

# ORGUEIL ET PRÉJUGÉS

de Joe WRIGHT

## FICHE TECHNIQUE

Titre original : Pride and Prejudice

Pays : GB

Running time : 2h07

Année : 2004

Genre : Drama/Romance

Screenplay : Deborah MOGGAH and Emma THOMPSON d'après *Pride and Prejudice* de Jane AUSTEN (1813)

Décors : Sarah GREENWOOD

Costumes : Jacqueline DURRAN

Montage : Paul TOTHILL

Compositeur : Dario MARIANELLI

Production : Studio Canal et Working Title Films

Distribution : Mars Distribution

Cast : Keira KNIGHTLEY (Elizabeth 'Lizzie' Bennet), Matthew MacFADYEN (Mr. Darcy), Talulah RILEY (Mary Bennet), Rosamund PIKE (Jane Bennet), Jena MALONE (Lydia Bennet), Carey MULLIGAN (Kitty Bennet), Donald SUTHERLAND (Mr. Bennet), Brenda BLETHYN (Mrs. Bennet), Claudie BLAKLEY (Charlotte Lucas), Sylvester MORAND (Sir William Lucas), Simon WOODS (Mr. Bingley), Kelly REILLY (Caroline Bingley), Pip TORRENS (Netherfield Butler), Janet WHITESIDE (Mrs. Hill), Sinead MATTHEWS (Betsy)...

Tournage : 2004

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## SYNOPSIS

The classic tale of love and misunderstanding unfolds in class-conscious England near the close of the 18th century. The five Bennet sisters – Elizabeth, or Lizzie (Keira Knightley), Jane (Rosamund Pike), Lydia (Jena Malone), Mary (Talulah Riley), and Kitty (Carey Mulligan) – have been raised well aware of their mother's (two-time Academy Award nominee Brenda Blethyn) fixation on finding them husbands and securing set futures. The spirited and intelligent Elizabeth, however, strives to live her life with a broader perspective, as encouraged by her doting father (two-time Golden Globe Award winner Donald Sutherland).

When wealthy bachelor Mr. Bingley (Simon Woods) takes up residence in a nearby mansion, the Bennets are abuzz. Amongst the man's sophisticated circle of London friends and the influx of young militia officers, surely there will be no shortage of suitors for the Bennet sisters. Eldest daughter Jane, serene and beautiful, seems poised to win Mr. Bingley's heart. For her part, Lizzie meets with the handsome and – it would seem – snobbish Mr. Darcy (Matthew Macfadyen), and the battle of the sexes is joined. Their encounters are frequent and spirited yet far from encouraging. But a crisis involving youngest sister Lydia soon opens Lizzie's eyes to the true nature of her relationship with Mr. Darcy. The ensuing rush of feelings leaves no one unchanged, and inspires the Bennets and everyone around them to reaffirm what is most important in life.

*Dans la campagne anglaise du 18e, Madame Bennet a élevé ses cinq filles à l'abri du besoin. Néanmoins, elle a conscience qu'il est plus que temps de songer à les marier afin d'assurer leur futur. Lorsqu'elle apprend qu'un jeune et riche célibataire vient de s'installer dans les environs, elle fait tout pour provoquer une rencontre avec son aînée. Au cours de la soirée, Elizabeth, la seconde, rencontre M. Darcy qui lui paraît immédiatement pétri d'orgueil. Elle le méprise aussitôt...*

## ABOUT JANE AUSTEN

Jane Austen was born in Steventon, England, in 1775, where she lived for the first twenty-five years of her life. Her father, George Austen, was the rector of the local parish and taught her largely at home. She began to write while in her teens and completed the original manuscript of *Pride and Prejudice*, titled *First Impressions*, between 1796 and 1797. A publisher rejected the manuscript, and it was not until 1809 that Austen began the revisions that would bring it to its final form. *Pride and Prejudice* was published in January 1813, two years after *Sense and Sensibility*, her first novel, and it achieved a popularity that has endured to this day. Austen published four more

novels: *Mansfield Park*, *Emma*, *Northanger Abbey*, and *Persuasion*. The last two were published in 1818, a year after her death.

During Austen's life, however, only her immediate family knew of her authorship of these novels. At one point, she wrote behind a door that creaked when visitors approached; this warning allowed her to hide manuscripts before anyone could enter. Though publishing anonymously prevented her from acquiring an authorial reputation, it also enabled her to preserve her privacy at a time when English society associated a female's entrance into the public sphere with a reprehensible loss of femininity. Additionally, Austen may have sought anonymity because of the more general atmosphere of repression pervading her era. As the Napoleonic Wars (1800–1815) threatened the safety of monarchies throughout Europe, government censorship of literature proliferated.

The social milieu of Austen's Regency England was particularly stratified, and class divisions were rooted in family connections and wealth. In her work, Austen is often critical of the assumptions and prejudices of upper-class England. She distinguishes between internal merit (goodness of person) and external merit (rank and possessions). Though she frequently satirizes snobs, she also pokes fun at the poor breeding and misbehavior of those lower on the social scale. Nevertheless, Austen was in many ways a realist, and the England she depicts is one in which social mobility is limited and class-consciousness is strong.

Socially regimented ideas of appropriate behavior for each gender factored into Austen's work as well. While social advancement for young men lay in the military, church, or law, the chief method of self-improvement for women was the acquisition of wealth. Women could only accomplish this goal through successful marriage, which explains the ubiquity of matrimony as a goal and topic of conversation in Austen's writing. Though young women of Austen's day had more freedom to choose their husbands than in the early eighteenth century, practical considerations continued to limit their options.

Even so, critics often accuse Austen of portraying a limited world. As a clergyman's daughter, Austen would have done parish work and was certainly aware of the poor around her. However, she wrote about her own world, not theirs. The critiques she makes of class structure seem to include only the middle class and upper class; the lower classes, if they appear at all, are generally servants who seem perfectly pleased with their lot. This lack of interest in the lives of the poor may be a failure on Austen's part, but it should be understood as a failure shared by almost all of English society at the time.

In general, Austen occupies a curious position between the – eighteenth and nineteenth centuries. Her favorite writer, whom she often quotes in her novels, was Dr. Samuel Johnson, the great model of – eighteenth-century classicism and reason. Her plots, which often feature characters forging their respective ways through an established and rigid social hierarchy, bear similarities to such works of Johnson's contemporaries as *Pamela*, written by Samuel Richardson. Austen's novels also display an ambiguity about emotion and an appreciation for intelligence and natural beauty that aligns them with Romanticism. In their awareness of the conditions of modernity and city life and the consequences for family structure and individual characters, they prefigure much Victorian literature (as does her usage of such elements as frequent formal social gatherings, sketchy characters, and scandal).

From <http://sparknotes.com>

## WEBSITES

### Official websites :

- ▶ France : <http://www.marsfilms.com/news.html?cnews=18357688>
- ▶ USA : <http://www.prideandprejudicemovie.net>

### Other websites :

- ▶ <http://www.imdb.com> : photo gallery, trailer...
- ▶ <http://www.sparknotes.com> : character list, themes, study questions...
- ▶ <http://www.pemberley.com/janeinfo/pridprej.html> : e-text with links, list of events, comments...

## TEACHING MATERIALS

- p.106 Broad Ways 2nde: excerpt and questions
- p.159 Partners 1ère: opening page from the novel and questions
- p.45 Open the Window 2nde: book cover, writing a blurb
- Today in English, November 1999, "dossier bilingue"