and the close-up shot of her face with her facial expression transforming quickly from being shocked to being understanding then controlled shows how she feels for the predicament that women's marriage is in.

And there is the use of auditory symbol within this film as well: The musical theme created by Dario Marini is related to various different female figures. Camera shot on Elizabeth, the music is mostly played by a piano, short, agile and bright cheerful in treble tone, represents her free thoughts and mood swings. When she is walking alone or there is a shot for her to think about something, the sound effect is very light and bouncy piano music which shows that she is not restricted; whereas in scenes showing Jane, the soundtrack is a soft violin and harp which are long, gentle, smooth-sounding, highlighting her self-respect and patience. At parties and balls, most of the strings used were classical ones, the music was beautiful and regular but rigid, symbolizing the hypocrisy and deliberate effort of people from high society. But when Elizabeth appeared, the soundtrack had an opposite relationship between the piano and strings, highlighting its distinctiveness. These sound elements don't just make the feelings come through, they help the audience understand and care about the girls too.

Language symbols: The film also shapes the character images by means of the characters' spoken words and directly tells the audience what the characters have grown. Near the end of the movie is where Elizabeth and Darcy embraced at dawn and the golden light of morning was shining on them. Elizabeth saying, "My pride is long gone now", is clearly shown in the movie for all to see that she's changed personally. Not defined by the eyes of others, she became a strong female figure who is aware of herself. This also signifies her development and tells a bigger story about women getting changed [7]

Cinematic techniques give literary characters a new life. And it's a new interpretive place, too: Traditionally women are portrayed as objects "to be gazed upon". In this paper I look at *Pride and Prejudice*. It's seen by what the film reconstitutes women's subjectivity. It does so with certain film signs: And it uses strong audiovisual language:

4. Comparative analysis of literary and film media

4.1. Female character growth

Literature and film are two different media. And each of them will highlight some part about female character's growing [8]: Novels can do some subtle characterizations. And play around with perspective. They really show how the characters change inside. The reader follows the text's lead: Then they go through the characters change. Take the scene in chapter 4 of *pride and prejudice* for instance. Darcy speaks about Elizabeth at the Ball. He states, "I'll do for tolerable, not handsome enough," the author instantly shows what Elizabeth thinks. From the text we see that she didn't like it. And she has an amusing way of telling it again later too. Readers can feel Elizabeth's most real psychological feeling through the indirect psychological activities of other people, and also in Chapter 36, when Elizabeth had finished reading Darcy's explanation, "She cried out how shamefully I have done it!" How embarrassing is that? 'the person that has been priding themselves for their ability to tell what was right and wrong. " Her fingers trembling and repeatedly rereading, this shows a fierce struggle between reason and feeling [5].

On the contrary, films have limited by the duration and methods for expression than those, so they are easier to hint out the inner changes by the external behavior and visual symbols [9]. The 2005 movie, through the performance of Keira Knightley as well as various scenes and lenses, turned Elizabeth's growth into several important instances. Like when Elizabeth walks alone in the early

morning light, which symbolizes changes in her mind with different natural lighting and shadows. In the final scene where she meets Darcy in the morning mist, it's a very long shot expressing that both are breaking out of their own minds and moving into spirit together.

Also, the different portrayals of females can be seen through the difference between these two media. Novels have more room for describing background information and motivation of each girl like how much Mary loves books or how enthusiastic Lydia is about being social, but films need to make simpler version of small girls and show main girls fast through normal scene and talk. This difference will also lead to some changes in the film version, which can be seen in that this film strengthened Elizabeth's modern self-awareness, but at the same time made her understanding of family responsibility in the original less strong.

4.2. Media conversion

Readers and audiences will have different views on the text version and the movie version of *Pride and Prejudice*, and the reasons for this are multifaceted [10]. This author is going to take an in-depth look at this from reception aesthetics as well as uses and gratifications theory.

According to reception aesthetics theory, we can see why people receive *pride and prejudice* differently in other medias [11]. Literary work allows for more room to use imagination and interpret freely, every reader will have his/her own version of "Elizabeth" according to personal experience; film provides specific visual image which narrows the variation in how one would imagine characters as. It is the difference between various media's demands on audience participation, thus we can explain why different adaptation of the exact same story may have completely different reactions.

Uses and gratifications theory shows that people have different expectations of various media versions. Literary reading is probably more interested in the artistry of language and psychology for the sake of knowledge and emotion, while movie-goers might just expect some visual pleasure and feeling, looking for a direct kind of aesthetics. In the 2005 film version is stronger with romance and visuals that it can satisfy modern audience's expectation on a historical love story, but if the essence of Austen's book has been diluted.

In combination with the above two theories, I will summarize the reason for different audiences having different perception of the same work in various media as four aspects. (1) The form characteristics have differences; Novels are not direct art works, readers can do more things by themselves while movies is a stereotype; Expression methods: Different. Novels are mostly about narration and character psychology description, but movies enhance their liveliness with dialogues and lines; (3) the creativity is different: Novel is a kind of common goods by author's inspiration and reality, they are not influenced by any outside forces; movie is a kind of mass culture which need to satisfy the audience. (4) The targeted consumer: New readers usually have some artistic basis and hope to own the power that can be obtained by the words; while people watching movies just want to get excited from the conflict.

Media Transformation: It is not just a change in forms, it's a shift in why we create things and how we take them in. Film and Television adaptation of *Pride And Prejudice* can't just remain faithful to the essence of the original works, it has to adapt to the expression feature of new media as well as the audience's expectation. And this contradiction is the reciprocal relationship of literature and film & TV [12,13]. The successful ones can maintain the basic idea of original work and explore some special expression potential for the new media, bringing classic works back into current times.

5. Conclusion

In terms of comparing the literary original with its film adaptation, *Pride and Prejudice* is taken as an example to study how various forms of media present female images. Literary works narrate women's own lives with stories and psychology, films and television use all sorts of visual - audio signs and performance means to give us a brief look at women. The two forms of expression are not exclusive, they complement each other reciprocally, and together make up the contemporary society for understanding women characters from classical literature.

With the continued development of media technology, there will be an even greater amount of interactions between literature and film & television. To comprehend such mutualism, it is not only beneficial to our full appreciation of the classics, but can also provide references for contemporary creation. In this way, such as a *Pride and Prejudice* that is full of vitality in 200 years, it will still give people very precious inspirations to explore the boundaries of art.

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