Jane Paraphrased: Insights into dialogue-writing techniques in two BBC adaptations of *Pride and Prejudice* and their Polish translations

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ABSTRACT

Jane Austen's revered novel *Pride and Prejudice* has been the subject of numerous film and television adaptations that have stimulated the imagination of an ever--new generation of viewers worldwide. In this article, we focus on two classic novel adaptations, the 1980 BBC serial directed by Cyril Coke and the 1995 BBC serial by Simon Langton. Although both versions are equally famous for their reverential approach to the literary model, each reuses the same literary material to create a diametrically opposed vision of the protagonists. Fay Weldon's adaptation consistently sides with Elizabeth Bennet, while Andrew Davies' adaptation builds empathy with Fitzwilliam Darcy. Interested specifically in how both screenwriters sampled and incorporated Jane Austen's writing into their dialogues, we conducted a detailed case study of a famous proposal scene as portrayed in the two television productions. We first compared screen dialogues with their literary counterparts to determine how screenwriters quoted and paraphrased the same literary material for contrasting characterisation purposes. We assumed the process could be analysed in terms of intralingual translation, which involves various syntactic, semantic, and pragmatic shifts. We then checked how complementary cinematic tools, most notably camerawork and editing, helped to emphasise character portrayal. Finally, we studied the available Polish translations of the serials to determine whether the translators followed the original screenwriters' adaptive intentions or not.

Keywords: Jane Austen, screen adaptation, film dialogue, intralingual translation, audiovisual translation.

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1. Introduction

Jane Austen's emblematic novel *Pride and Prejudice* has been the subject of numerous film and television adaptations that have stimulated the imagination of ever-new generations of viewers worldwide for over eighty years. While many scholars have investigated Austen's presence on screen (e.g. Troost – Greenfield 2001; Parrill 2002; MacDonald – MacDonald 2003; Troost 2007), relatively few have paid attention to filmic speech and its relationship to the literary model (notable exceptions including Hołobut and Woźniak 2017, Bianchi and Gesuato 2020).

Our research aims to fill this gap by analysing the screen dialogues in two acclaimed BBC adaptations of the novel by Fay Weldon (1980, dir. Cyril Coke) and Andrew Davies (1995, dir. Simon Langton). It constitutes a part of a larger project in which we explore how filmmakers conjure up representations of the past on screen and how telecinematic discourse lends credibility to such representations (cf., Hołobut – Woźniak 2017; Hołobut 2017; Woźniak – Hołobut 2018).

These questions are surprisingly relevant to adaptation studies. As Thomas Leitch argues, there are some recognisable conventions that set literary adaptations apart from other film and television genres, including filmmakers' emphasis on period settings, "the fetishising of history" and "obsession with authors, books, and words" (2008: 112–113). According to Leitch, these conventions are so powerful that they push the actual "intimacy between a given adaptation and its source text" to the background (2008: 114). However, in the case of well-known classics such as Austen's *Pride and Prejudice*, adaptations may be easily exposed to criticism if the filmmakers' "obsession with authors, books, and words" is feigned or superficial in the eyes of well-read viewers.

Therefore, in or research, we attempt to explore how adapters reuse the textual material provided by the original author to lend credibility to the world presented on screen. We check whether the fetishisation of history coincides with the fetishisation of literary texts as exploitable resources. In our previous study (cf. Hołobut – Woźniak 2017; Hołobut – Rybicki 2018), we adopted a quantitative approach to this phenomenon, estimating how much of the original literary material had been quoted verbatim on screen by *Pride and Prejudice* adaptors, looking at the two BBC adaptations in question as well as two classic cinema reworkings by Jane Murfin and Aldous Huxley (1940, dir. Robert Z. Leonard) and Deborah Moggach (2005, dir. Joe Wright). In this paper, we adopt a qualitative perspective. Sensitive to the fact that each new screen version revisits the literary material for new

audiences, we inspect in detail two heritage-style BBC adaptations, which take a reverential stance towards their literary model. Based on multimodal analysis of a specific scene, i.e. Fitzwilliam Darcy's failed proposal to Elizabeth Bennet, we address the following research questions:

(1) How do the screenwriters Fay Weldon and Andrew Davies use verbatim quotations in screen dialogues?

(2) How do they orchestrate their own "Austenesque" additions?

(3) How can the quote-inlaid film dialogue be weaponised for the purposes of fictional characterisation?

(4) How does the wording in the scene interact with visual language (camera work, editing)?

(5) How does audiovisual translation (in this case, into Polish) affect this multimodal message?

We explore how filmmakers adjust the mode of interactions imagined by Jane Austen to their own visions of social and gender dynamics. First, we examine how the adapted film dialogue, which incorporates quotations from the novel, redefines the relationship between the protagonists to meet contemporary viewers' expectations. We treat screen dialogues as intralingual translations or paraphrases (Jakobson 1957) of Jane Austen's prose and identify the syntactic, semantic, and pragmatic shifts that helped adaptors rewrite Elizabeth and Darcy's power play, symptomatic of implied social hierarchies of class and gender. Subsequently, we focus on selected aspects of film semiotics, i.e. cinematography, editing, and acting style, to examine how they visually communicate the aforementioned power play. Finally, we check the extent to which these adaptive practices have been reflected in the Polish voiceover translations of the two BBC serials. This study is intended to complement our investigation of feature film adaptations of *Pride and Prejudice*, which follows identical methodological assumptions (Hołobut – Woźniak 2025).

2. Austen's style

Every adaptation of a literary text faces the challenge of transferring the written narrative to an audiovisual representation. While the literary text can be directly incorporated into the visual narrative, some dialogues translate

to screen better than others. Austen's prose, with its "wonderfully dramatic dialogue" as observed by Andrew Davis (quoted in Britwistle and Conklin 1995: 12), may seem a dream come true for adaptors. In fact, quantitative research on film and TV versions of *Pride and Prejudice* (Hołobut – Rybicki 2018) shows that 1980 and 1995 BBC adaptations incorporate as much as 29% of the original speech, considering identical sequences of 5 words or more. This implies reverence towards the literary source, but also intertextual links to preceding adaptations, filmmakers interpreting previous screen versions of the novel alongside the novel itself (Cardwell 2002: 67).

Academic critics have widely acknowledged that dialogue is a central element in Austen's literary style. Pinch (2022: 277) observed that Austen's novels are filled with memorable characters who engage in extensive dialogue, creating a sense of lively conversation and interaction. He further pointed out that her novels often feature chapters consisting primarily of dialogue, giving them a theatrical quality akin to a play script. However, the dialogues are still embedded into narrative descriptions and authorial commentary. Hough (1970/1991: 203–5) identified five distinct forms of discourse in Austen's writing: the authorial voice, which appears in reflective passages directly addressing the reader; the objective narrative; the coloured narrative, where the narrator presents reflections or observations from a particular character's perspective; the free indirect style, which embeds a character's mode of expression within the narrative; and direct speech. In fact, numerous iconic quotes, including the renowned opening line of *Pride and Prejudice*, originate from the narrator's voice rather than the characters themselves.

While Jane Austen's novels were grounded in the manners and social conventions of her era, the dialogue within them has endured well and is more readily adaptable to the screen than that of her contemporaries, owing to its so-called "realism" effect (Kelly 2004: 67). Nevertheless, this dialogue remains bound to the conversational norms of the period. In contrast, film and television adaptations must not only evoke the past but also resonate with contemporary audiences. Even the most faithful adaptations cannot simply replicate the existing dialogue; rather, they must expand upon it to accommodate the requirements of the visual medium, audience expectations, and the adapters' own cultural, ideological, or political agendas. Consequently, they may edit, rearrange, or blend the original dialogue with their own "Austenesque" creations. In doing so, adapters often draw inspiration from Austen's free indirect style and occasionally even assign the narrator's commentaries to the protagonists. However, as we shall explore,

even the same iconic catchphrases may take on a different meaning when situated within the visual context of the adaptation.

3. Adaptations and their dialogues

According to Troost (2007: 75), the approaches that screenwriters and directors take when adapting nineteenth-century novels fall into three main categories: (1) Hollywood-style adaptations, (2) Heritage-style adaptations, and (3) Fusion adaptations. Hollywood films, such as the 1940 Leonard's *Pride and Prejudice*, are prone to taking liberties with the source material to make it palatable to the American audience. At the other extreme, British television heritage serials pride themselves on their historical authenticity and treat classical authors with extreme reverence. Finally, fusion adaptations such as Joe Wright's 2005 *Pride and Prejudice*, combine trademark heritage values with the ambition to "connect with a broad range of viewers, tell a good story and show compelling images".

Yet another important factor in the re-use of Austen's original language is adapters' interpretations of the novel. All versions, even the Hollywood reworking, are essentially faithful to the plot of the book. However, each of them reinterprets it in its own distinctive way. The central protagonist of the novel, Elizabeth Bennet, is depicted as an intelligent, ironic, and independent woman with the character flaws of pride and prejudice. The question is whether a given adaptation chooses to accentuate one or both of these aspects of her persona: her strengths and weaknesses shape her linguistic expression in the film. A similar dynamic is observable in the character of Fitzwilliam Darcy, Elizabeth's adversary and admirer, who is equally defined by pride and prejudice yet granted less narrative voice within the original text.

4. Research methodology

In our study of BBC adaptations, we adopted a two-stage approach. First, we conducted a comparative textual-linguistic analysis of the film dialogues transcribed from the proposal scene, juxtaposing them with the corresponding excerpts from Jane Austen's novel (presented in the Appendix). Subsequently, we focused on the performative and cinematic aspects of the two proposal scenes and examined the respective discrepancies in character dynamics.

Regarding the textual-linguistic analysis, we considered adaptors' work with literary material as an *intralingual translation* and we specifically followed Aage Hill-Madsen, who distinguished four criteria applicable to the analysis of intrasemiotic translation: (1) *degree of transfer* ("the extent to which the semiotic content of the ST is represented in the TT"); (2) *degree of derivation* ("the extent to which the TT's semiotic content originates in the ST"), (3) *degree of translation* (the extent to which "the ST-to-TT conversion is a result of linguistic changes, rather than simple reduplication of ST wordings"); and (4) *the nature and range of the translation strategies deployed* (Hill-Madsen 2019: 539).

To identify the aforementioned strategies, Hill-Madsen used among others Andrew Chesterman's taxonomy (2016), which we adopted in our analysis as well. For Chesterman, strategies are "forms of textual manipulation", or "operations which a translator may carry out during the formulation of the target text", while establishing the relationship between the source and target texts and adjusting the latter to the socio-ideological context and audience expectations (Chesterman 2016: 86). Chesterman discusses such manipulations on three separate planes, which are also relevant for intralingual analysis. *Syntactic strategies* encompass literal translation, loan/calque, transposition, unit shift, phrase/clause/sentence structure change, cohesion change, level shifts, scheme changes, and others. *Semantic strategies* subsume synonymy, antonymy, hyponymy, converses, abstraction change, distribution change, emphasis change, paraphrase, trope change, and others. *Pragmatic strategies* include cultural filtering, explicitness change, information change, interpersonal change, illocutionary change, coherence change, partial translation, visibility change, transediting, and others.

Some of the syntactic categories, such as literal translation, borrowing, and calque, are inoperable for intralingual translation; therefore, we substituted them with an umbrella-term, "[partial] transfer", understood as a verbatim quotation of the original textual material, displaying varying degrees of completeness. Our alignment of corresponding portions of the literary work and transcribed film dialogues has been included in the Appendix. What follows is our discussion of the selected findings, focusing specifically on the reuse of textual material for the purposes of character portrayal and the redefinition of the mutual emotional and social positioning of the protagonists in the two consecutive BBC adaptations.

This purely textual analysis was subsequently complemented by an in-depth visual analysis of the scene. Referring to Kress and van Leeuwen's social semiotics of visual communication (2006), we explored how filmmakers

modelled protagonists' attitudes towards each other and viewers' attitudes towards the protagonists, using cinematography and editing to accompany film dialogue. To this end, we examined qualitatively and quantitatively the following aspects:

(1) *size of frame*, which determines the social distance between the viewers and the represented participants; close-up, medium-shot and long-shot signifying, respectively, intimate/interpersonal, social and impersonal relationships between the viewers and the characters on screen, following the divisions known in proxemics (Kress and van Leeuwen 2006: 124-5);

(2) *vertical camera angle*, which determines power relations between the viewers and the represented participants: a high angle that subjugates the character under the viewer's gaze; an eye-level view indicating reciprocity; and a low-angle view implying the character's power over the viewer;

(3) *horizontal camera angle*, which controls viewers' involvement in (frontal point of view) or detachment from the characters (oblique point of view; cf. Kress and van Leeuwen 2006: 153).

5. Fay Weldon's 1980 adaptation

This serial is often seen as the beginning of "heritage drama", even though it follows established BBC methods regarding period style (Troost 2007: 80). The screenwriting was created by a well-known feminist and novelist, who gave her interpretation of the novel a sceptical, anti-romantic tone. As a result, as Sørbø notices, this adaptation:

> …is often described as faithful to the novel yet is sometimes intriguingly unfaithful. The evident attempt at a scrupulous rendering of Austen's plot, characters and dialogue reveals the limitations of such a project, while the durable strength of the production is its distinctive feminist reading, in other words what it adds to or extracts from Austen's novel (2014: 104).

Weldon underscored the ironic dimension of the story by incorporating the fragments of the narrator's commentaries and promoted her feminist vision

by editing the dialogue and moving it into different parts of the plot. The characters that serve as the narrator's substitutes are Elizabeth or her father, but also Charlotte Lucas and Jane Bennet. Weldon made an abundant use of Austen's free indirect discourse.

In terms of intralingual transfer, Weldon's screenplay reveals remarkably high *degrees* of *transfer* and *derivation* and a low *degree of translation* whenever language material is reused. The semantic and pragmatic shifts employed are mostly abstraction, distribution, explicitness and information changes that allow filmic Darcy to concretise and elaborate on the social stigma connected with his envisaged misalliance.

In the scene of the proposal, Weldon transfers all direct discourse from the novel onto the screen, using gaps in Austen's original exchanges to foreground Darcy's (played by David Rintoul) hauteur and pomposity. He is first spotted by the audience approaching Mr. Collins' abode with his dog, as if he were ready for the hunt. He barges upon Elizabeth (portrayed by Elizabeth Garvie), seated at a table, and opens a conversation with the curt question "You're well?" using no honorifics and no markers of deference; not even giving her a chance to welcome him or stand up. He then grumbles about her absence from the social occasion and hence insubordination: "You did not come to tea, they said you were indisposed" and then starts making his case while moving about the room in an irritated, patronising manner, like a property owner complaining to his tenant about a business that needs attending.

His proposal opens with a verbatim quotation from Austen's dialogue: "In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you". What follows is Weldon's own creation, enriched with samples from the narrative. In the novel we read: "His *sense of her inferiority* – of its being a *degradation – of the family obstacles* which had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding but was very unlikely to recommend his suit". According to the narrator, Darcy concludes "with representing to her *the strength of that attachment* which, *in spite of all his endeavours*, he had found *impossible to conquer*; and with expressing his *hope that it would now be rewarded by her acceptance of his hand".*

Weldon's Darcy rearranges these elements of free indirect discourse. He begins at the very end: "In spite of all my endeavours I have found it impossible to conquer the strength of my feelings", replacing Austen's lukewarm "attachment" (to appear later in his utterance) with a more explicit, modernised confession. He then presents a litany of "obstacles" that

far surpasses any other list presented in *Pride and Prejudice* adaptations in terms of the negative emotional load and range of consequences considered:

> The inferiority of your family, the miserable connection, the degradation, the lack of judgement I display, the harshness of which I shall rightly be judged by my own family and connections – all these count as nothing. Even the damage, for damage it must be, to my sister, the insult to Anne de Bourgh and her mother mean nothing to me in the face of my attachment to you.

He finishes his monologue with an admirably self-centred coda that incorporates, yet again, Austen's free indirect discourse: "I have struggled greatly and endured great pain, I hope I will now be rewarded. Miss Bennet, will you accept my hand in marriage?" It is no coincidence that Darcy mentions Austen's metonymic "hand" to be accepted here; thus, he reveals again his self-importance: instead of asking for somebody else's hand in marriage, he offers his own.

Elizabeth's response contains portions of verbatim quotation from the novel, with one significant difference: while Austen's Lizzy opens her argumentation with a statement: "In such cases as this, it is, I believe, the established mode to express a sense of obligation for the sentiments avowed, however unequally they may be returned", Weldon's Lizzy uses the opportunity to bring to Darcy's attention the social conventions he violates with his insulting tirade, while also equalising their class status described by Darcy as imbalanced: "I believe it is the established custom *for a lady to thank a gentleman* for the sentiments he avows at such a moment, however little she returns them". What follows is a word-by-word conversation from Austen's novel, with Darcy finally closing it with the famous statement: "You have said quite enough, madam. I perfectly comprehend your feelings and have now only to be ashamed of what my own have been. Forgive me for having taken up so much of your time, and accept my best wishes for your health and happiness".

What is significant about this version is its preoccupation with Lizzy's rather than Darcy's point of view, which closely resembles Austen's narrative technique. In the novel, we hear the voice of an external third-person narrator, but some of the scenes are indeed focalised by Elizabeth Bennet (and there are hardly any glimpses into Fitzwilliam Darcy's psyche). Thanks to the filmic techniques used, we obtain an equivalent effect: we are allowed to retain satirical distance towards the characters and the social circles to which they






Figures 1-6. Screenshots of the proposal scene in the BBC adaptation of *Pride and Prejudice* (1980), directed by Cyril Coke, showing the significance of camera frame and angle differences in the presentation of Darcy and Elizabeth's miscommunication (https://www.dailymotion.com/video/x80lf21, accessed May 2024). These images are used under the fair use provision, permitting quotation, review, and criticism for research and educational purposes, as outlined in Directive (EU) 2019/790 of the European Parliament and of the Council dated 17 April 2019, concerning copyright and related rights in the Digital Single Market, amending Directives 96/9/EC and 2001/29/EC. You may find the Directive here: https://eur-lex.europa.eu/eli/dir/2019/790/oj

belong, but at the same time we also side with Elizabeth Bennet. Darcy's point of view is ignored on screen, as is the case in the novel. Focusing again on cinematography and editing, the most obvious equivalents of the narrator's presence, they enhance the audience's emotional distance towards Darcy and empathetic interest in Elizabeth's value judgments and reactions (in terms of rough estimations, 49% of the time allocated for the scene is dominated by Lizzy, her actions and reactions, while 40% is dedicated to Darcy). The camera remains mostly stationary (fixed shots), allowing viewers to observe the conversation at a critical distance (quite often captured by oblique camera angles), noticing the contrast between Darcy's active self-preoccupation and Elizabeth's passive, philosophical astoundment. The protagonists are initially framed together in two shots, Darcy appearing interchangeably in knees-up and hip-up, so that the viewers can inspect him with detachment, while Elizabeth appears in medium shots and in medium close-up shots (waist up), much closer to the viewers.

For most of the scene, she remains seated and silent, her emotions and responses brought to the audience's' attention. When she stands up in agitation, the camera follows her, this time drawing closer to both protagonists: now we finally see them chest-up, partaking more in their respective emotions, which are presented by the actors with moderation and constraint. In addition, whenever the characters are presented individually, Darcy is exclusively shown at a low angle, towering over the observer, exuding arrogance and authority. Elizabeth, by contrast, appears most often in eye-level shots (perhaps bordering on a very mild high angle), seemingly on a par with the audience. Quite interestingly, at the end of the conversation both protagonists are presented in low-level shots, being apparently equal in inflicting pain on each other. In terms of viewer involvement, Elizabeth certainly elicits empathy and interest: unlike Darcy, she is the one most often portrayed frontally.

6. Andrew Davies's 1995 adaptation

Although it was only one of seven Austen adaptations of the decade, it effectively set off the wave of "Austen Renaissance". Often described as "the definitive" adaptation of *Pride and Prejudice* (Cartmell 2010a: 60), the serial is considered, as its predecessor, an example of heritage production.

Typically, as in all adaptations from the 1990s, the project focuses not on social themes but on gendered identities. As Voiret noticed: "the rich social fabric of the novel is […] reduced to a mere background. The plot is

streamlined so that the film presents to the viewer sets of characters that exemplify different ways of being male or female" (Voiret 2003: 230). The serial approaches Austen's novel both traditionally and innovatively. It preserves much of the novel's ironic elements but also adds the male (particularly Darcy's) perspective. The aim of this new pro-Darcy approach was to attract female viewers, and it fulfilled this goal gloriously, promoting widespread Darcymania.

The dialogue in the serial reflects this mix of traditional and innovative approaches to the source material. Austen's witty exchanges, striking phrases, and well-composed conversations are retained, and the actors are able to make them sound convincingly alive (Sørbø 2014: 130). Andrew Davis, the screenwriter, copiously used the original dialogue, but not without discernment. He confessed:

> I was reluctant to cut it, but it was necessary in places to do so. This was not just to make it fit into the allotted fifty-five minutes, but more importantly because there can be an almost musical quality in the way scenes dovetail – a kind of rhythm and pace which one strives for – which scenes that are too dialogue-intensive can disrupt. And because we can communicate so much visually – for instance, by the expressions on people's faces – you don't need quite so many words as you do in a novel, where so much is carried by the dialogue (in Britwistle – Conklin 1995: 12–13).

In addition to direct speech, Davies also drew on Austen's free indirect discourse in his dialogues, even though not as extensively as Weldon.

The third element of the language in the serial is the new Austenesque dialogue. It was necessary to write it for the new scenes with Darcy, which do not appear in the novel (Sørbø counted sixteen such situations added to reveal his perspective, of which six show him partially undressed or undressing; 2014: 146-147), but also to emphasise Davies' take on the story.

Similarly to Weldon, Davies's intralingual reworking of Austen's prose in the proposal scene displays high degrees of *transfer* and *derivation* and low degrees *of translation* (minor reworkings) in passages lifted from the book. In the proposal scene, the dominant strategy is the direct transfer of Austen's utterances. Whenever Davies introduces innovations and revisions, they expose the depth of Darcy's infatuation: semantic strategies expand on and explicate his passion and agony; pragmatic strategies (mostly illocutionary changes) make Darcy beg Elizabeth to become his wife rather than make her an offer of his hand in marriage. Minor revisions concern Elizabeth's

responses: Davies uses the strategies of compression and omission to dynamise and shorten her replies (for more detail, see the Appendix).

In the scene, Darcy interrupts Lizzy as she reads a letter. When let in by a housemaid, he behaves more politely than his predecessor, bowing and apologising: "Forgive me, I hope you're feeling better" and waiting for her invitation to sit down. What follows is a 48-second stretch of awkward silence, in which the character sits down and jumps back to his feet, pacing nervously about the room and staring longingly at Elizabeth's face. His initial confession, identical to that of the literary source, has a completely different emotional colouring than one previously discussed. Colin Firth endows his character with agony of passion, while Jennifer Ehle's character is endowed with cold contempt and passive aggression.

Darcy's next confession places different accents on his situation:

> In declaring myself thus, I am fully aware that I will be going expressly against the wishes of my family, my friends, and I hardly need add, my own better judgement. The relative situation of our families is such that any alliance between us must be regarded as a highly reprehensible connection. Indeed, as a rational man I cannot but regard it as such myself, but it cannot be helped. Almost from the earliest moments of our acquaintance, I have come to feel for you a passionate admiration and regard, which, despite all my struggles, has overcome every rational objection.

Compared with Weldon's "inferiority of family", "miserable connection" and "degradation", Davies's Darcy is conflicted and sensitive to criticism rather than being sincerely convinced of Elizabeth's social inferiority and despicable relations. He is ashamed of his infatuation, because he assumes it might be objectionable to others and symptomatic of his own weakness of mind. While other people's objections "mean nothing" to Weldon's Darcy "in the face of his attachment", Davies' Darcy feels those objections acutely; he considers them "rational", being himself a "rational man", but says "it cannot be helped". He avows "passionate admiration and regard" for Elizabeth and then proposes to her in a fittingly passionate way, allowing her as much agency in ending his agony as possible: "I beg you, most fervently, to relieve my suffering and consent to be my wife". He abides by the laws of politeness, and he disguises his offer as a plea. Thus, he appeals to Lizzy's negative face[1]: he requests her

1 We are referring here to Brown and Levinson's (1987) distinction between an individual's need not to be free and not to be imposed upon (negative face) and their willingness to be approved of and accepted by others (positive face).

mercy rather than openly asking her to marry him, as his predecessor did, inquiring point-blank: "Miss Bennet, will you accept my hand in marriage?".

Although Lizzy's reaction is verbally identical to the literary model and her 1980 BBC predecessor, at the performance level, it comes across as hateful and condemnatory. She does not muse about the follies of the world, nor is she amused by them. Upon her refusal, Darcy asks: "And this is all the reply I am to expect? I might wonder why, with so little effort at civility, I am rejected". He uses a less flowery style than his literary model, who feigns politeness and indifference by saying: "[…] I am to have the honour of expecting!", at the same time patronising his interlocutor with a statement "I might, perhaps, *wish to be informed why*, with so little endeavour at civility, I am thus rejected. *But it is of small importance*". Davis's Darcy is markedly less convoluted in his rhetoric and more emotionally hurt. Quite interestingly, however, his emotionality is effectively channelled, too, in irony and sarcasm. The way he accuses Lizzy of taking "an eager interest in that gentleman's [Wickham's] concerns" and ironicizes that "his misfortunes have been great indeed!" (a fragment which Weldon removed) makes Davies's Darcy more expressive and outspoken in his defence. Lizzy notices this by remarking that he treats Wickham's misfortunes "with contempt and ridicule!". This phrase is lifted from the book yet absent from most adaptations. She is also the only screen Lizzy who throws into Darcy's face another Austen quote: "You could not have made me the offer of your hand in any possible way that would have tempted me to accept it".

Overall, social and gender hierarchies were less pronounced in the 1995 adaptation than in the BBC's previous production. Lizzy seems very much in power by sustaining Darcy's awkward silences, returning his enamoured and smitten glances with cold stares and disarming his sarcasm with metacommentary. Both characters express through body language strong feelings of repulsion (Lizzy) and love (Darcy), respectively. Their deep emotional infliction is strengthened by camerawork, which shapes the audience's attitudes towards the protagonists. Different from the previous production, here, the camera motion is particularly focused on Darcy, whose movements, hesitations, confessions, and shocked expressions are traced with great detail (in fact, in this scene roughly 54% of screen time is dedicated to Darcy and 41% to Elizabeth). Concerning camera angles, similarly to the previous adaptation, Darcy is often presented at low angles and Elizabeth at high angles, but this time these strategies are more aligned with the characters' relative positions, and hence more suggestive of the interlocutors' respective points of view. This implies filmmakers' interest

in evoking viewer empathy towards the protagonists, rather than creating satirical distance towards them. In addition, significantly more medium close-ups are used, lingering on the characters' faces, and focusing viewers' attention on the emotional drama. A more willing use of frontal angles also helps viewers empathise with the protagonists.

Figures 7-12. Screenshots of the proposal scene in the BBC adaptation of *Pride and Prejudice* (1995), directed by Simon Langton, showing the significance of camera frame and angle in the presentation of Darcy and Elizabeth's miscommunication (https://www.youtube.com/watch?v=JF3ueHjUc3k, accessed May 2024). These images are used under the fair use provision, permitting quotation, review, and criticism for research and educational purposes, as outlined in Directive (EU) 2019/790 of the European Parliament and of the Council dated 17 April 2019, concerning copyright and related rights in the Digital Single Market, amending Directives 96/9/EC and 2001/29/EC. You may find the Directive here: https://eur-lex.europa.eu/eli/dir/2019/790/oj

7. Adaptive techniques and character dynamics

Ultimately, despite their clear reverence for the literary source, both BBC serials employed direct transfer, as well as omission and addition strategies to redefine the class and gender dynamics between Elizabeth Bennet and Fitzwilliam Darcy for contemporary audiences. This redefinition is partly due to the textual decisions taken by the adaptors in copying and pasting, transcreating, and revamping the literary material, and partly due to the performative and filmmaking techniques employed to emphasise this dynamic: acting style, choreography, cinematography, and editing.

In the diagrams below, we quantitatively assess the visual portrayal of characters relative to their interlocutors and the viewing public. These estimations were completed manually by estimating the relative contribution of specific shot types to the total duration of the proposal scene, hence they are only an approximation, not aspiring to the precision of automated measurements. For comparison, we include analogous estimations calculated for feature film adaptations from 1940 and 2005.

Regarding screen time dedicated to specific characters, we subdivided it into action-time and reaction-time. We needed this additional nuance, because assumptions relating to the facetime of each protagonist might be misleading. For example, seeing more Darcy than Elizabeth on screen might suggest the narrative is interested in Darcy alone; however, if the audience is confronted mostly with Darcy's reactions, this can either offer insight into his emotions and encourage empathy with him, or, on the contrary, trigger identification with Elizabeth, whose gaze the viewers adopt and whose impact on the interlocutor they contemplate.[2] Consequently, the characters' presence on screen is always open to viewers' interpretation, although various aspects of character portrayal, such as performers' acting style, as well as shot size, vertical and horizontal angle, affect this interpretation considerably. MSpecificestimations have been presented in Table 1:

Table 1. Estimated screen time allocated to Elizabeth Bennet and Fitzwilliam Darcy in the first proposal scene

Adaptation	Elizabeth acting	Elizabeth reacting	Darcy acting	Darcy reacting	Two shot
1940	22%	2%	10%	4%	62%

[2] We are most grateful to the anonymours reviewer of our article for suggesting this additional clarification.

1980	37%	12%	25%	15%	11%
1995	26%	15%	41%	13%	5%
2005	37%	20%	37%	6%	0%

In the 1980 BBC serial, the camera lingers more on Elizabeth than on Darcy. Quite significantly, it also lingers more on Darcy's rather than Elizabeth's reactions, implying that the failed proposal is particularly transformative for him, and we are witnessing this transformation together with the heroine. By contrast, the 1995 BBC serial allocates noticeably more time Darcy's (41%) rather than Elizabeth's (26%) actions. It is Elizabeth whose facial responses we are often invited to inspect, thus partaking in the hypothetical experience Darcy may have had. These findings have been visualised in Fig. 13:

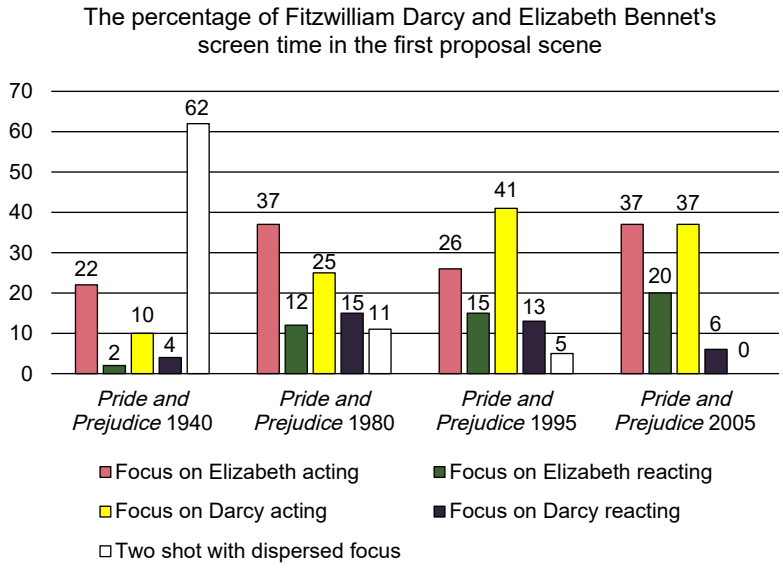

Figure 13. Rough estimation of screen time dedicated to Elizabeth Bennet and Fitzwilliam Darcy in the first proposal scene, divided into five categories: shots presenting Elizabeth's actions; her reactions; Darcy's actions; his reactions and two shots with both characters interacting, expressed in terms of relative percentages

Looking at the vertical camera angle (Fig. 14), in all adaptations except for the earliest 1940 Hollywood version, Darcy is consistently portrayed as towering over his interlocutor and over his audience. Low camera angles reveal his sense of superiority, but they also reflect the physical positioning of characters relative to each other. In most of the proposal scenes, Darcy

stands while making his pronouncements, or he nervously strolls around the room while Elizabeth remains seated. In the 1980 BBC adaptation, 51% of the proposal scene's duration is dominated by Darcy looking down on Elizabeth and the audience. Quite interestingly, however, the camera remains roughly at Elizabeth's eye level for 30% of the time, while over 30% of the screen time is occupied by Elizabeth being slightly above the recipient, thus exuding self-sufficiency and dignity. By contrast, in the 1995 version, dominant camera positioning allows Darcy to look down on Elizabeth and the viewers (49% of screen time) and Elizabeth to look up towards Darcy and the viewers (34%). Specific estimations have been presented in Table 2:

Table 2. Estimated screen time allocated to high- and low-angle shots of Elizabeth Bennet and Fitzwilliam Darcy in the first proposal scene

Adaptation	Darcy looking down	Lizzy looking down	Lizzy looking up	Darcy eye-level gaze	Lizzy eye-level gaze	Both eye-level gaze
1940	11%	0%	19%	3%	7%	59%
1980	51%	31%	0%	0%	30%	3%
1995	49%	10%	34%	0%	2%	5%
2005	44%	3%	49%	2%	2%	0%

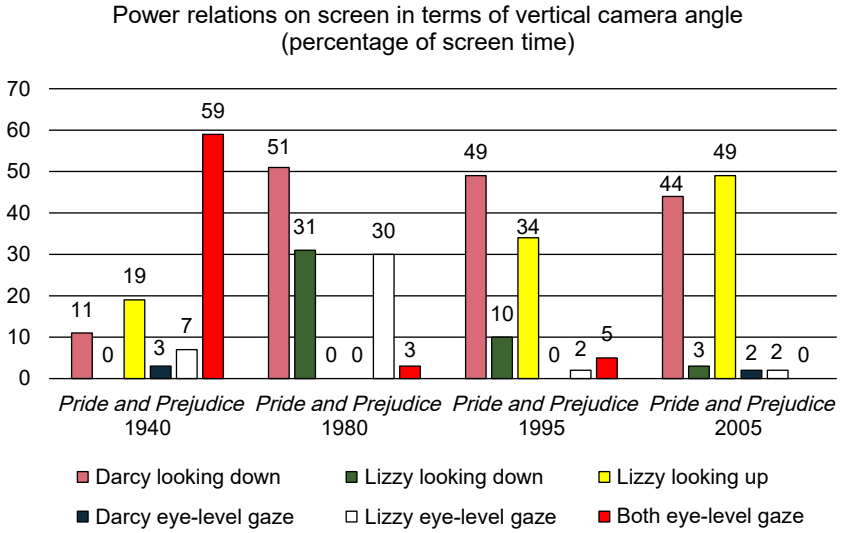

Figure 14. Relative amounts of screen time with the characters presented at low angles, high angles and at eye-level view; expressed in terms of percentages calculated for the duration of the scene

Thus, the major difference between the two adaptations regarding implied participant/viewer hierarchy is the empowerment of Elizabeth in the 1980 version, signalled by eye-level views and low angles, as well as preoccupation and empathy with Darcy in the 1995 version, signalled by his prolonged presence on screen and disproportionately high ratio of Elizabeth's high-angle takes, which imply Darcy's focalisation imposed on the viewers (Fig. 14).

Regarding horizontal camera angles, the 1980 version enhances empathy with Elizabeth, dedicating 45% of the proposal scene time to her frontal presentation, while Darcy features in a similar way only 26% of the scene. The 1995 adaptation seems more balanced in this respect, with Elizabeth garnering 35% and Darcy 31% of screen time in their frontal presentation. Specific values have been presented in Table 3 and visualised in Fig. 15:

Table 3. Estimated screen time allocated to frontal, oblique and back presentation of characters in the first proposal scene

Adaptation	Darcy frontal	Darcy oblique	Darcy back	Lizzy frontal	Lizzy oblique	Lizzy back
1940	17%	44%	10%	19%	61%	9%
1980	26%	16%	5%	45%	4%	7%
1995	31%	16%	6%	35%	11%	4%
2005	44%	2%	49%	49%	5%	44%

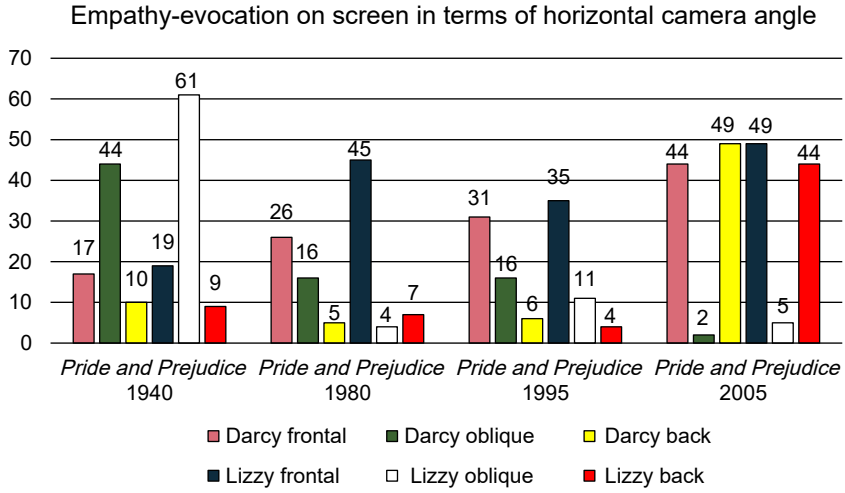

Figure 15. Relative amounts of screen time with the characters presented at frontal and oblique angles, expressed in terms of percentages calculated for the duration of the scene

The final aspect we considered was shot size (Fig. 16), which imitates social distance, potentially separating the viewer from the characters on screen. As it turns out, both BBC adaptations allow viewers closer access to Elizabeth Bennet than to Fitzwilliam Darcy, thus implying a more intimate attitude towards the heroine than towards her interlocutor, who is presented as detached and aloof. Specific values have been presented in Table 3 and visualised in Fig. 16:

Table 4. Distance towards the characters in the first proposal scene, as implied by shot size

Adaptation	Darcy intimate/ personal	Darcy social	Darcy impersonal	Lizzy intimate/ personal	Lizzy social	Lizzy impersonal
1940	13%	52%	5%	22%	61%	0%
1980	36%	14%	0%	51%	2%	0%
1995	23%	30%	0%	40%	10%	0%
2005	44%	0%	2%	49%	3%	2%

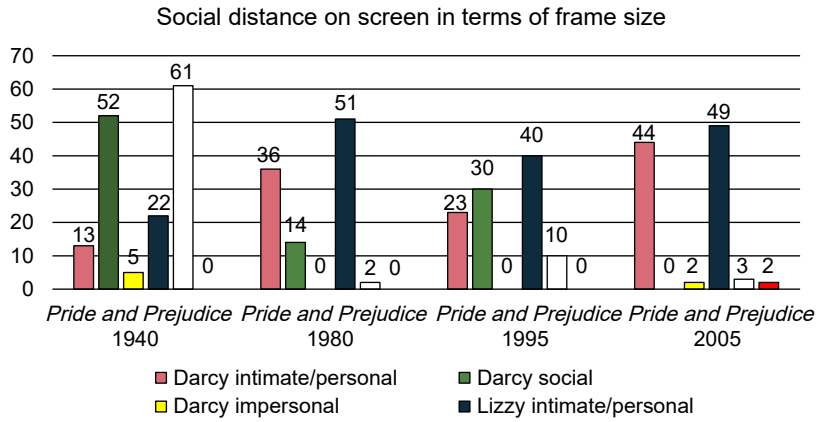

Figure 16. Relative amounts of screen time with the characters presented at intimate/ personal, impersonal and social distances, expressed in terms of percentages calculated for the duration of the scene

8. Polish translations

So far, we have analysed the ways in which filmmakers shaped the interpersonal dynamics between Elizabeth Bennet and Fitzwilliam Darcy, re-using and recontextualising Austen's literary material both verbally and

non-verbally. They employed various intralingual transfer mechanisms, which allowed screen characters to quote and paraphrase their literary predecessors. Among other research avenues worthy of exploration is the way this interpersonal dynamic is construed in interlingual translation. Below, we present our examination of Polish voiceover renditions of the serials, aimed to verify how audiovisual translators recognised the nuances that distinguish adaptations from each other.

In Poland, for a long time, Jane Austen's literary reception was almost non-existent: the very first, rather mediocre, translation of one of her novels, *Sense and Sensibility,* by Janina Sujkowska appeared only in 1934 and did not achieve popularity (Bystydzieńska 2005: 111). The first Polish version of *Pride and Prejudice*, by a well-known translator of English literature, Anna Przedpełska-Trzeciakowska, appeared in 1956 (Austen 1956). The author would later translate other Austen works: *Persuasion* (1962), *Northanger Abbey* (1975), *Sense and Sensibility* (1977) and *Mansfield Park* (1995), while Emma was rendered into Polish by another translator, Jadwiga Dmochowska in 1963. In the communist era, until 1989, Przedpełska's translation was reprinted just once, in 1975. The success of 1980 Fay Weldon's version, broadcast by Polish television in the same year, was not followed by new editions of the bookk. The game changer was Andrew Davies' version, which enjoyed spectacular success. It was first broadcast on national television and then released on DVD with subtitles. Since 1996 Poland bore witness to four new translations of the novel, by Magdalena Moltzan-Małkowska (1996), Katarzyna Surówka (2005), Dorota Sadowska (self-published in 2020), and Paulina Maksymowicz (2023), while Przedpełska's version also continued to be reprinted. However, Austen, as the author, has never become sufficiently known in Poland to be considered a universally known classic of English literature. Today, most Polish fans know her primarily (and often exclusively) from the 1995 and 2005 adaptations. Still, the wave of Polish "Austenomania" prompted by the film and TV adaptations did not have a lasting effect on Austen's reception in Poland. By 2019, none of the Polish Internet sites and forums dedicated to the English writer was still active (Szczepkowska 2019: 108).

As a consequence, the canonical status of the original novel, which encouraged verbatim quotation on the part of the heritage-style adaptors, reliant on the viewers' familiarity with the source, has had no parallel in the Polish context. The 1980 BBC adaptation has never been released in Poland on VHS or DVD, but for the purposes of our research, we were able to access voiceover scripts prepared for both that and 1995 serials stored at the Polish television archives. We also analysed DVD subtitles for Davies's

version. Upon their inspection we found that the extant literary translations of the novel had minor impact on the audiovisual versions, although the first translator of *Pride and Prejudice* in Poland, Anna Przedpełska, was credited as a consultant in the 1980 archival voiceover translation. This may have resulted from two factors: technical requirements of voiceover and subtitles precluding copious quotations from the literary translation, but also low recognisability of the translated novel among the Polish viewers, discouraging audiovisual translators from recycling and adapting the literary translation for screen purposes. In fact, the quantitative analysis we conducted in collaboration with Jan Rybicki revealed that 7% of the 1980 serial voiceover script and 3% of the 1995 serial voiceover script qualified as a verbatim quotation of 5-grams from Anna Przedpełska's classical literary translation. Using the same 5-gram measure, we observed a 1% overlap between the voiceover scripts analysed (Hołobut – Woźniak 2017: 359).

The most significant challenge that all Polish translators of historical and costume fiction face is the choice of address forms to convey interpersonal relations between characters. Contemporary standard Polish offers speakers two options: they can either use (1) the familiar second-person pronominal address (*ty* or *wy* – 'you' in singular or plural), which implies close acquaintance and/or equal status in terms of age and position, or (2) the non-familiar third-person pronominal address (*pan/pani* in singular and *panie/panowie/państwo* in plural), which implies social asymmetry or lack of acquaintance. In other words, Poles show deference by verbal and pronominal means and use nominal addresses rather sparingly. When they form a close acquaintance, they reach a consensus on establishing first-name terms, allowing them to use direct second-person addresses.

These conventions have only been known since the first half of the nineteenth century. Earlier, Poles used second-person singular and plural addresses combined with nominal addresses and honorifics. These, however, functioned differently in Polish and English, which combines titles with surnames. In Polish, there are no acceptable equivalents for address forms such as "Mr Darcy" or "Miss Bennet". Therefore, Polish translators can:

(1) reflect the Georgian deference markers with contemporary deference markers such as third-person address, which are linguistically acceptable but pragmatically awkward and unrealistic in intimate interactions;

(2) combine them with calqued nominal forms of address that signal exoticisation (such as address forms like Miss Bennet / *Panno Bennet*

or Mr Darcy / *Panie Darcy*, which would be unacceptable with Polish surnames, and yet function in translations);

(3) replace Georgian markers of deference with familiar contemporary interaction patterns whenever necessary (e.g. to signal intimacy), resulting in visible modernisation of the dialogue;

(4) use archaic markers of deference, such as second-person address forms combined with nominal forms and honorifics, to create an impression of archaism and historicity.

As demonstrated in our *Pride and Prejudice* study, Polish professionals are surprisingly inconsistent in their choices, which may testify to their inattention or lack of standardised solutions, but most likely to deliberate attempts at intensifying the emotional load of particular utterances. In this way, they may redefine the gender and social dynamics of character interactions, which are not always in line with the original intentions of adaptors.

Concerning the 1980 BBC version, which emphasises the social distance between Elizabeth and Darcy, the available voiceover translation mainly uses contemporary non-familiar forms (third-person pronominal and verbal address), thus making the characters sound like people separated by social barriers despite their acquaintance, quite fitting for the cold and hostile relationship that the scene presents. In the example below, we also found one archaic form (second-person address combined with pronominal *pani*), which produces an interesting effect, as it temporarily reduces the emotional distance in this particularly intimate confession but widens the temporal gap, making Darcy sound almost mediaeval:

> The original version: You must allow me to tell you how ardently I admire and love you. … Miss Bennet, will you accept my hand in marriage?
>
> TV voiceover: *Pozwól mi pani* (second person deferential) *wyznać, jak gorąco wielbię i kocham panią* (third-person deferential). … *Panno Bennet* (English calque)*, czy mogę panią* (third-person deferential) *prosić o rękę?* [Let me confess to you how warmly I adore and love you. Miss Bennet, may I ask for your hand in marriage?']

Familiar addresses are only introduced after the couple decides to get married and are immediately abandoned again. As concerns markers of the

characters' pride and prejudice, Darcy's blunt description of the misalliance is significantly euphemised. Thus, "the inferiority of [Elizabeth's] family" becomes her 'modest origins' (*pani skromne pochodzenie*); "the miserable connection" becomes her 'want of connections' *(brak koneksji*); "the degradation" becomes 'his [explicitly Darcy's] downgrading' (*moja deklasacja*) and "the lack of judgement [he] display[s]" turns into 'the impossibility of a rational resolution of this dilemma' (*niemożność rozsądnego rozstrzygnięcia tego dylematu*). The objectifying and violent "damage" to his sister and "insult" to his cousin become, in turn, 'a hurt' he inflicts on his sister (*to, że skrzywdzę mą siostrę*) and a 'disrespect' he displays towards Anne de Burgh (*okażę despekt wobec Anny de Bourgh*). Darcy's mention of "the inferiority of relations whose condition in life is so decidedly beneath [his] own" is explicitated and reduced in the Polish translation to 'the social and material differences that set them apart' (*Czy mogła się pani spodziewać, że będę się radować z dzielących nas różnic towarzyskich i majątkowych*). Darcy's regal "offer of his hand" transforms into a polite request:

> The original version: You must allow me to tell you how ardently I admire and love you. … I have struggled greatly and endured great pain, I hope I will now be rewarded.
>
> TV voiceover: *Pozwól mi pani wyznać, jak gorąco wielbię i kocham panią. ... Walczyłem i cierpiałem równie mocno. Ufam, że zostanie mi to wynagrodzone. Panno Bennet, czy mogę panią prosić o rękę?*
> [Let me confess to you how warmly I adore and love you. … I have fought and suffered equally hard. I trust that I will be rewarded. Miss Bennet, may I ask for your hand in marriage?]

In the Polish version, he 'has struggled and suffered with equal intensity' and implores Miss Bennet 'if he could ask for her hand in marriage'. Thus, his arrogance in Fay Weldon's vision partly disappears in the Polish translation. Elizabeth, by contrast, becomes subtly blunter in the Polish version. When she confesses "I have never desired your good opinion", in Polish she claims 'Your opinion has never been of interest to me' (*Pańska opinia o mnie nigdy mnie nie interesowała*). When she complains that Darcy "chose to tell [her] that he liked her" against [his] will, reason, and character, in Polish, she asks why he decided to propose to her against his reason; thus, she objects to the act of proposal rather than its form. Finally, she becomes even more distanced and ironic when she speaks of an excuse for 'this – as you put it – rudeness' (*jak pan to mowi – niegrzeczności*), rather than "an excuse for incivility, if I was uncivil".

Regarding the 1995 version, both the Polish television voiceover and the DVD subtitles mostly use third-person polite address, in tune with contemporary formal conventions. This form sounds pragmatically alienating in the context of intimate conversations, e.g. *Muszę wyznać, że gorąco panią wielbię i kocham* ('I must confess that I warmly adore and love you, Madam'). Again, the most interesting aspect of the deference-building strategy is the ice-breaking intrusion of the second-person direct address in Polish. In the national television voiceover version, Elizabeth and Darcy only get on first-name terms after she accepts his offer of marriage. In the DVD edition, Darcy becomes direct much earlier: first, when he exclaims incredulously during his first proposal: 'So this is your opinion of me!' (*A więc tak o mnie myślisz* – second-person familiar), as if breaking for a moment all social conventions out of despair. The condensations of television voiceover translation changes Darcy's portrayal significantly:

> The original version: In declaring myself thus I'm fully aware that I will be going expressly against the wishes of my family, my friends, and, I hardly need add, my own better judgement. The relative situation of our families is such that any alliance between us must be regarded as a highly reprehensible connection.
>
> TV voiceover: *Jestem świadom, że mówię to wbrew życzeniom mojej rodziny, przyjaciół i sobie samemu. Nasz związek byłby dla mnie i mojej rodziny wysoce upokarzający*
> [I am aware that I am saying this against the wishes of my family, friends and myself. Our relationship would be highly humiliating for me and my family'].
>
> DVD subtitles: *Mówiąc to zdaję sobie sprawę, że postępuję wbrew pragnieniom moich przyjaciół, mojej rodziny i chyba nie muszę dodawać, że wbrew własnemu rozsądkowi. Różnica pozycji naszych rodzin jest tak znaczna, że nasz związek musi być uznany za w najwyższym stopniu naganny.*
> [In saying this I realise that I am going against the desires of my friends, my family, probably needless to say against my own reason. The difference in the position of our families is so significant that our relationship must be considered reprehensible to the highest degree'].

In the TV translation, he is going against the wishes of his family, friends and 'against himself' rather than his better judgement. He also points quite bluntly that their relationship would be 'highly humiliating' for his family and

for himself, a statement far more acute than the original Darcy's remark about a "reprehensible connection", which implies an external rather than an internal outlook on the situation. Thus, the revoiced Darcy becomes way crueller than his BBC prototype, convinced more of his own superiority and Elizabeth's baseness. The DVD subtitles follow Darcy's convoluted rhetoric, including his statement that their relationship "must be regarded as reprehensible to the highest degree", reflecting quite adequately his anticipation of other people's censure and his own conviction that he should surrender to it. Also, Elizabeth in the TV version is more explicit when she specifies Darcy's 'dealings with Wickham' as 'nefarious' (*nikczemny*). Concerning his offer of marriage, in both versions he retains the same degree of ardour and servility by 'begging her' to 'end his suffering' and 'agree to be his wife'.

9. Conclusions

The authors of both BBC adaptations encrusted their dialogues with Austen's words in almost identical proportions, carefully adjusting the exchanges to envisage the social and gender dynamics at play. Weldon's adaptation proved most convinced of Lizzy's astuteness and patrician Darcy's blunders, while Davies's adaptation softened those patrician blunders by infusing them with passion. Still, in the scene described, the profound influence of the literary model is overwhelmingly apparent. However, even without such intentional shifts, other layers of the film structure – from direction and acting to screen movement, cinematography and editing – can endow the same lines with entirely different meanings. Concerning the Polish translations, the canonicity of Austen's dialogue is less apparent to foreign viewers than to Anglophones, as the existing literary translations in the target countries enjoy only moderate recognizability and prestige. Consequently, the foreign heritage becomes less "catchy" and captivating. Since the language versions differ, the characters' perception and interactions can vary significantly among the viewers, depending on which version they encounter. The dominant audiovisual translation techniques in Poland (i.e. voiceover and subtitling) require condensation and reduction, which should theoretically preclude the direct transfer of flowery prose into the voiceover script or captions. Practically, Polish translators of adaptations often violate these rules and convey a vague "literary effect" by means of redundancy, although condensation can result in two opposing effects: either an increase in bluntness and the sharpening of the characters'

tongue or a decrease in bluntness and euphemisms. Additionally, the image of Georgian norms of social interaction is less consistent when filtered through the Polish translation than on-screen. The lack of fixed conventions in Polish for signalling social distance in historical fiction opens up space for interpretation, with some translators presenting the Georgian world as formal and stilted while others as more spontaneous and direct.

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Filmography

Pride and Prejudice
1940 Directed by Robert Z. Leonard. USA.
Pride and Prejudice
1980 Directed by Cyril Coke. UK.
Pride and Prejudice
1995 Directed by Simon Langton. UK.
Pride and Prejudice
2005 Directed by Joe Wright. UK.

APPENDIX 1

An alignment of Jane Austen's description of the proposal scene and dialogues lifted from the four adaptations analysed, combined with the categorisation of dominant intralingual translation strategies used by adapters.

Jane Austen's *Pride and Prejudice* (Austen 1998)	Fay Weldon's *Pride and Prejudice* (Coke 1980)	Andrew Davies's *Pride and Prejudice* (Langton 1995)
"In vain I have struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you".	[D] *In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you*.	[D] *In vain I have struggled. It will not do! My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you*.
Syntactic strategies	transfer, clause structure change (inversion: *I have – have I*)	transfer
Semantic strategies	transfer	transfer
Pragmatic strategies	transfer	transfer
He spoke well; but there were feelings besides those of the heart to be detailed; and he was not more eloquent on the subject of tenderness than of pride. His sense of her inferiority – of its being a degradation – of the family obstacles which had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding, but was very unlikely to recommend his suit.	[D] *In spite of all my endeavours, I have found it impossible to conquer the strength of my feelings*. The *inferiority* of your family, the miserable connection, the *degradation*, the lack of judgment I display, the harshness of which I shall rightly be judged by my own *family* and connections – all these count as nothing. Even the damage, for damage it must be, to my sister, the insult to Anne de Bourgh and her mother mean nothing to me in the face of my attachment to you, Miss Bennet.	[D] In declaring myself thus I am fully aware that I will be going expressly against the wishes of my *family*, my friends, and, I hardly need add, my own better judgement. The relative situation of our *familie*s is such that any alliance between us must be regarded as a highly reprehensible connection. Indeed, as a rational man I cannot but regard it as such myself, but it cannot be helped.

Syntactic strategies	partial transfer	n/a
Semantic strategies	paraphrase, emphasis change (+obstacles)	paraphrase, abstraction and emphasis change (+(ir)rationality)
Pragmatic strategies	partial translation, explicitation, addition and omission of information	partial translation, explicitation, addition and omission of information

In spite of her deeply-rooted dislike, she could not be insensible to the compliment of such a man's affection, and though her intentions did not vary for an instant, she was at first sorry for the pain he was to receive; till, roused to resentment by his subsequent language, she lost all compassion in anger. She tried, however, to compose herself to answer him with patience, when he should have done.

He concluded with representing to her the strength of that attachment which, in spite of all his endeavours, he had found impossible to conquer; and with expressing his hope that it would now be rewarded by her acceptance of his hand.	[D] I have struggled greatly and endured great pain, I *hope I will now be rewarded*. Miss Bennet, will you *accept my hand* in marriage?	[D] Almost from the earliest moments of our acquaintance, I have come to feel for you a passionate admiration and regard, which despite all my struggles, has overcome every rational objection and I beg you, most fervently, to relieve my suffering and consent to be my wife.
Syntactic strategies	partial transfer	n/a
Semantic strategies	paraphrase, emphasis change (–*strength of feelings*; +torment)	paraphrase, converses (*accept his hand* vs. *consent to be wife*), synonymy (*strong attachment* vs. *passionate admiration and regard*), emphasis change (–reward, +(ir) rationality).
Pragmatic strategies	omission and addition of information, illocutionary change (assertion vs. complaint, assertion, offer), coherence change	interpersonal change (+directness), illocutionary change (assertion vs. confession, request)

As he said this, she could easily see that he had no doubt of a favourable answer. He spoke of apprehension and anxiety, but his countenance expressed real security.

"In such cases as this, it is, I believe, the established mode to express a sense of obligation for the sentiments avowed, however unequally they may be returned. It is natural that obligation should be felt, and if I could feel gratitude, I would now thank you. But I cannot– I have never desired your good opinion, and you have certainly bestowed it most unwillingly. I am sorry to have occasioned pain to anyone. It has been most unconsciously done, however, and I hope will be of short duration. The feelings which, you tell me, have long prevented the acknowledgment of your regard, can have little difficulty in overcoming it after this explanation".	[E] I believe it is the *established* custom for a lady to thank a gentleman *for the sentiments he avows* at such a moment, *however* little she *returns* them. *If I could feel gratitude I would thank you, but I cannot. I have never desired your good opinion. You have certainly bestowed it most unwillingly. I am sorry I have occasioned pain in anyone. It has been unconsciously done, however, and I hope will be of short duration. I am sure that the feelings which have prevented the acknowledgment of your regard for me will* very soon triumph altogether.	*In such cases as these, I believe the established mode is to express a sense of obligation. But I cannot. I have never desired your good opinion, and you have certainly bestowed it most unwillingly. I'm sorry to* cause *pain to anyone, but it was most unconsciously done, and I hope will be of short duration.*
Syntactic strategies	transfer, clause structure change (passive vs. active)	transfer
Semantic strategies	expansion (+lady and gentleman), converses (having little difficulty vs. triumphing)	compression, trope change (–rethorcity)
Pragmatic strategies	transfer	partial transfer, interpersonal change (–formality, +directness)

Mr. Darcy, who was leaning against the mantelpiece with his eyes fixed on her face, seemed to catch her words with no less resentment than surprise. His complexion became pale with anger, and the disturbance of his mind was visible in every feature. He was struggling for the appearance of composure, and would not open his lips till he believed himself to have attained it. The pause was to Elizabeth's feelings dreadful. At length, with a voice of forced calmness, he said:

"And this is all the reply which I am to have the honour of expecting! I might, perhaps, wish to be informed why, with so little endeavour at civility, I am thus rejected. But it is of small importance".	[D] And this is *the reply which I'm to have the honour of expecting? I might, perhaps, wish to be informed why, with so little endeavour at civility, I am thus rejected. But it is of small importance.*	*And this is all the reply* I am to *expect*? *I might* wonder *why, with so little effort at civility, I am rejected.*
Syntactic strategies	transfer	transfer, phrase structure change
Semantic strategies	transfer	transfer
Pragmatic strategies	transfer	transfer, omission (–importance)
"I might as well enquire", replied she, "why with so evident a desire of offending and insulting me, you chose to tell me that you liked me against your will, against your reason, and even against your character? Was not this some excuse for incivility, if I was uncivil? But I have other provocations. You know I have. Had not my feelings decided against you – had they been indifferent, or had they even been favourable, do you think that any consideration would tempt me to accept the man who has been the means of ruining, perhaps for ever, the happiness of a most beloved sister?	[E] *I might as well enquire why with so evident a design of offending and insulting me, you chose to tell me that you like me against your will, against your reason, and even against your character.* Is this *not some excuse for incivility, if I was uncivil?* [D] Could you expect me to rejoice in the inferiority of relations whose condition in life is so decidedly beneath my own? [E] *But I have other provocations. you know I have. Had not my own feelings decided against you – had they been indifferent, or had they even been favourable, do you think that any consideration would tempt me to accept the man who has been the means of ruining, perhaps forever, the happiness of my most beloved sister?*	[E] *I might* wonder *why, with so evident a desire to offend and insult me, you chose to tell me that you like me against your will, against your reason, and even against your character! Was this not some excuse for incivility if I was uncivil?*

Syntactic strategies	transfer, unit shift (additional turns taken), phrase structure change (tenses)	transfer
Semantic strategies	transfer	transfer, compression
Pragmatic strategies	transfer, addition (Darcy's repartee)	transfer, omission
As she pronounced these words, Mr. Darcy changed colour; but the emotion was short, and he listened without attempting to interrupt her while she continued:		
"I have every reason in the world to think ill of you. No motive can excuse the unjust and ungenerous part you acted there. You dare not, you cannot deny, that you have been the principal, if not the only means of dividing them from each other– of exposing one to the censure of the world for caprice and instability, and the other to its derision for disappointed hopes, and involving them both in misery of the acutest kind".	[E] *I have every reason in the world to think ill of you.* Can you *deny the ungenerous part you acted there?* That you *divided them from each other, exposing one to the censure of the world for caprice and instability, and the other to its derision for disappointed hopes, involving them both in misery of the acutest kind?*	[E] *I have every reason in the world to think ill of you. Do you think any consideration would tempt me to accept the man who has been the means of ruining the happiness of a most beloved sister*?
Syntactic strategies	transfer	unit shift (reshuffling of passages), transfer
Semantic strategies	compression (can, dare vs. can), transfer	compression, transfer
Pragmatic strategies	illocutionary change (accusation vs. question)	transfer
She paused, and saw with no slight indignation that he was listening with an air which proved him wholly unmoved by any feeling of remorse. He even looked at her with a smile of affected incredulity.		
"Can you deny that you have done it?" she repeated.	[E] *Can you deny you have done it?*	[E] *Can you deny that you have done it?*
Syntactic strategies	transfer	transfer
Semantic strategies	transfer	transfer
Pragmatic strategies	transfer	transfer

With assumed tranquillity he then replied: "I have no wish of denying that I did everything in my power to separate my friend from your sister, or that I rejoice in my success. Towards HIM I have been kinder than towards myself".	[D] *I have no wish of denying that I did everything in my power to separate my friend from your sister, or that I rejoice in my success. Towards him I have been kinder than towards myself.*	[D] *I have no wish to deny it. I did everything in my power to separate my friend from your sister,* and I *rejoice in my success. Towards him I have been kinder than towards myself.*
Syntactic strategies	transfer	transfer
Semantic strategies	transfer	transfer
Pragmatic strategies	transfer	transfer
Elizabeth disdained the appearance of noticing this civil reflection, but its meaning did not escape, nor was it likely to conciliate her.		
"But it is not merely this affair", she continued, "on which my dislike is founded. Long before it had taken place my opinion of you was decided. Your character was unfolded in the recital which I received many months ago from Mr. Wickham. On this subject, what can you have to say? In what imaginary act of friendship can you here defend yourself? or under what misrepresentation can you here impose upon others?"	[E] *It is not merely on this affair that my dislike is founded. Your character was unfolded months before by Mr Wickham.*	[E] *But it is not merely that on which my dislike of you is founded. Long before it had taken place,* my dislike *was decided when I heard Mr Wickham*'s story of your dealings with him. How can you defend *yourself on that subject?*
Syntactic strategies	transfer, clause structure changes, other changes	transfer, sentence structure change
Semantic strategies	transfer, compression, trope change (–rethoricity/irony)	transfer, compression, trope change (–rethoricity/irony)
Pragmatic strategies	illocutionary change (accusation, challenge vs. assertion)	transfer, interpersonal change

"You take an eager interest in that gentleman's concerns", said Darcy, in a less tranquil tone, and with a heightened colour.	[D] *You take an eager interest in that gentleman's concerns.*	[D] You take an eager *interest in that gentleman's concerns*!
Syntactic strategies	transfer	transfer
Semantic strategies	transfer	transfer
Pragmatic strategies	transfer	transfer
"Who that knows what his misfortunes have been, can help feeling an interest in him?"	[E] *Who* could not, *knowing what his misfortunes have been?*	[E] Who that knows what his *misfortunes have been, can help feeling an interest in him?*
Syntactic strategies	transfer, sentence and clause structure change	transfer
Semantic strategies	transfer, compression, trope change (–rethoricity)transfer	transfer
Pragmatic strategies	transfer	transfer
"His misfortunes!" repeated Darcy contemptuously; "yes, his misfortunes have been great indeed".		[D] *His misfortunes! Yes, his misfortunes have been great indeed!*
Syntactic strategies	n/a	transfer
Semantic strategies	n/a	transfer
Pragmatic strategies	omission (–irony)	transfer
"And of your infliction", cried Elizabeth with energy. "You have reduced him to his present state of poverty--comparative poverty. You have withheld the advantages which you must know to have been designed for him. You have deprived the best years of his life of that independence which was no less his due than his desert. You have done all this! and yet you can treat the mention of his misfortune with contempt and ridicule".	[E] *You have reduced him to his present state of poverty. You have withheld his advantages, you have deprived him of the best years of his life, you have done all this!*	[D] *And of your infliction! You have reduced him to his present state of poverty*, and yet *you can treat his misfortunes with contempt and ridicule*!"

Syntactic strategies	transfer	transfer
Semantic strategies	compression	compression
Pragmatic strategies	omission	omission
"And this", cried Darcy, as he walked with quick steps across the room, "is your opinion of me! This is the estimation in which you hold me! I thank you for explaining it so fully. My faults, according to this calculation, are heavy indeed! But perhaps", added he, stopping in his walk, and turning towards her, "these offenses might have been overlooked, had not your pride been hurt by my honest confession of the scruples that had long prevented my forming any serious design. These bitter accusations might have been suppressed, had I, with greater policy, concealed my struggles, and flattered you into the belief of my being impelled by unqualified, unalloyed inclination; by reason, by reflection, by everything. But disguise of every sort is my abhorrence. Nor am I ashamed of the feelings I related. They were natural and just. Could you expect me to rejoice in the inferiority of your connections? – to congratulate myself on the hope of relations, whose condition in life is so decidedly beneath my own?"	[D] *And this is your opinion of me? This is the estimation in which you hold me? My faults, according to these calculations, are heavy indeed. But perhaps these offenses might have been overlooked had not your pride been hurt by my honest confession of my scruples. These bitter accusations might have been suppressed, had I, with greater policy, concealed my struggles. But disguise of every sort is my abhorrence. Nor am I ashamed of the feelings I related. They were natural and just.*	[D] *And this is your opinion of me? My faults by this calculation are heavy indeed. But perhaps these offences might have been overlooked, had not your pride been hurt by the honest confession of the scruples which have long prevented my forming any serious design on you. Had I concealed my struggles and flattered you. But disguise of every sort is my abhorrence. Nor am I ashamed of the feelings I related. They were natural and just. Did you expect me to rejoice in the inferiority of your connections? To congratulate myself on the hope of relations whose condition in life is so decidedly below my own?*

Syntactic strategies	transfer	transfer, phrase structure change (could vs. did)
Semantic strategies	transfer, compression	transfer, compression
Pragmatic strategies	transfer, omission	transfer, omission
Elizabeth felt herself growing more angry every moment; yet she tried to the utmost to speak with composure when she said:		
"You are mistaken, Mr. Darcy, if you suppose that the mode of your declaration affected me in any other way, than as it spared the concern which I might have felt in refusing you, had you behaved in a more gentlemanlike manner".	[E] *You are mistaken, Mr Darcy, if you suppose the mode of your declaration affected me in any other way than that it has spared me the concern I might have felt in refusing you, had you behaved in a more gentlemanlike manner.*	[E] *You are mistaken, Mr Darcy. The mode of your declaration merely spared me any concern I might have felt in refusing you, had you behaved in a more gentlemanlike manner.*
Syntactic strategies	transfer	transfer
Semantic strategies	transfer	transfer
Pragmatic strategies	transfer	transfer
She saw him start at this, but he said nothing, and she continued:		
"You could not have made the offer of your hand in any possible way that would have tempted me to accept it".		[E] *You could not have made me the offer of your hand at any possible way that would have tempted me to accept it*.
Syntactic strategies	n/a	transfer
Semantic strategies	n/a	transfer
Pragmatic strategies	omission	transfer
Again his astonishment was obvious; and he looked at her with an expression of mingled incredulity and mortification. She went on:		
"From the very beginning--from the first moment, I may almost say--of my acquaintance with you, your manners, impressing me with the fullest belief of your arrogance, your conceit, and your selfish disdain of the feelings of others, were such as to form the groundwork of disapprobation on which	[E] *From the very beginning of my acquaintance with you, I* was impressed *by your arrogance, your conceit, and your selfish disdain of the feelings of others*. In fact, *I had not known you a month before I felt you were the very last man in the world who I could ever be prevailed upon to marry".*	[E] *From the beginning, your manners* impressed me with the fullest belief of *of your arrogance, your conceit, and your selfish disdain for the feelings of others*. I had not known you a month before *I felt you were the last man in the world* whom I could ever marry!

succeeding events have built so immovable a dislike; and I had not known you a month before I felt that you were the last man in the world whom I could ever be prevailed on to marry".		
Syntactic strategies	transfer, unit shift, cohesion change	transfer, phrase/clause structure change, cohesion change
Semantic strategies	paraphrase, compression, trope change	paraphrase, compression, explicitation, trope change
Pragmatic strategies	omission, coherence change	omission, coherence change
"You have said quite enough, madam. I perfectly comprehend your feelings, and have now only to be ashamed of what my own have been. Forgive me for having taken up so much of your time, and accept my best wishes for your health and happiness".	[D] *You have said quite enough, madam. I perfectly* comprehend *your feelings and have now only to be ashamed of what my own have been. Forgive me for having taken up so much of your time, and accept my best wishes for your health and happiness.*	[D] *You've said quite enough, madam. I perfectly comprehend your feelings... and now have only to be ashamed of what my own have been. Please forgive me for having taken up your time and accept my best wishes for your health and happiness.*
Syntactic strategies	transfer	transfer
Semantic strategies	transfer	transfer
Pragmatic strategies	transfer	transfer
And with these words he hastily left the room, and Elizabeth heard him the next moment open the front door and quit the house.		

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